

The Cultural Turn in Municipal Planning

by

Jason F. Kovacs

A thesis
presented to the University of Waterloo
in fulfilment of the
thesis requirement for the degree of
Doctor of Philosophy
in
Planning

Waterloo, Ontario, Canada, 2009

© Jason F. Kovacs 2009

Author's declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Jason F. Kovacs

Abstract

Urban theorists and policy makers have begun to re-evaluate the importance of culture in urban development models. Culture is now widely viewed as a critical factor in the economic and social health of cities. Notions of creativity and the growing recognition of the role that culture-rich environments can play in attracting the “creative class,” are being partly expressed in the widespread adoption of urban cultural planning strategies. Cultural planning is commonly defined as the identification (mapping) and leveraging of cultural assets to support local community and economic development. It is also often explained as a “cultural approach” to municipal planning, an approach that entails effective cross-departmental and cross-sectoral collaboration in the implementation of strategic goals outlined within the cultural plan. A literature has been written on the potential of cultural planning by leading experts in the cultural policy field, especially from Australia and Britain. However, there has been a noticeable lack of critical research on this cultural development approach by scholars in Canada, where cultural planning is a relatively new and emerging municipal activity. This dissertation examines the policy and planning scope of the increasingly popular yet under-explored “municipal cultural planning” movement in Ontario, Canada.

Research began with a thorough review of the cultural planning literature. Cultural planning deficiencies and research gaps identified in the international literature were subsequently addressed through an analysis of all ten existing cultural plans in Ontario’s mid-size cities. The analysis of plans was complemented by thirteen in-depth interviews with municipal staff responsible for overseeing the development and implementation of cultural plans. Aside from addressing the interpretations of and rationales for municipal cultural planning, the information derived from document analysis and interviews was used to address four important issues that have been either ignored or only addressed in a cursory way in the literature: the nature and actual extent of community consultation and cultural mapping in the cultural plan development stage; the accuracy of the growing arts policy labelling of cultural planning abroad as it applies to municipal cultural planning; the relationship between cultural planning and its conceptual roots in urban planning; and the outcomes of the cultural planning strategy.

It was found that the development of cultural plans involved substantial community input, albeit not through the participatory “cultural mapping” process that is often claimed to be the preliminary step of cultural planning. In addition, it was observed that the increasingly common charge, particularly from Australia, that cultural plans are overly focussed on traditional arts sector concerns was not found to be the case with most cultural planning initiatives in Ontario. Further, while a strong urban development and planning-oriented basis has been used to differentiate cultural planning from traditional arts policy, the scope of cultural planning concerns in the sphere of urban planning practice was observed to be, with some noticeable exceptions, fairly superficial. However, this research also found that the strategic objectives outlined within cultural plans, which address a broad range of policy and planning activities related to cultural and community development, were generally being implemented and were effecting change.

Acknowledgments

I would like to thank my advisor, Robert Shipley, for his guidance and support throughout my doctoral studies. I would also like to thank my committee members, Geoff Wall, Stephen Smith and William Poole, for their advice throughout the research and writing stages of my dissertation. I am very grateful for and I'd like to acknowledge the financial support I received from the Ontario Graduate Scholarship program, the Social Sciences and Humanities Research Council, the Waterloo Regional Heritage Foundation, and the University of Waterloo. Much of my research findings were informed by the insights into cultural planning practice that were shared with me by municipal staff members and others in the municipalities of Ajax, Barrie, Brantford, Burlington, Chatham-Kent, Kingston, Kitchener, London, Oakville, St. Catharines, Sudbury, and the Region of Waterloo. As such, I owe many thanks to my interviewees for their time. In addition, I would like to thank Edie Cardwell and Angie Rohrbacher in the School of Planning for their help over the years, and my MA supervisor and friend Brian Osborne for his continued guidance. Finally, I would like to thank my family and friends for their unwavering support over the course of my graduate studies. In particular, I would like to dedicate this work to my parents, June and Frank Kovacs, and to my late friend Jeevan Mykoo.

Table of Contents

LIST OF TABLES	viii
1.0 THE CULTURAL TURN IN MUNICIPAL PLANNING	1
1.1 The emergence of municipal cultural planning.....	1
1.2 Justification for the research	2
1.3 Research goal and objectives	4
1.3.1 <i>Grounding the conceptual basis of cultural planning</i>	4
1.3.2 <i>Investigating the development process of cultural planning in Ontario</i>	5
1.3.3 <i>Examining the nature of what is being addressed in cultural plans</i>	5
1.3.4 <i>Situating planning within the municipal cultural planning framework</i>	5
1.3.5 <i>Assessing the outcomes of cultural plans</i>	5
1.4 Research design and methods	6
1.4.1 <i>Interview approach</i>	8
1.5 Thesis format and outline of chapters	8
2.0 CAN CULTURE BE PLANNED? OR WHAT IS CULTURAL PLANNING?.....	10
2.1 Combining the word “culture” with “planning”	10
2.2 Cultural planning: A proliferation of definitions and rationales	11
2.2.1 <i>Cultural planning definitions and rationales: A survey of the literature</i>	13
2.3 Cultural planning as defined in Canada	21
2.3.1 <i>Definitions of “municipal cultural planning”</i>	21
2.3.2 <i>Purpose of cultural planning in Canada</i>	24
2.4 Research findings	27
2.4.1 <i>Analysis of cultural planning definitions and rationales in cultural plans</i>	27
2.4.2 <i>Analysis of purpose statements, visions, and guiding principles</i>	29
2.4.3 <i>Responses to the question “What is cultural planning?”</i>	32
2.5 Conclusion	36
3.0 COMMUNITY MAPPING, CONSULTATION AND EXPERTISE: THE CULTURAL PLAN DEVELOPMENT PROCESS	38
3.1 From mapping to planning	38
3.2 Community consultation and “cultural mapping”	39
3.2.1 <i>Cultural planning and mapping</i>	39
3.2.2 <i>Existing Research</i>	43
3.3 Cultural planning, community consultation and mapping in Canada	44
3.4 Research findings	47
3.4.1 <i>Responses to questions concerning cultural mapping and community consultation</i>	47
3.4.1.1 <i>Stakeholder engagement</i>	50
3.4.1.2 <i>Public, private and non-profit sector representation</i>	51
3.4.2 <i>Responses to questions concerning local and external expertise during the cultural plan development phase</i>	54
3.5 Conclusion	59

4.0 MUNICIPAL CULTURAL PLANNING IN CANADA: ARTS POLICY OR MORE?..	61
4.1 Cultural planning and the arts policy question.....	61
4.2 From policy to planning: “Moving beyond the narrow definition of culture”	62
4.3 Cultural resource categories: “Dealing with the all-encompassing definition of culture”	65
4.4 A definitional misnomer? Concerns and observations from the..... cultural planning literature	66
4.5 Previous research and the Canadian cultural planning context.....	67
4.5.1 Existing research.....	67
4.5.2 The Canadian cultural planning context	69
4.6 Research findings	70
4.6.1 Responses to the traditional notion of culture as art	72
4.6.2 Responses to the “arts plus” issue.....	74
4.6.3 Analysis of strategic recommendations.....	77
4.7 Conclusion	80
5.0 PLANNING FOR CULTURE: THE RELATIONSHIP BETWEEN CULTURAL PLANNING AND URBAN PLANNING	82
5.1 Cultural planning as a cultural approach to planning.....	82
5.2 A reaction to the deficiencies of urban planning	83
5.2.1 Classical planning origins	85
5.3 Advancing the cultural approach: “Educating” and persuading planners.....	86
5.4 Applying a “cultural lens” to planning and policy: Municipal cultural planning in Canada.....	89
5.5 Research findings	93
5.5.1 Cross-departmental planning and the role of planning departments	93
5.5.2 Planning-related objectives and responsibilities	97
5.5.2.1 Official plans and community strategic plans.....	97
5.5.2.2 Public art, urban design and heritage planning	102
5.5.2.3 Strengthening the planning relationship.....	106
5.6 Conclusion	109
6.0 CULTURAL PLANNING IMPACTS: AN ANALYSIS	111
6.1 The common vision of change	111
6.2 The purported benefits of cultural planning.....	112
6.2.1 Existing Research.....	113
6.3 The Canadian cultural planning context and existing research.....	115
6.3.1 Context and research	115
6.4 Research findings	116
6.4.1 Analysis of progress reports	116
6.4.2 Responses to questions regarding cultural planning impacts.....	121
6.4.2.1 “Cause and effect is tricky”: Primary impacts of cultural plans	121
6.4.2.2 From tourism to volunteerism: Secondary impacts of cultural plans.....	124
6.4.2.3 Recognizing the “huge disconnect”: Implementation concerns	126
6.5 Conclusion	129

7.0 EVALUATION, IMPLICATIONS AND CONCLUSIONS	132
7.1 Evaluation of research objectives.....	132
7.1.1 <i>Grounding the conceptual basis of cultural planning</i>	132
7.1.2 <i>Investigating the development process of cultural planning in Ontario</i>	133
7.1.3 <i>Examining the nature of what is being addressed in cultural plans</i>	133
7.1.4 <i>Situating planning within the municipal cultural planning framework</i>	133
7.1.5 <i>Assessing the outcomes of cultural plans</i>	134
7.2 Observations and implications	134
7.3 Future research	136
7.4 Conclusion	137
REFERENCES.....	138
APPENDICES	147
Appendix A - Literature Review-based Key to Overarching Conceptualization Table	147
Appendix B - Municipalities Surveyed.....	168
Appendix C - Identified Cultural Plans and Policies	170
Appendix D - Content of Relevant Plans and Policy Documents.....	172
Appendix E - Analysis of Purpose Statements, Visions and	220
Guiding Principles.....	220
Appendix F - Cultural Plan Timelines, Strategic Objectives and Departmental Responsibilities	224
Appendix G - Identity Mapping Questions, City of Chatham-Kent	226
Appendix H - Organizational Responsibilities	228
Appendix I - Categorization of Strategic Recommendations	232
Appendix J - Resource Categories Identified in Strategic Objectives	240
Appendix K - Interviewees	243
Appendix L - Interview Guide	245
Appendix M - Summary of Interviews	247

LIST OF TABLES

Table 1 Cultural Planning Literature and Nature of Research.....	3
Table 2 Interpretations of Cultural Planning in the Cultural Planning Literature.....	14
Table 3 Conceptualizations of Cultural Planning	20
Table 4 Conceptualizations of Cultural Planning with Canadian Sources	26
Table 5 Common Purpose Statements	30
Table 6 Common Vision Statements	30
Table 7 Common Guiding Principles.....	31
Table 8 Categorized Cultural Resources.....	41
Table 9 Community Consultation	50
Table 10 Departments Responsible for Cultural Plan Development	55
Table 11 Departments Responsible for Cultural Plan Implementation	55
Table 12 Involvement of Steering Committees and Consultants.....	56
Table 13 The Preferred Definition of Culture.....	63
Table 14 Definitions of Culture Cited in Cultural Plans.....	71
Table 15 Ranked Departmental Responsibility Identified from Strategic Recommendations	76
Table 16 Percentage of Art-related Strategic Recommendations in Cultural Plans	79
Table 17 Percentage of 'High-Arts'-related Strategic Recommendations in Cultural Plans	80
Table 18 Ranked Departmental Responsibility Identified from Strategic Recommendations	95
Table 19 Analysis of Scope of References to Culture in Official Plans	99
Table 20 Examples of the Varied Scope of References to Culture in Three Official Plans ..	100
Table 21 References to Cultural Planning in Community Strategic Plans	101
Table 22 Heritage Planning-related Strategic Objectives	104
Table 23 Weight of Distinct Strategic Recommendations by Conceptualization Category ..	106
Table 24 Example of the Typical Timeline for Strategic Recommendations, Town of Ajax	117
Table 25 A Selection of Strategic Direction Results, Town of Ajax	118
Table 26 A Selection of Strategic Goal Results, City of London	120

1.0 THE CULTURAL TURN IN MUNICIPAL PLANNING

1.1 The emergence of municipal cultural planning

Urban theorists and policy makers have begun to re-evaluate the importance of culture in urban development models. Culture is now widely viewed as a critical factor in the economic and social health of cities. The burgeoning demand by tourists for authentic cultural experiences and entertainment has made the marketing of places and the development of their cultural amenities an increasingly important component of urban policy and planning (Evans, 2001; Smith, 2007; Osborne & Kovacs, 2008). However, there has also been growing recognition that the beneficiaries of culturally vibrant urban environments are not only local businesses that can profit from heightened tourism but also residents who experience enhanced quality of place. Moreover, there is an increasing awareness on the part of municipal policy makers and planners in much of the English-speaking world that quality of place determinants, including civic aesthetics, uniqueness and authenticity, and a creative milieu, are core competitive assets in the post-industrial knowledge economy (Baeker, 2005b). In particular, they are increasingly cognizant of the importance that authentic, culture-rich environments can play in attracting well-educated and affluent cultural and entrepreneurial people; members of the “creative class” (Florida, 2002, 2008). Glen Murray and Greg Baeker (2006: 13) state, “Success in attracting and retaining a global and mobile class of creative workers and entrepreneurs is now a critical factor in determining which cities will flourish, while others languish. One of the central paradoxes of our global age is that *place matters* – it has become *more*, not less, important.” The recognition of the importance of quality of place, they maintain, is now being expressed in the growing popularity of cultural planning.

Cultural planning is commonly explained as an integrated cultural approach to planning that involves leveraging a municipality’s cultural assets for community and economic development. Typically, it results in the identification of a community’s cultural assets, vision for the future, and strategic opportunities to realize the vision. Cultural planning emerged in the late 1980s and early 1990s in Australia, Britain, and the United States.¹ Several urban theorists in these countries introduced the

¹ Stevenson (1998a: 141) notes that “*ad hoc* cultural planning and the formulation and implementation of local revival initiatives have been taking place for decades” in the United States and Britain. However, cultural planning only gained formal currency in these two countries in the late 1980s and in Australia in the early 1990s. She explains the distinction between *ad hoc* and formal cultural planning: “What is distinctive about a ‘formal’ cultural planning approach to urban affairs is that these strategies aim to address disparate practices like city reimagining, urban design and local revitalisation in a way that is coordinated and mutually reinforcing.”

strategy as a new cultural approach to planning, an approach that fostered cross-departmental co-operation and third sector partnerships, and which promoted the integration of culture into everyday municipal planning activities. As an “ethical corrective” to land-use planning practices and “unnatural” zoned spaces, cultural planning was touted as a means by which cities could develop attractive “livable” environments for residents, potential residents and tourists alike.

The growing recognition of the value of culture in place-making and place-promotion (Kotler, Haider & Rein, 1993; Kunstler, 1993; Kunzmann, 2004), sustainable development (Hawkes, 2001) and creative city arguments (Landry & Bianchini, 1995; Landry, 2000, 2006) has served to strengthen municipal interest in cultural planning in Canada as elsewhere. In particular, cultural planning has grown rapidly in recent years in the Province of Ontario where it has been identified by the Ontario Ministry of Culture as one of its top priorities. Significant expenditures are now being made to develop the initiative in other provinces. However, although cultural planning is increasingly being cited by municipal and provincial governments as an important tool for enhancing quality of life and deepening local economies, there has been little in the way of research on the topic. In fact, there is a surprising lack of scholarly research on cultural planning not only in Canada but also in more established cultural planning contexts.

1.2 Justification for the research

Given the infancy of cultural planning in Canada compared to the United States (Jones, 1993; Dreeszen, 1994, 1997), Britain (Montgomery, 1990; Bianchini, 1993; 1996ab, 1999ab; Evans, 2001; Ghilardi, 2001; Gilmore, 2004; Gray, 2004, 2006) and Australia (Stevenson, 1992, 1998ab, 2004, 2005; Hawkins & Gibson, 1994; Dowling, 1997; O’Regan, 2002), it should not be surprising that there has been far less written on Canadian cultural planning in the form of either published (Baeker, 2002) or unpublished scholarly contributions (Baeker, 1999; Runnalls, 2006). Rather, the bulk of literature on “municipal cultural planning,” as it is officially known, has been written in the form of government-funded research reports, consultation papers, and popular articles by professional consultants and conference keynote speakers who often have vested interests in promoting the strategy.² Moreover, like the growing corpus of cultural development studies in general (Grodach,

² See, for example, the recent bibliography “Municipal Cultural Engagement Resource List” by the not-for-profit organization SaskCulture Inc. (2008).
<www.saskculture.sk.ca/cultural_resources/Creative%20Communities/01.23.08.Creative%20Communities.RESOURCE%20LIST-embed.pdf>.

2006), the small body of literature on municipal cultural planning tends to be descriptive and overly positive in nature (Runnalls, 2006; Hume, 2009). Ann Markusen, Gregory Wassall, Doug DeNatale and Randy Cohen's (2008: 24) remark in reference to American cultural planning applies to the current situation in Canada; municipalities are "rush[ing] to commission cultural plans and mandate cultural districts...without the benefit of careful reasoning and empirical analysis." The remark by Markusen *et al.* also points to the general state of cultural planning research in the United States and abroad.

Table 1 Cultural Planning Literature and Nature of Research

Source	Nature of Document	Research
Montgomery (1990) GB	Commentary	-
Stevens (1990) US	Instructional	Cited Case Examples
Stevenson (1992) AU	Commentary	Cited Case Study
Bianchini (1993) GB	Commentary	Cited Case Example
<i>Jones (1993) US</i>	<i>Research</i>	<i>Empirical Research</i>
<i>Dreeszen (1994) US</i>	<i>Dissertation</i>	<i>Empirical Research</i>
Hawkins & Gibson (1994) AU	Commentary	Cited Case Study
Mercer (1994) AU	Commentary	-
Grogan et al. (1995) AU	Instructional	-
Mercer & Worpole (1995) GB	Commentary	-
Bianchini (1996a; 1999) GB	Commentary	-
Bianchini (1996b) GB	Commentary	-
Mercer (1996) AU	Commentary	Cited Case Study
Dowling (1997) AU	Overview	Cited Case Study
Dreeszen (1997) US	n/a	n/a
Stevenson (1998a) AU, GB	Commentary	Cited Case Study
Stevenson (1998b) AU	Commentary	Cited Case Study
<i>Baeker (1999) CA</i>	<i>Dissertation</i>	<i>Empirical Research</i>
Bianchini (1999) W. EU	Commentary	-
<i>Evans (2001) GB</i>	<i>Research</i>	<i>Empirical Research</i>
Ghilardi (2001) EU	Commentary	-
O'Regan (2001a) AU	Commentary	-
Mercer (2003) AU	Commentary	Cited Case Study
Mills (2003) AU	Commentary	Cites Case Examples
Gray (2004) GB	Commentary	-
Stevenson (2004) AU	Commentary	-
Stratton-Smith (2004) GB	Commentary	-
Baeker (2005) CA	Commentary	-
Deffner (2005) EU	Commentary	Cited Case Study
<i>Stevenson (2005) AU</i>	<i>Research</i>	<i>Empirical Research</i>
Gray (2006) GB	Commentary	-
<i>Runnalls (2006; 2007) CA</i>	<i>Thesis/Report</i>	<i>Empirical Research</i>
Bianchini & Ghilardi (2007) GB, SE	Commentary	Cited Case Studies
Creative City Network (2007b) CA	Instructional	-
Hume (2009) CA	Instructional	-

Although there is a substantial body of international literature on cultural planning, the bulk of it, as evident in Table 1, consists of commentaries. Few empirical studies have been conducted on cultural planning and many of those studies that do exist are dated (*e.g.* Jones, 1993). Acknowledging the need for new research in this field, Deborah Stevenson (2004: 129) states, “A comprehensive analysis of cultural planning and a debate about its goals, basic premises and, indeed, its connections to broader cultural policy frameworks and political objectives is long overdue.” She argues from her observations in Australia that cultural planning is plagued by theoretical and policy weaknesses: it lacks conceptual coherence; it occupies a marginal status in municipal government; there is ambiguity about whose responsibility it is; and it has generally failed to be integrated into local area planning (Stevenson, 1998b, 2004, 2005). Perhaps most damaging of all, she states that, despite rhetoric to the contrary, cultural planning may be nothing more than a traditional arts policy strategy with a new name (Stevenson, 2005). Similarly, Clive Gray (2006) has pointed out that there is insufficient quantitative and qualitative evidence in Britain or elsewhere to support the claims that cultural planning is an effective approach. He observes that a consensus on what the content of plans should be has not emerged and that there is a lack of prioritization of objectives within cultural plans. Surprisingly, these critical observations have not been addressed by scholars in Canada. Given the growing investments into “municipal cultural planning,” there is a clear and obvious need for research on this topic.

1.3 Research goal and objectives

The principal goal of this dissertation is to provide empirical research on the nature and effectiveness of the under-studied municipal cultural planning initiative in Canada. Five objectives were identified over the course of reviewing the cultural planning literature. These objectives follow a sequential order from the rationales for cultural planning, to the development, implementation and outcomes of municipal cultural planning initiatives.

1.3.1 Grounding the conceptual basis of cultural planning

The objective is to determine how cultural planning has been conceptualized over time in the international literature, including Canadian sources. This extensive review puts the subsequent analysis of municipal cultural plans and information gathered from cultural planners in Ontario into a broader context.

1.3.2 Investigating the development process of cultural planning in Ontario

The intention is to find out whether community consultation is happening during the cultural plan development stage and to explore the details of this process. A further aspect of this objective is to determine whether a participatory resource identification or “cultural mapping” process is occurring. This objective will be informed by an analysis of the literature as well as through the examination of municipal cultural plans and interviews conducted with cultural planners.

1.3.3 Examining the nature of what is being addressed in cultural plans

The nature of the strategic objectives outlined within cultural plans will be examined with the objective of determining whether municipal cultural planning is more than just a traditional arts-focussed policy as Stevenson (2005) has argued in Australia. In addition, the perceptions of cultural planners will be presented regarding the applicability of this critique to cultural planning in Canada.

1.3.4 Situating planning within the municipal cultural planning framework

Cultural planning has often been advanced in the literature through urban planning-centred rationales. The objective is to determine the relationship between the two policy fields through a review of the literature and analysis of municipal cultural plans. In talking to cultural planners who are responsible for engaging other departments in the cultural planning process, a sub-objective is to find out what they think is the current and potential relationship between municipal cultural planning and urban planning practice.

1.3.5 Assessing the outcomes of cultural plans

The objective is to determine whether cultural planning is an effective approach rather than simply an initiative founded on unsubstantiated claims. The analysis of cultural plan progress reports will be complemented by interviews with cultural planners who were asked about the specific outcomes that have emerged from their municipality’s cultural planning strategy.

1.4 Research design and methods

This qualitative research involved examining the cultural planning initiatives of Ontario's mid-size cities. Mid-size cities, as generally understood by Canadian scholars, have populations of 50,000 to 500,000.³ Although cultural planning initiatives have been implemented in large metropolitan centres as well as in small rural municipal settings, this research focussed on mid-size cities for two reasons: municipal cultural planning is predominantly a mid-size city initiative in the Province; and, it is assumed that the policy contexts in metropolitan areas like Toronto and rural municipalities like Prince Edward County could be specific to these scales and not applicable to the majority of mid-size cities where most municipal cultural planning strategies are occurring.

To address the research objectives outlined in section 1.3, multiple research methods were employed, the most important of which included: the thorough review of the cultural planning literature; the review of government documents and websites as well as those of not-for-profit and university-based research centres, an analysis of municipal policy and planning documents; and interviews with individuals involved in the cultural plan development and/or implementation phase(s):

- Since municipal cultural planning, like its Australian counterpart (Stevenson, 2004, 2005), is highly derivative in its purported effects and scope, all publications specifically dealing with cultural planning were consulted regardless of the national context they pertain to.⁴ These included the very earliest to most recent academic and professional journal articles, scholarly books and book chapters, published conference proceedings and more general instructional manuals and toolkits (see Appendix A).
- Documents and web-based information from the Ontario Ministry of Culture, the provincial department at the forefront of the cultural planning initiative in the Province, were examined. The website of the Ontario Municipal Cultural Planning Partnership (MCP) was also consulted. The MCP, which is “a coalition of provincial government agencies, post-secondary institutions and others dedicated to promoting MCP across the province,” was

³ Although emphasizing that they “are not overly concerned about putting limits on what constitutes ‘mid-size’,” Trudi Bunting, Pierre Filion, Heidi Hoernig, Mark Seasons and Jeff Lederer (2007: 48, endnote 1) from the University of Waterloo's School of Planning state that the 50,000-50,000 range captures “the main body of places...falling within the mid-size range.” This classification of mid-size cities, as Mark Seasons (2005: 99) notes, “captures all but the largest cities, and represents 23% of the Canadian population.”

⁴ Stevenson (2004: 120) states that while cultural planning is not “a cohesive body of thought or policy intervention ... similar blueprints are being developed worldwide ... in spite of varying political configurations, local histories and the idiosyncrasies of place, there is a striking sameness to the discourses and practices of cultural planning everywhere that in no small part is the result of a global exchange of ideas and personnel.”

originally led by the Ministry to organize municipal forums to promote the benefits of cultural planning (www.ontariomcp.ca/pages/about-mcpp/about-mcpp).⁵ In addition, cultural planning-related materials from the Vancouver-based Creative City Network of Canada (CCNC) were also examined. The CCNC, it is stated, is “An organization of people employed by municipalities across Canada working on arts, culture, heritage policy, planning, development, and support” (www.creativecity.ca/about-us/index.html).

- A survey of municipal websites revealed that approximately one quarter of all 35 mid-size cities in Ontario (Appendix B) have cultural plans in place while an equal proportion are contemplating or are in the early stages of developing a cultural plan (Appendix C). All (10) extant cultural plans were analyzed, including those from regional municipalities that encompass mid-size cities (Appendix D), to determine, among other things, departmental responsibilities and strategic recommendations (Appendices E to J). In addition, related municipal plans and policies were also examined (*e.g.* Official Plans).
- Nine cultural planners or those municipal staff members responsible for developing and/or overseeing cultural plans and policies were interviewed by phone (Barrie, Brantford, Burlington, London, Oakville, St. Catharines, Sudbury) or in person (Kitchener, Region of Waterloo). In addition, responses from two cultural planners were obtained through email correspondence (Ajax, Chatham-Kent). Although not cultural planners, two other individuals were interviewed in person since they were both greatly involved in the development of their municipality’s cultural plan (Kingston, Kitchener). One of these individuals had been involved in the cultural plan process when the municipality’s cultural planning initiative was under the guidance of a different cultural planner than the one interviewed. The other interviewee represented a case where the leadership for the city’s cultural plan was under transition at the time of research (see Appendix K for list of municipalities surveyed).

⁵ Inspired by the national 2001-2002 Municipal Cultural Planning Project, which “sought to ‘connect’ cultural planning approaches to the new governance thinking” (www.victoriastasiuk.ca), a committee of arts and cultural policy experts was formed in 2005 with the aim of advancing cultural planning in the province. Supported by the Ministry of Culture as well as by the ministries of Economic Development, Municipal Affairs and Housing, and Tourism and Recreation, the Municipal Cultural Planning Partnership (MCP) organized eight forums on cultural planning (Orillia, Peterborough, Sudbury, Mississauga, Cambridge, Strathroy-Caradoc, Kenora, Perth) as well as three workshops on cultural mapping and planning (Thunder Bay, Haldimand County, York Region) in 2005-2006. The forums attracted some 1,585 people from 245 municipalities. Participants included elected officials, municipal staff (city managers, senior planners, economic development officers, cultural/recreation managers), and business and cultural leaders.

1.4.1 Interview approach

All interviews and email correspondences were conducted from May to September, 2008. Ethics clearance was obtained from the university prior to initiating this research (15 April 2008). An outline of research questions was prepared in advance of the interviews (Appendix L) and forwarded to the interviewees, when requested. Because of the sensitive nature of some of the information conveyed during the interviews, the names of the interviewees are not identified in the dissertation nor, in most cases, are the names of the respective municipalities (Appendix M for transcribed interviews).

1.5 Thesis format and outline of chapters

The format of this dissertation is non-traditional, encompassing five separate but integrated thematic chapters. Chapter 2 reviews the evolving rationales for and interpretations of cultural planning that have been put forward since the early 1990s by scholars and leading consultants in the cultural policy field. To put the subsequent review of the more recent Canadian literature into context, publications from the more established cultural planning contexts of the United States, Britain and Australia are first examined. The second half of Chapter 2 explores how cultural planning is being defined and interpreted within cultural plans and by cultural planners in Ontario's mid-size cities. This chapter establishes the broad conceptual context from which subsequent chapters on more focussed topics can be better understood.

Using document analysis and interviews with cultural planners to accompany a review of the literature, Chapter 3 examines the scope and specifics of community consultation, cultural mapping and the involvement of community expertise during the cultural plan development stage. Chapter 4 reviews the growing arts policy critique of cultural planning that has been made abroad. The second half of the chapter explores the validity of this critique, which sees cultural planning as nothing more than a traditional arts policy strategy, as it applies to Ontario's municipal cultural planning movement. An analysis of strategic objectives outlined within the cultural plans surveyed is followed by an investigation into the perceptions held by cultural planners when confronted with the "arts policy debate." Chapter 5 presents arguments that have been made within the literature that suggest that cultural planning can influence the broad scope of municipal planning and policy activities, including urban planning practice. An analysis of cultural plans and interviews with cultural planners are used as a basis for examining the actual cultural planning-urban planning relationship.

Taking into account that little research has been conducted to support the assertions that cultural planning is an effective approach, Chapter 6 examines whether the broad range of strategic goals presented in most cultural plans are being met. The method for assessing the effectiveness of cultural plans involved analyzing which particular strategic objectives were implemented as recorded in progress reports and as reported by cultural planners. Chapter 7 summarizes the major findings from the research chapters. It concludes with suggestions for those cities considering cultural planning, and it outlines areas for further research. An extensive body of detailed research that informed the findings presented in Chapters 2 to 6, which include transcriptions of interviews and analyses of the cultural planning literature and cultural policy documents, is presented in Appendices A - M.

2.0 CAN CULTURE BE PLANNED? OR WHAT IS CULTURAL PLANNING?

2.1 Combining the word “culture” with “planning”

In the context of cultural planning discussions, the question “can culture be planned?” is not a new one. It was posed well over a decade ago by Colin Mercer (1996), one of the leading experts in the field, to initiate discussion on cultural planning as a community development strategy. However, this rhetorical question remains an important starting point in introducing the cultural planning model. After all, the pairing of the words culture and planning would, for those without knowledge of the initiative’s objectives, seem antithetical. In particular, the joining of the two words would likely be frowned upon by most members of the arts and cultural communities given the common understanding of “culture” as “art,” and the often unmanageable nature of artistic expression. Similarly, the pairing of the word planning with something that is often intangible would also seem highly unusual for most municipal planners, particularly those engaged in land-use planning practice. As strange as this word pairing may sound to artists and planners alike, a more serious consideration that Mercer attempted to address through his rhetorical question “Can culture be planned” is “What is cultural planning?” Surprisingly, a satisfactory answer has yet to be given to this question despite the popularity of cultural planning in much of the English-speaking world. As several scholars have noted, a whole range of cultural planning definitions exist based on different strategic rationales (Gray, 2004).

Although cultural planning is a well-established policy field in Australia, Britain and the United States, literature on the topic remains sparse. With few exceptions, the different meanings of, and purposes for, cultural planning have not been seriously addressed or explored by scholars (Gray, 2004, 2006; Stevenson, 2004, 2005). Moreover, remarkably little attention has been paid to cultural planning as it is now being interpreted and practiced in Canada (Runnalls, 2007). Given the recent surge in “municipal cultural planning” documents and information sessions across much of the country there is both a practical and theoretical need for this issue to be examined more fully. The purpose of the first part of this chapter, therefore, is to explore the cultural planning definitions and rationales that have been offered by scholars since the first articles on the topic were published. This will put the subsequent review of Ontario’s “municipal cultural planning” model into context. The second part of this chapter will reveal how cultural planning is being defined and interpreted within municipal cultural plans and by cultural planners.

2.2 Cultural planning: A proliferation of definitions and rationales

From an examination of the literature it is evident that explanations on the origins of cultural planning are often vague and sometimes misleading. The beginnings of cultural planning as a well-defined urban policy framework are often explained in terms of historical changes in official attitudes towards culture. In particular, proponents of cultural planning often talk about the “democratization of culture” that occurred in the 1960s and 1970s when traditional ‘high arts’ notions of culture were beginning to be replaced within policy-making circles by broader understandings of this often hard-to-define term (Palmer, 2002). Although important in establishing a historical context, such explanations often suggest that cultural planning is much older and hence more established than it really is. In reality, the initial body of literature dealing with something specifically called “cultural planning” only began to emerge in the late 1980s and early 1990s (Montgomery 1990; Stevens, 1990; Stevenson, 1992; Jones, 1993; Dreeszen, 1994; Mercer, 1994). While informal cultural planning and localized cultural policy was practiced and being written about before (Stevens, 1990: 47, Appendix B), the terminology was not well-established nor was there a coherent body of literature on the subject (Mulgan & Worpole, 1986; Stevens, 1987; Bianchini, Fisher, Montgomery & Worpole, 1988). This is reflected in John Montgomery’s (1990: 22) remark that cultural planning was an “underdeveloped and under-theorised” research field. Discussions about the potential of cultural planning, or more accurately urban cultural policy, had until then been largely focussed on the arts as were discussions on culture and urban development (Porter, 1980; Von Eckhardt, 1982; Garnham, 1987; Whitt, 1987; McNulty, 1988, Myerscough, 1988; Whitt & Lammers, 1991; Wynne, 1992).

Two publications specifically addressing cultural planning appeared in 1990. The potential of cultural planning as a holistic cultural approach to planning and as a catalyst for a variety of planning activities was introduced by John Montgomery in Britain and Louise Stevens in the United States. Their introductions on the subject were complemented a year later by a series of papers given at the first Cultural Planning Conference in Sydney, Australia. This conference was an important milestone in the development and dissemination of cultural planning theory. It saw papers delivered by scholars and consultants who have since become prominent names in the cultural planning field (Bianchini, 1991; Hawkins & Gibson, 1991; McNulty, 1991; Mercer, 1991; Stevenson, 1991). These advocates of cultural planning discussed the initiative in terms of urban redevelopment and revitalization, cultural development, and civic engagement. As subsequently touted by several of these and other scholars, cultural planning had the potential of becoming a novel holistic approach to planning, one that integrated culture into everyday municipal policy and planning activities (Hawkins & Gibson, 1994; Bianchini, 1996a). As an “ethical corrective” to physical planning and “unnatural” zoned-spaces

(Bianchini, 1996b), cultural planning was seen as a means by which cities could develop attractive “livable” environments and quality of place for residents, potential residents, and tourists (Montgomery; 1990; Stevens, 1990; Jones, 1993; Grogan, Mercer & Engwicht, 1995; Mercer & Worpole, 1995). It was an initiative that could put quality of life-enhancing arts and cultural activities onto local government agendas as had been advocated in the influential work *City Centres, City Cultures* (Bianchini, Fisher, Montgomery & Worpole, 1988).

Although the first Cultural Planning Conference symbolically laid out the groundwork for a common understanding of cultural planning, one that involved applying a cultural lens to planning activities as later writers have argued (Baeker, 2005b), the field has suffered from divergent notions and vague ideas about what cultural planning should be about. A number of the most prominent writers in the field have since acknowledged the weak conceptual and definitional clarity that has hindered the initiative (Baeker, 1999). In Australia, Gay Hawkins and Katherine Gibson (1994: 218) state that “Cultural planning means different things in different places according to different political processes, economic conditions and cultural practices and landscapes.” Similarly, Robyn Dowling (1997) notes that cultural planning definitions are myriad while Deborah Stevenson (1998a: 137) maintains that the topic is “difficult to define precisely.” More recently, Clive Gray (2004, p. 44) suggests that there is a lack of clarity in Britain, as elsewhere, as to what constitutes culture and cultural planning. As he points out, the proliferation of definitions is increasing the likelihood for the emergence of contradictory approaches. As evident from several studies, he may be right. Cultural planning has been used in reference to project management and venue marketing at the neighbourhood scale (England, 1998), the coordination of cultural policy at the level of the nation state (Everitt, 1999), and even to wartime military strategy in deterring the looting and destruction of a country’s art and antiquities (Cogbill, 2008).⁶ However, these represent some of the more exceptional examples of the different uses of the term. Cultural planning is primarily employed in reference to cultural, community, and economic development in cities. What Gray (2004) and other scholars are concerned about is not whether the term can be used in the context of micro-marketing or national or military policy but about the conflicting interpretations of, and rationales for, cultural planning as an urban initiative.

⁶ Writing in *Military Review*, Major James Cogbill (2008: 36) of the US Office of the Secretary of Defence makes the case for the creation of a dedicated structure in his department that would ensure “that appropriate cultural planning occurs and is disseminated to all levels of command.” This would help prevent any similar large-scale incidents like the 2003 looting of Baghdad’s National Museum by local Iraqis.

2.2.1 Cultural planning definitions and rationales: A survey of the literature

In order to better understand why some scholars have claimed that cultural planning lacks definitional clarity a wide range of literature was surveyed. The most common definitions identified are presented in Table 2. As evident from an examination of the underlying arguments, several interrelated yet potentially conflicting notions of cultural planning exist. In particular, two broad interpretations that often accompany each other are most prominent. Cultural planning is commonly interpreted as a holistic culturally sensitive approach to planning (Montgomery, 1990; Bianchini, 1996b; Evans, 2001; Ghilardi, 2001). It is also commonly explained as a cultural- and community-development strategy that is grounded on the identification of cultural resources like art galleries and street festivals for further marketing and development (Mercer, 2003; Gray, 2004, 2006). Both of these two common interpretations could already be found in the first writings on the subject. For example, whereas Montgomery (1990) defined cultural planning as a cultural approach to planning that embraces not only arts policy but also cultural economics and production and urban revitalization and design, Stevens' definition has to do more with the construction of a vision and appropriate strategies for the development and promotion of a community's arts and culture sector. More specifically, while cultural planning is also seen as a catalyst for a variety of planning actions, the associated activities of this community and cultural development framework are linked more towards traditional arts policy concerns. These include improving cultural facilities, increasing public awareness towards the value of the arts, promoting arts education, enhancing public access to the arts, and strengthening artist networks and cultural organizations. This arts focus is evident in Stevens' (1990: 2) explanation of the purpose of a cultural plan, "[it] provides the focus and direction to provide opportunities for artists and to raise existing activities and organizations to a new stage of development and service to the community." It is also evident in her suggestion that cultural planning could have its greatest impact in providing members of the arts community with an opportunity to interact with and potentially influence the ideas of municipal planners.

Table 2 Interpretations of Cultural Planning in the Cultural Planning Literature

Underlying Basis of Definition	Source
Urban Planning & Local Cultural Resources	
→ An holistic approach to planning that embraces cultural economics and production, the arts and cultural policy, and urban revitalization and design	Montgomery (1990) GB
→ A culturally sensitive approach to urban and regional planning and policy rooted in an understanding of local cultural resources	Bianchini (1999b) GB; Evans (2001) GB; Ghilardi (2001) EU
Arts and Cultural Resource Mapping & Development	
→ A form of social planning that involves identifying and assessing community arts and cultural resources and opportunities, and strengthening public support and appreciation for the arts	Stevens (1990) US; Jones (1993) US; Dreeszen (1994, 1997) US
→ An approach to community, cultural and urban development based on the identification, management, and strategic use of cultural resources	Mercer (1994, 1996, 2003) AU; Mercer & Worpole (1995) GB; Gray (2004, 2006) GB; Baeker (2005a) CA; Deffner (2005) EU
Cultural Activity Coordination & Capacity Building	
→ The coordination of cultural activities and the development of a place's cultural capacity through adjustments of funding instruments and relations between different parts of the cultural sector	O'Regan (2001) AU
Place Marketing & Cultural Industries	
→ A strategic approach to city marketing and cultural industries development	Stevenson (2004) AU
→ A culturally sensitive approach to different types of cultural policy, including place marketing	Bianchini & Ghilardi (2007) GB, SE

Stevens' (1990) arts-focussed interpretation of cultural planning is found in several other writings on cultural planning in the United States. For example, Bernie Jones' (1993) assessment of cultural planning is that it is a form of social planning that emerged between the interstices of traditional planning and the arts. It is concerned with improving community relations, livability and quality of life, and increasing community support and public senses of ownership of the arts. The latter indirect reference to community and public involvement forms the basis of Craig Dreeszen's (1994) description of cultural planning. For him, cultural planning is a community-wide process that involves identifying arts and cultural resources, examining the needs of artists, and delineating strategic priorities for cultural and community development. As a way of applying the arts to "build better

communities,” cultural planning means engaging the public and private sectors and especially community leaders in discussion with the objective of increasing overall awareness and support for the arts. This arts and cultural development focus is not confined to the United States. However, there is a more noticeable emphasis on planning in other national settings. This is certainly the case in Britain. There, cultural planning has often been explained as an overarching planning framework, a conceptualization that has been transferred and modified in the Australian and, in turn, Canadian cultural planning contexts.⁷

According to Franco Bianchini (1996b), the cultural planning movement in Britain grew out of the realization in the early 1990s that arts and cultural policy would no longer work effectively unless they were integrated and coordinated with other municipal policy areas such as physical and transportation planning. Urban cultural policy tended to focus on individual disciplines (*e.g.* libraries, museums and theatre) and it often remained isolated from larger policy and planning frameworks. The latter point was particularly frustrating for policy makers in the arts and cultural sectors. As Bianchini (1996b) pointed out, a festival-based city-centre animation strategy, to give an example, requires co-ordination between often disparate policy fields (*e.g.* land use and architectural planning). The integration of cultural concerns into traditional planning agendas was particularly important in the shift in cultural policy thinking that was reflected in Bianchini’s writing. Indeed, planning was a key element in defining the early cultural planning model. Writing on the topic as it was then emerging Montgomery (1990) claimed that as a new holistic cultural approach to planning, cultural planning could breathe new life into urban planning. The “rooting of planning in a cultural sense of place” that he advocated entailed putting local arts and cultural concerns at all levels of planning consideration. The rationale was simple. The integration of cultural policy into planning could more effectively help in improving the quality of life of residents and tourists, re-imagining cities in decline, attracting and retaining skilled personnel and tourists, and developing evening and late-night economies. This planning focussed argument has since been made by a number of other scholars in Britain.

Colin Mercer and Ken Worpole (1995) identify cultural planning as a way to redress the imbalances of urban planning and correct the effects of planning obsessions with the separation of land uses that had resulted in the severing of home, work and leisure. Although cultural planning as they define it is simply the management of cultural resources, they argue that it is about making culture, cultural

⁷ It is evident that cultural planning proponents in Ontario, Canada, often cite Australian sources. This is followed closely by British and to a much lesser extent American municipal cultural policies, planning theories and practices.

resources, and cultural considerations integral to planning. Similarly, Bianchini (1996b: 25) explains that cultural planning is not the “impossible, undesirable and dangerous undertaking” of planning for culture but rather “a cultural approach to urban planning and policy” rooted in an understanding of local cultural resources. He has described this last point in his explanation by means of a diagram where the centre of the policy-making table is filled with a pool of cultural resources that can be linked to surrounding economic, environmental, physical, recreation, and transportation planning, as well as social and educational policies (Bianchini, 1999ab).

Adding to these conceptualizations, Graeme Evans (2001) incorporates urban design into his definition of cultural planning. Cultural planning, as he states, is “an approach to urban design and the more integrated planning of towns and cities” (Evans, 2001: 4). He explains what he means by this using a three part definition. A cultural approach to planning applies to cultural planning if it is seen holistically as the “strategic” use of cultural resources for integrated development, as the “art of urban planning,” and as the “integration of arts and cultural expression in urban society” (Evans, 2001: 7). This understanding of cultural planning assumes that all aspects of public culture, including amenities, activities, and facilities, are considered alongside economic and industrial resource planning. The concern for the planning of cultural resources, he subsequently suggests, will in turn have an impact on town planning considerations, including urban design, land-use, transportation and access.

In addition to the planning-centred definition of cultural planning, several scholars in Britain identify cultural planning as both a form of cultural resource identification and management and as a culturally sensitive approach to policy. In particular, several authors have cited the definition employed by De Montfort University’s International Cultural Planning Policy Unit (ICPPU). As Gray (2004) originally pointed out, cultural planning is defined on the ICPPU’s website as the strategic use of such cultural resources as “heritage, local traditions, arts, media, crafts, ... architecture, urban design, recreation, sport, entertainment, tourism and the cultural representation of places” for the “integrated development of communities at [the] local, regional and national level”. The ICPPU also defines cultural planning as “a culturally sensitive approach to urban and regional planning and environmental, social and economic policy-making.” However, the latter definition has been de-emphasized or avoided altogether by some scholars who have instead focussed on the community and cultural development interpretation (Gray, 2004, 2006; Deffner, 2005).

Although Alex Deffner (2005: 127) acknowledges that the ICPPU's definition "implies a cultural approach to urban planning," he adds that cultural planning "uses an infrastructure system of arts planning." He subsequently advocates the combination of cultural planning and time planning to create yet another "new approach to urban planning." Adding to the growing list of rationales for its use, Gray (2004, 2006) suggests that cultural planning is often understood as a mechanism to "join-up" disparate actors. That is, cultural planning is a joined-up approach towards culture-led community development initiatives. Abigail Gilmore (2004: 6) acknowledges this coordinating role when she states that "Cultural planning assumes a relationship between the broad set of activities and resources associated with culture, public sector policy making and planning, rather than viewing culture as the responsibility of one particular department within the local government body." As she elaborates, cultural planning "emphasizes a culturally-sensitive approach which places cultural planners within debates and forums for all spheres of development in public policy, and it advocates a long-term process of the auditing of cultural resources and consultation with participant communities to assist the planning process" (Gilmore, 2004: 6). The cross-departmental co-operation and third sector partnerships that Gray (2004) and Gilmore (2004) point out as being important rationales for cultural planning are similarly acknowledged by Roger Stratton-Smith (2004). Representing the views of the British Department of Culture, Media and Sport, he explains that cultural planning relies on partnerships between municipal departments and across the public, private and voluntary sectors. As such, cultural planning works alongside the "joining-up" of public services that is part of the modernization of local government. More recently, Franco Bianchini and Lia Ghilardi (2007) suggest that cultural planning is a culturally sensitive approach to different types of cultural policy. Cultural mapping and planning can "help in identifying the distinctive features of place and provide the methodological platform on which governments and stakeholders alike can build coordinated actions, investments, policies and communications" (Bianchini & Ghilardi, 2007: 284).

Australia's cultural planning movement was deeply impacted by urban theorists and consultants from Britain (Stevenson, 1998b, 2005). Not surprisingly, cultural planning has also been touted there as a new way of approaching planning. As Stevenson (1992: 14) suggested, cultural planning should be seen as "a manifesto that calls for fundamental changes to be made to the processes of urban planning." It is an urban policy initiative that targets levels of government responsible for everyday planning with the goal of developing local arts and cultural sectors, fostering economic activities, and improving quality of life. For Stevenson (1992: 8), cultural planning is "not just about delineating a role for culture and the arts in the city." Although acknowledging that it is centred heavily on putting arts and culture onto the policy and planning agenda, she maintains that its objectives are much

broader. Cultural planning is, ideally, concerned with urban issues like the design of the built environment, housing policies and inner city decline. As she maintains, cultural planning is capable of addressing city centre decline, urban sprawl and industrial landscape abandonment (Stevenson, 1998ab). Utilizing the bureaucratic structures of planning, cultural planning is also capable of promoting social objectives, including enhanced access, equity, and participation. Hawkins and Gibson (1994) similarly see cultural planning as a wide range of approaches aimed at putting culture on the urban planning agenda to redirect development around cultural, social and economic objectives. David Grogan, Colin Mercer and David Engwicht (1995: 3) refer to cultural planning as “a valuable tool for achieving integrated local area planning.” It is meant to integrate government, business and private planning activities and is linked to a number of objectives, including improved quality of life, a more robust local economy, enhanced senses of community and cultural tourism, improved cultural resources, and better utilization of government resources. In addition, Dowling (1997) sees cultural planning as having two main goals. The first is to put culture on the urban planning agenda and integrate cultural planning into the general planning process while the second is to develop and enhance the cultural aspect of city life. This can be done through such things as main street beautification projects, community-based art projects, and the promotion of cultural institutions like galleries and other cultural assets that can help foster a distinctive image of place. She states, “Sensitive cultural planning can create sites that have a distinctive, locally-sympathetic, identity,” a place identity that encourages people to stay and interact (Dowling, 1997: 27). Deborah Mills’ (2003) view of cultural planning and, particularly, its connections to urban planning are more striking than most interpretations. Citing several case examples, she argues that cultural planning can inform the whole planning process and she sees cultural planning’s future in providing “a cultural framework through which all planning can be evaluated” (Mills, 2003: 10).

In contrast, to these authors Mercer (1996: 60) defines cultural planning not as an approach to planning but as the less complicated “strategic and integral use of cultural resources in urban and community development.” However, rather than a simple image-building strategy or beautifying public arts initiative, cultural planning he adds, “has to be part of a larger strategy for urban and community development. It has to make connections with physical and town planning, with economic and industry development objectives, with social justice initiatives, with recreational planning, with housing and public works” (Mercer, 1996: 60). It requires using innovative cultural consultation and mapping exercises to identify “resources, gaps and needs.” The importance of public consultation is used in reference to the weaknesses of traditional planning activities that are often focussed on utopian urban plans and designs based on inadequate public input, a topic that has since been addressed in the

urban planning literature (Innes, 1996; Healey, 1997; Forester, 1999; Harris, 2002; Brand & Gaffikin, 2007). For Mercer (1996), it is partly in this sense that cultural planning can serve as an ethical corrective to physical planning. Planners, he maintains, must be persuaded that “land can be much more than something to be zoned, re-zoned, developed and sold.” As he more recently states, planning “is not just about ‘hard infrastructure’ but also about soft and creative infrastructure: people” (Mercer, 2003: 25). Citing the work of Patrick Geddes (1854-1932), one of the founders of modern urban planning, Mercer (2003: 25) adds that planners need to take into account “Folk-Work-Place” or the way that people “live, work, play” and subsequently suggests that the emphasis in planning should be on the development “of people, of citizens.” Cultural planning in this regard involves planning for quality of life, resources of identity, and the daily structures of living, shopping, working and playing; it involves persuading planners of the importance of nurturing quality of place and ensuring that the cultural element is considered at every stage of planning and development (Mercer, 2003).

Similar to arguments made in Britain, cultural planning has also been described in Australia as a mechanism for promoting intergovernmental and public-private collaboration. As Tom O’Regan (2001) has it, cultural planning works across departments or “governmental silos” to synergize activities. In addition, he states that cultural planning “assumes a critical role in coordinating the cultural activities and capacities of ‘places’ and in building capacity through adjusting funding instruments and the relations among the parts of the cultural sector” (O’Regan, 2001: 33). Thus, cultural planning is also about “planning for system-wide adjustments in the funding and government of culture” (O’Regan, 2001: 40).

Finally, cultural planning has also been defined in terms of place-marketing and the development of cultural industries. This is evident in one of Stevenson’s (2004: 119) more recent explanations of the cultural planning approach: “Cultural planning is a strategic approach to city re-imagining and cultural industries development that variously involves establishing cultural precincts, nurturing creative activity, and re-evaluating public life and civic identity.” To illustrate the complexity of the term, Stevenson (2004) adds that cultural planning, as suggested in the work of Evans (2001), is “simultaneously” arts, economic, social, and urban planning.

Table 3 Conceptualizations of Cultural Planning

Source	Cultural Approach to Urban Planning	Cultural/Community Development Strategy	Economic/Marketing Strategy	Social/Environmental Objectives	Cultural Resource Identification Initiative	Governance/“Silo-busting” Strategy
Montgomery (1990) GB	Black	Dark Grey	Dark Grey			
Stevens (1990) US		Dark Grey	Light Grey		Light Grey	
Stevenson (1992) AU	Black	Dark Grey	Light Grey	Black		
Bianchini (1993) GB	Dark Grey	Light Grey	Black		Light Grey	
Jones (1993) US			Light Grey			Light Grey
Dreeszen (1994) US		Black			Dark Grey	
Hawkins &Gibson (1994) AU	Dark Grey	Light Grey	Black			
Mercer (1994) AU		Light Grey	Light Grey	Dark Grey	Black	Light Grey
Grogan et al. (1995) AU	Light Grey	Dark Grey	Dark Grey		Dark Grey	
Mercer &Worpole (1995) GB	Dark Grey	Dark Grey	Dark Grey		Dark Grey	
Bianchini (1996a; 1999a) GB	Black	Light Grey	Light Grey		Light Grey	
Bianchini (1996b) GB	Black	Dark Grey	Dark Grey		Light Grey	
Mercer (1996) AU	Black	Black	Dark Grey			
Dowling (1997) AU	Dark Grey	Black	Dark Grey			
Stevenson (1998a) AU, GB	Light Grey			Dark Grey		
Stevenson (1998b) AU	Light Grey	Light Grey		Light Grey		
Bianchini (1999) W. EU	Dark Grey			Black	Dark Grey	
Evans (2001) GB	Black		Light Grey		Light Grey	
Ghilardi (2001) EU	Dark Grey	Dark Grey		Black	Dark Grey	
O’Regan (2001) AU	Light Grey					Dark Grey
Mercer (2003) AU	Dark Grey	Black	Dark Grey		Dark Grey	
Mills (2003) AU	Dark Grey	Light Grey	Light Grey			
Gray (2004) GB	Light Grey					Light Grey
Stevenson (2004) AU		Dark Grey	Light Grey	Light Grey		
Stratton-Smith (2004) GB		Dark Grey				Dark Grey
Deffner (2005) EU	Dark Grey		Dark Grey			
Stevenson (2005) AU		Dark Grey				
Gray (2006) GB		Light Grey			Light Grey	Light Grey
Bianchini&Ghil.(07)GB, SE			Black		Dark Grey	Dark Grey
Weighted Score (Substantial emphasis = 3, Much emphasis = 2, Some emphasis = 1, Little to no emphasis = 0)	45	42	36	31	24	10

Key:
Weight of Emphasis on topic
 Black = Substantial emphasis
 Dark Grey = Much emphasis
 Light Grey = Some emphasis
 White = Little to no emphasis

In addition to examining the literature-derived definitions and purposes of cultural planning, an in-depth analysis of the suggested benefits that were cited by the American, British, and Australian scholars and cultural planning advocates was conducted (see Appendix A). Using this analysis as a basis, the weight of particular cultural planning concerns within each publication on the topic was assessed. The results, which are presented in Table 3, mirror the evolving interpretations of cultural planning that is evident in the growing number of definitions. It illustrates the changing understandings of the topic and puts Canadian cultural planning theory into historical context. It is evident from this literature analysis that while the original conceptualization of cultural planning as a cultural approach to planning has begun to wane, the emphasis on cultural and community development and economic development and place marketing has not. In addition, references to cultural resource mapping and to purported social and environmental objectives are being replaced by a new emphasis on cultural planning as a governance and municipal “silo-busting” strategy. This is a strategy that is based on the idea of integrating functions of municipal government, a feature that is also found in other writings on planning reform. As will be shown in Section 2.3, these conceptual shifts are also reflected in Canadian cultural planning, albeit with greater emphasis on quality of place and the “creative class” (Florida, 2002).

2.3 Cultural planning as defined in Canada

2.3.1 Definitions of “municipal cultural planning”

Although the first cultural plans in Canada were developed in the mid and late 1990s (*e.g.* Kitchener, St. Catharines), cultural planning only began to receive considerable attention in recent years. In particular, cultural planning has grown rapidly in Ontario since 2005 when a series of provincially-funded cultural planning forums and workshops was held across the province. As such, unlike cultural planning in the United States, Britain, and Australia, “municipal cultural planning,” as it is officially termed, is a fairly new urban policy initiative. Despite its recent origins, there are already some differences in how cultural planning is being defined. Reflecting the influence of common conceptualizations already noted abroad, municipal cultural planning is now often explained as the strategic use of cultural resources for community development, and as an approach to a variety of planning and policy areas (Municipal Cultural Planning Partnership website). For example, a leading consultant has described cultural planning not only as the “strategic use of cultural resources for the integrated development of communities,” but also as an “action-research approach based on broad definitions of ‘culture’” as well as a “culturally sensitive approach to urban and regional planning and to environmental, social and economic policy-making” (Baeker, 2002: 1). Greg Baeker (2005b) has

since defined cultural planning as a “democratic model” for cultural development, a model that involves substantial community consultation as well as the assessment of all planning decisions through a “cultural lens.” That is, aside from promoting public input on cultural development issues and strategies, cultural planning involves questioning the cultural impacts of all municipal planning activities. This planning-oriented explanation of municipal cultural planning clearly builds on the writings of Bianchini in Britain (1996ab, 1999ab) and Mercer in Australia (1994, 1996, 2003).

Catherine Runnalls (2006, 2007) defines cultural planning in a slightly different manner. For her, cultural planning is an approach to “community planning.” However, the focus here is more on the identification, assessment and management of resources for cultural development. As she states, cultural planning involves assessing the arts, heritage, and cultural resources, creative expression, and built form as well as the physical, economic, development, social, leisure, and environmental aspects of a community. The definition that she offers to explain what cultural development means illustrates a more arts-focussed interpretation of cultural planning, one that fits well with what Stevens (1990) and Dreeszen (1994) envisioned in their American cultural planning model: It is a “process which supports and facilitates cultural resource development and includes skilled creators, artists, and craftspeople as transmitters of aesthetic expression, ideas, aspirations, and values in relation to the sociological, economic, environmental, and creative aspects of their communities” (Runnalls, 2007: 106). Further, Glen Murray and Greg Baeker (2006: 14) define cultural planning as a “place-based approach to local and regional cultural development.” A defining feature of this “place-based” approach, they emphasize, involves the “mapping” or identification of cultural resources. It serves as “a tool for deepening understanding of local cultural systems and engaging communities in the process” (Murray & Baeker, 2006: 16).

The varied emphasis on cultural development, resource mapping and planning that is being cited by proponents of “municipal cultural planning” is also evident in the definitions employed by cultural policy organizations and governmental departments. For example, the Ontario Municipal Cultural Planning Partnership (MCP), which has been at the forefront of the cultural planning movement in the province, defines cultural planning as “the strategic and integrated planning and use of cultural resources for economic and community development” (www.ontariomcp.ca/pages/what-mcp/what-mcp%3F). It is “a process for leveraging a community’s cultural resources to support economic development and integrating culture across all facets of local planning and decision-making.” This definition weighs heavily on five defining features: the focus on cultural resources rather than the hard to define notion of culture, the systematic “cultural mapping” approach in the identification of tangible

and intangible cultural resources, the broader and more strategic roles and responsibilities required by municipalities in the area of cultural policy, the importance of shared decision-making and collaboration between municipalities and their business and community partners, and the systematic approaches to networking across the community in decision-making activities related to cultural resources. Similarly, the Vancouver-based Creative City Network of Canada (CCNC) defines cultural planning as “a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals” (CCNC, 2007a: 1). Similar to the MCPPP’s interpretation, the CCNC acknowledges the alleged municipal planning connections to cultural planning in its *Cultural Planning Toolkit* (CCNC, 2007a). As stated in the *Toolkit*, cultural planning “is also a strategic approach that directly and indirectly integrates the community’s cultural resources into a wide range of local government planning activities” (CCNC, 2007a: 1). This planning argument, which clearly reflects British and, even more so, Australian cultural planning influence, is even more pronounced in the definition used by the Ontario Ministry of Culture, the provincial ministry with primary responsibility for advancing the “municipal cultural planning” movement.

A two-part, point-form answer to the question “what is cultural planning” is given on the Ministry’s cultural planning webpage. Municipal cultural planning is the inclusion of culture in public planning, as well as the consideration of culture in the planning of such municipal priorities as land use, tourism, economic development, downtown revitalization, transportation, and youth engagement. The Ministry’s interpretation of cultural planning fits more in line with the formative “cultural approach to planning” model, the third element of Baeker’s (2002) three-part definition. Its definition suggests that cultural planning involves the incorporation and consideration of culture in a variety of municipal plans and policy activities. In turn, this suggests that cultural planning is more than a simple cultural inventory process or arts-focussed policy strategy. Thus, in contrast to the United States, the definitions of cultural planning that are being employed in Ontario, Canada, with some exceptions, mirror the explanations that have been used in the British and Australian models. However, as in the case of the interpretations being put forward abroad, it is evident that the planning focus that formed the basis of early cultural planning conceptualizations is sometimes either marginalized or overemphasized in the literature.

2.3.2 Purpose of cultural planning in Canada

In explaining the purpose of cultural planning, Baeker (1999: 21) states that the “identification, monitoring and utilization of cultural resources” is meant to “contribute to the integrated development of place” (Baeker, 1999: 21). The *Cultural Planning Toolkit* (2007) provides a list of what cultural planning can do to support this objective. Cultural planning can purportedly,

Combat social exclusion in the community; Combat the ‘geography of nowhere’ outlook by providing design opportunities to develop pride of place; Support community empowerment through community involvement and ownership of local community initiatives; Support democratic cultural policy by better understanding what people are doing and want to do; Support the development of partnerships; Commit to policy-making based on a solid research foundation; Improve communication and cooperation among arts and other groups; Integrate culture into the larger community more effectively, increasing awareness of the potential of arts and cultural activity to contribute to community and economic development; Improve visibility of a community’s artists, cultural workers and organizations; Improve access to the arts and develop larger audiences; Improve cultural facilities; [and] Sustain or increase levels of public and private funding for culture (CCNC, 2007a: 2)

These benefits can be categorized into three broad areas of concern: community involvement, cultural development, and communications-building. However, the rationale for cultural planning in Canada is varied and goes beyond these three interrelated categories. For example, like its Australian and British counterparts, municipal cultural planning has also been frequently put forward as a “silo-busting” tool that can promote “horizontal collaboration and capacity building needed for long-term sustainability” (Baeker, 2005a: 11). Not only can it promote collective decision-making within the arts and culture sectors, it can also foster interdepartmental communication and action. Moreover, the connections between cultural planning and economic development have been acknowledged as fundamental in explaining the recent rise of cultural planning in Canada. As Baeker (2005a) sees it, the immense popularity of municipal cultural planning information sessions and workshops in Ontario is evidence of the growing recognition by local government of the role that culture plays in economic development. He maintains that cultural planning can be used to exploit the culture-economy connection. While economic arguments are downplayed in most official arguments for cultural planning, it is often the underlying basis of cultural planning initiatives. In particular, it ties into Richard Florida-inspired arguments that see culture-rich environments as an advantage for cities trying to attract and retain a highly skilled workforce. This is apparent in the rationale for cultural planning as stated on the MCPP’s webpage:

The goal of municipal cultural planning is prosperous, sustainable and vibrant municipalities. Vibrant, authentic places bubbling with lively cultural and entertainment options are magnets that attract and retain creative people. This creative workforce in turn generates wealth in an expanding knowledge economy.

This culture-led economic development rationale for cultural planning has been pointed out by Barbara Jenkins (2005) in reference to Toronto's *Culture Plan for the Creative City* (2003). As she notes, culture is identified in the plan as "a central plank in [Toronto's] platform to increase its competitiveness as a global city" (Jenkins, 2005: 178). This strategy is for the most part economic: "Not only does culture attract the kinds of workers the city needs to lure globally competitive companies to its community; it is also an important source of tourist dollars."

Table 4 Conceptualizations of Cultural Planning with Canadian Sources

Source	Cultural/ Community Development Strategy	Cultural Approach to Urban Planning	Economic/ Marketing Strategy	Social/ Environmental Objectives	Cultural Resource Identification Initiative	Governance/ “Silo-busting” Strategy
Montgomery (1990) GB	Dark Grey	Black	Dark Grey			
Stevens (1990) US		Light Grey	Light Grey		Light Grey	
Stevenson (1992) AU		Black		Black		
Bianchini (1993) GB		Dark Grey	Black		Light Grey	
Jones (1993) US			Light Grey			Light Grey
Dreeszen (1994) US	Black				Dark Grey	
Hawkins & Gibson (1994) AU	Light Grey	Dark Grey	Black			
Mercer (1994) AU			Light Grey	Dark Grey	Black	Light Grey
Grogan et al. (1995) AU	Dark Grey	Light Grey	Dark Grey			Light Grey
Mercer & Worpole (1995) GB		Dark Grey	Light Grey		Dark Grey	
Bianchini (1996a; 1999a) GB		Black	Light Grey		Light Grey	
Bianchini (1996b) GB	Dark Grey	Black	Dark Grey			
Mercer (1996) AU	Light Grey		Dark Grey			
Dowling (1997) AU	Black	Dark Grey	Dark Grey			
Stevenson (1998a) AU, GB		Light Grey		Dark Grey		
Stevenson (1998b) AU	Light Grey			Light Grey		
Baeker (1999) CA					Light Grey	
Bianchini (1999) W. EU	Light Grey	Dark Grey	Light Grey	Black	Dark Grey	
Evans (2001) GB		Black			Light Grey	
Ghilardi (2001) EU	Dark Grey	Dark Grey		Black	Dark Grey	
O’Regan (2001) AU		Light Grey				Dark Grey
Mercer (2003) AU	Black	Dark Grey	Dark Grey		Dark Grey	
Mills (2003) AU	Light Grey	Dark Grey	Light Grey			
Gray (2004) GB		Light Grey				Light Grey
Stevenson (2004) AU	Dark Grey	Light Grey	Light Grey	Light Grey		
Stratton-Smith (2004) GB						Dark Grey
Baeker (2005a) CA					Dark Grey	Black
Deffner (2005) EU		Dark Grey	Dark Grey			
Stevenson (2005) AU						
Gray (2006) GB	Light Grey				Light Grey	Light Grey
Runnalls (2006; 2007) CA	Black	Dark Grey		Light Grey	Dark Grey	
Bianchini&Ghil.(07)GB, SE			Black			Dark Grey
Creative City (2007a) CA	Black		Light Grey	Light Grey	Dark Grey	Dark Grey
Weighted Score	51	49	39	33	31	15

Key:

Weight of Emphasis on topic

- Black** = Substantial emphasis
- Dark Grey** = Much emphasis
- Light Grey** = Some emphasis
- White** = Little to no emphasis

Although cultural planning in Canada is sometimes defined by its proponents as an holistic approach to municipal planning and policy, as evident from an in-depth analysis of the suggested benefits found in the few publications on the topic the interpretations closely follow the conceptual trend abroad that was identified in Section 2.2.1. That is, municipal cultural planning objectives are more often explained in terms of cultural and community development, cultural resource mapping, economics, and marketing rather than with integrated planning policy and decision-making. This preliminary analysis adds to the international literature (Table 4) a greater emphasis on the governance and coordinating role of the initiative. This important rationale for municipal cultural planning will become more evident from the analysis of cultural plans and responses given by cultural planners.

2.4 Research findings

2.4.1 Analysis of cultural planning definitions and rationales in cultural plans

In order to obtain a more complete understanding of cultural planning as it is being defined and rationalized in Canada, all existing cultural plans from Ontario's mid-size cities were examined (Appendix D for cultural plan overviews). Of the ten plans and policy documents available for analysis only three had definitions or explanations of what cultural planning was about. Two of these plans referred to the definition given by the MCPP. Cultural planning is "the strategic and integrated planning of cultural resources for economic and community development" (City of Chatham-Kent, 2007: p. 1) or, in a slightly different take, "an integrated and strategic approach to the planning and management of cultural resources in a community" (City of Burlington, 2006: p. 8). The third plan correctly described cultural planning as an "evolving discipline," one that "presents a unique opportunity to create customized strategies for development and investment, as created through unique, relevant, community-led grassroots processes" (City of Kitchener, 2005: p. 8). It is apparent that none of these definitions suggest any broad planning or policy connections to the initiative.

Not surprisingly, unlike the provision of cultural planning definitions, all of the plans examined contain explanations of the importance of the documents. These explanations not only put into context the purpose of the plan to readers, but they also justify municipal expenditures on proposals for the development of culture units with dedicated cultural planning staff, proposals that are typically found within the plans. In order to establish the importance of cultural plan strategies, several documents focus on the existing strengths and weaknesses of their city's cultural sectors. For example, the City of Burlington's 10-year Cultural Strategy - a precursor to an integrated cultural plan - offers a summary on the situation of the city's cultural sector: "Burlington is rich in cultural activities and products, The

profile of culture in Burlington is low, in light of how much activity exists, There is a lack of public awareness about cultural activities and products, and a lack of media outlets for promotion, [and] The cultural community lacks strategic, coordinated leadership.....” (City of Burlington, 2006: 11). In addition, more broad justifications for cultural planning are given. In particular, the place-based community development argument for cultural planning is one of the more important rationales found in most cultural plans. As explained in one document, cultural planning is an initiative for “developing arts and culture to build civic values and develop city identity, cohesion and diversity” (City of Kitchener, 2005: 13). A strengthened cultural sector is seen as critical in community building and economic development as pointed out in a second cultural plan: “By approaching culture in this way, a municipality can: maximize its investments in culture; strengthen its cultural sector; and use culture as an effective tool to achieve other municipal goals, including economic development and community building” (City of Burlington, 2006: 8).

The references to cultural development and the economy are similarly cited in a third cultural plan that specifically focussed on downtown revitalization: “Cultural development and economic development in downtown Barrie are linked. As [the] downtown prospers economically, so too will culture - as culture prospers, so too will it fuel the economy” (City of Barrie, 2006: 30). The primary purpose of cultural planning in this and other cases is to promote revitalization through culture. However, as implied in the case of other cultural plans, cultural development is explained here as being not simply about strengthening the city’s arts sector or beautifying the downtown core. As stated, cultural development encompasses not only “the building or revitalizing of physical facilities” but also “the development of facilities, operational support for cultural organizations, promotion of cultural events, investment in new cultural initiatives and programs, and recognition and celebration of cultural life and creativity” (City of Barrie, 2006: 29). The rationale provided in another cultural plan is that cultural planning can help strengthen the arts and cultural sectors. In particular, the alleged benefits of the arts are subsequently listed: “better health and well being of citizens, enhanced community identity and social cohesion, community revitalization and the re-development of urban centres, positive economic effects” (Town of Ajax, 2006: 5).

Connections between cultural development and the economy are explained in nearly all cultural plans through a quality-of-place argument. As stated in one document: “Improving quality of place is directly tied to the success of our economic engines. Council must recognize the importance of recreation, arts and culture, and cultural diversity for attracting and retaining the creative talent that will contribute to the economic prosperity of the City and its entrepreneurial spirit” (City of Greater

Sudbury, 2006: 3). Referring specifically to Richard Florida's influential book *The Rise of the Creative Class* (2002), a number of other cultural plans similarly emphasize the cultural-amenity connection to skilled labour and place competitiveness. For example, this argument is used to support the importance of Kitchener's cultural planning strategy:

Today, economic success is based not so much on raw natural resources as it is on excellence in human resources. The 'New' or 'Knowledge-based' Economy represents the growing use of knowledge, ideas and innovation, increasingly, as the principal engines of economic growth [...] Knowledge-based workers are highly mobile, and are attracted to communities that reflect progressive values and diversity. They seek interactive amenities, with vibrant street life and opportunities... Clean, healthy environments with a wide range of recreation and leisure opportunities are desired by these individuals. Rather than loyalty to a company...it is the community itself to which [these workers] become loyal (City of Kitchener, 2005: 30-31).

2.4.2 Analysis of purpose statements, visions, and guiding principles

The analysis of purpose statements, vision statements, and guiding principles (Appendix E) also revealed several similarities that may allude to a common cultural planning model. As evident from Table 5 nearly all purpose statements describe the plans as "blueprints for cultural development" (Town of Ajax, 2006: 7), "policy frameworks" (City of Brantford, 2005: 3) or "visionary strategies" (City of Burlington, 2006; City of Kitchener, 2005) that establish a list of strategic recommendations or actions. The second most common purpose statement shared by nearly half of all plans is the development or support of a vibrant arts sector, the rationale which is explained in one plan as contributing "personal, social and economic benefits" (Town of Ajax: 2006: 7) and in another, the creation of "cultural and economic wealth [in the city's downtown] through a stimulated economy" (City of Barrie, 2006: 4). These "economic and broader community development"-related purpose statements (City of Chatham-Kent, 2007: 4) are accompanied to a lesser extent by more specific goals. These include ensuring the appropriate use of cultural resources, increasing departmental coordination and collaboration, increasing local tourism, and raising public awareness of the value of the arts and culture.

Table 5 Common Purpose Statements

Statement	Ajax	Barrie	Brantford	Burlington	Chatham- Kent	Kitchener	St. Catharines	Sudbury	Waterloo RM
Blueprint for cultural development with set of actions									
Support/develop a vibrant arts sector									
Ensure appropriate level/use of resources									
Promote departmental coordination/collaboration									
Increase tourism									
Raise public awareness of the value of arts/culture									

Table 6 Common Vision Statements

Statement	Ajax	Barrie	Brantford	Burlington	Chatham- Kent	Kitchener	St. Catharines	Sudbury	Waterloo RM
The city is enriched in cultural expression									
The city offers a high quality of life									
The city’s cultural heritage is preserved/marketed									
Culture greatly defines city’s identity/brand									
The city provides environment to retain/attract investment									
The downtown is a vibrant place									

The vision statements found in the majority of cultural plans analyzed similarly show much overlap (Table 6). The most common vision concerns the building of a dynamic and welcoming community, a community “enriched in cultural expression and diversity” (Town of Ajax, 2006: 17). An eight-point community vision of such a “culturally vibrant” community is outlined in Kitchener’s cultural plan:

Opportunity and access to arts and cultural [resources] are the right of every person and child. In Kitchener, opportunities are integrated among our diverse population groups; 2) We are diverse. New cultures and art forms create Kitchener culture; 3) Arts and culture festivals/events punctuate the year; 4) Downtown Kitchener is a vital Centre of Excellence: an arts and culture destination for tourists, and a source of pride for residents; 5) Communications networks link artists to one another and to the community at large; Our evolving identity: place, heritage, innovation and diversity are celebrated/explored through arts and culture; 7) Long-term investment and planning (including capital partnerships) from the City and citizens sustain the city’s cultural health, and; 8) Human creativity is valued and regularly applied to the challenges of living in community, addressing civic concerns as they arise (*CulturePlan II*, 2005: 16)

This image of the future city ties into the next most common elements of vision statements, high quality of life and the preservation and effective marketing of the community’s unique cultural heritage and sense of place to local residents and visitors. St. Catharines’ vision statement covers both concerns. It envisions “a livable city which recognizes the contribution of culture, promotes access to cultural opportunity for all citizens, encourages diverse artistic creation, [and] acts responsibly to pass on cultural legacies entrusted to us” (City of St. Catharines, 1999: 3). This is similarly expressed in Greater Sudbury’s Arts and Culture Charter: the “downtown will be developed and sustained as the vibrant hub of a dynamic city by preserving its historical built form [and] promoting arts and culture... [It] is a healthy and sustainable community which recognizes that the quality of life of citizens is directly related to environmental, economic and social determinants” (City of Greater Sudbury, 2006: 2). In addition, several common elements of cultural plan and policy visions address the role of culture in branding the city, ensuring that the downtown is a vibrant place to live and visit, and that the city as a whole offers an environment that is capable of attracting and retaining investment. In short, as stated in one vision statement, culture becomes central to explaining why “people wish to live, work and play” there (City of Chatham-Kent, 2007: 4).

Table 7 Common Guiding Principles

Principle	Ajax	Barrie	Brantford	Burlington	Chatham- Kent	Kitchener	St. Catharines	Sudbury	Waterloo RM
Promote collaboration and communication									
Value arts contribution to quality of life/economy									
Achieve/maintain fiscal accountability									
Support/acknowledge community-driven leadership									
Support through tangible ways the arts/culture									
Build on what already exists									
Build incrementally as resources become available									
Promote accessibility & embrace cultural diversity									
Nurture innovation & welcome creative people									

With one exception, all cultural plans contain guiding principles (Table 7). Apart from the appreciation of the important role that cultural planning plays in fostering collaboration and communication (*e.g.* business and community partners) and how the arts and culture contribute to quality of life and the economy, the principles address issues not explicitly stated in either purpose statements or vision statements. These include achieving fiscal accountability in the delivering of

cultural plan goals, supporting community-driven leadership, supporting the arts and culture sectors in tangible ways (*e.g.* funds, meeting space, staff), building on what already exists in the community, developing the cultural sector incrementally as resources become available, promoting accessibility and embracing cultural diversity, and nurturing innovation and welcoming creative people (*i.e.* the “creative class”) into the community.

2.4.3 Responses to the question “What is cultural planning?”

Given the fact that the identification of “cultural resources” lies at the heart of most definitions of cultural planning, it is not surprising that the majority of cultural planners interviewed identified their field of expertise as a way of surveying what is present in a community. However, the specificity of what was being surveyed and the reasoning behind it varied considerably. For some, cultural planning primarily involves identifying and then assessing the strengths and weaknesses of cultural resources. As one interviewee stated, cultural planning serves a number of functions but in general, “it’s a way of surveying what’s present. ... about being able to tell where these pockets of energy [are that are] worth investing in.” He added, “I certainly believe that municipal cultural planning is about surveying and in the end being prepared for possibilities...” (Interview 11). For a second interviewee, cultural planning “involves identifying community strengths and weaknesses and exploring ways in which culture can contribute to economic and community development” (Interview 1). This explanation was given by another cultural planner who stated that the identification of resources and subsequent analysis of their potential was a crucial step in determining how the social, economic, and quality-of-life benefits of culture could be leveraged (Interview 4). Similarly, another interviewee maintained that the identification process was a necessary step in improving the cultural sector (Interview 10). The identification of the “cultural base” (Interview 10) or those “things that will contribute to moving arts and culture forward in the municipality” (Interview 6), were for some simply “a community’s cultural spaces, people, and products” (Interview 3) and for others the identified cultural activities (*e.g.* events, performing arts) and people who could become part of the cultural planning process (*e.g.* volunteers and community leaders) (Interview 10). Rather than focussing on spaces, people, places or products, another cultural planner suggested that it was “about identifying public and private needs.” She stated, “The public need is to have accessible and affordable programs, facilities, activities, and festivals and events. And the planning for the private sector involves asking, how do you attract and bring about cultural industries to your city and develop the economic benefits of culture?” (Interview 6).

Surprisingly, of the 11 planners interviewed, only two mentioned the term “cultural mapping” with a third referring to a cultural plan as a “cultural map.” Cultural mapping is often cited as the preliminary step of the cultural planning exercise. In fact, it is used synonymously in the cultural planning literature with the words identification and assessment. One interviewee explained that cultural mapping involved locating “key cultural industries” in order to determine the interrelationships between them (Interview 1). It was a process that accompanied, in his city’s cultural planning case, SWOT Analysis. More expectedly, given the emphasis on cultural mapping in cultural planning toolkits, another interviewee stated, “When you say cultural planning I guess I’m immediately thinking cultural mapping. This is the process in which we map out [our cultural assets] which in turn is used as a basis to plan” (Interview 10). A third interviewee noted that the cultural planning process “provides an opportunity for people to come together and provide input on what they think is integral to a cultural map” (Interview 3). The reference to public input in the cultural planning process is significant. In discussing how the identification of cultural resources helps decision-makers understand “how big the picture is,” twice as many of the respondents mentioned the role of public and private input sessions in informing the development of cultural plans than “cultural mapping” (Interview 4). One cultural planner noted, “At the very grassroots level it brings the different cultural sectors together [and] it has them working together and thinking about what their role is in the broader community” (Interview 7). Similarly, another interviewee claimed that cultural planning, “involves making sure that the wants and needs of the greater community and the wants and needs of municipal staff and Council are represented in the plan” (Interview 9).

While cultural planning was described by more than half of all interviewees as a process that involves identifying cultural resources - cultural mapping and input sessions included - it was defined by even more respondents as a “strategic framework” or “roadmap” for growth, the most common element of the purpose statements already examined. As the previously quoted interviewee stated, “The primary goal of cultural planning is to provide a framework for growth [for the cultural sector, while the] secondary goal is [to encourage] community engagement in the growth process” (Interview 9). A second interviewee suggested that the purpose of a cultural plan is to “help guide a municipality in making strategic choices in developing its cultural industries (Interview 1), while a third simply stated that the primary goal was “to give us a roadmap for the next five to ten years” (Interview 4). A fourth suggested that the process was meant to help a community “articulate its vision for itself and to understand the role that culture will play in realizing that vision.” She added that priorities are then established to help move the city towards that vision (Interview 8). A fifth explained cultural planning and, in particular, their cultural plan in terms of its similarities with the municipality’s infrastructure

master plan. As in the case of this particular document, the process that is involved in creating a cultural plan begins with exploring what it is that the community has, where the community can go, and how the city can get there. In addition, she added that, as in the case of a master plan, the cultural plan “is a fairly strategic document” that is built on a set of proposed actions (Interview 13). The development of “community specific” goals and initiatives was emphasized by another interviewee as a key outcome of municipal cultural planning (Interview 6).

According to most interviewees, the rationale for the development of community-specific objectives and the “mapping” of cultural resources is tied to cultural and community development (Interviews 6, 9). As one cultural planner stated, “from my perspective its primary goal is cultural community development.” She added, “It allows people like me to find ways to develop those cultural sectors and encourage growth and integration...” (Interview 7). Another interviewee explained that the purpose of cultural planning varied between municipalities but the two areas that she suggested were the typical concerns fit the community and cultural development framework. Citing the cultural planning focus in a larger municipality, she stated that whereas its plan was centred “on developing cultural industries and professional arts and culture programs ... other municipalities are more focussed on committing resources to community groups” (Interview 6). In addition, one interviewee explained that the primary goal of cultural planning is to increase cultural vitality in the community while the secondary outcome is economic development (Interview 2)

Although the majority of interviewees place community and cultural development ahead of economic growth as the primary goal of cultural planning there were exceptions. As one cultural planner maintained, “At its core I would argue that cultural planning is about economic development; building strong prosperous communities and neighbourhoods” (Interview 5). Another suggested that cultural planning “can set the stage for planning and economic development initiatives, skills transfer, and partnerships” (Interview 3) while a third mentioned cultural tourism as one of the important “spin-off benefits” (Interview 10). Reflecting the importance of the “creative class” argument in municipal cultural planning, some explained cultural planning as a means of helping cities become more sustainable and attractive to potential residents (Interviews 3, 7). As one interviewee maintained, the building of more creative, livable, sustainable and environmentally sensitive cities is crucial in attracting and retaining the “bright young twenty- and thirty-year olds, the creative class” (Interview 5). Cultural planning, he added, is an important tool for progressive communities that are looking to become more interesting and livable in our place-competitive, knowledge economy. Similarly, another interviewee in charge of overseeing a cultural plan that has been linked to the city’s physician

recruitment initiative maintained that “by trying to enhance what your community looks like through cultural planning you can attract professionals to your community that otherwise wouldn't come because they don't want to go to a community that's culturally dead (Interview 10).

Of the 11 cultural planners interviewed only one specifically mentioned the fact that cultural planning could “set the stage for planning initiatives” when defining cultural planning and its primary and secondary goals (Interview 3). However, two interviewees suggested that cultural planning could promote a deeper understanding of culture within municipal policy- and planning-making circles; a key goal in early conceptualizations of cultural planning and an important element in current arguments for a cultural turn in planning (Young, 2008).⁸ One interviewee maintained that cultural planning “aims to create a broader consciousness across the population to the value of arts, culture and heritage...” She added that “in theory, it should [also] help in integrating cultural consciousness into other areas of municipal management” (Interview 7). Appropriating Jon Hawkes' (2001) argument for the need to integrate culture into public planning in *The Fourth Pillar of Sustainability*, one interviewee claimed that,

Cultural planning is becoming recognized as the fourth pillar of municipal decision-making. In other words, you have the economic, social, environmental, and now the cultural. It is an effort to educate and inform and support municipalities... It's a way of changing the thinking inside municipalities. (Interview 5)

He subsequently stated that cultural planning can result in a number of outcomes including building a stronger community, fostering local cultural heritage, and helping cities understand the diversity and needs of the community. Suggesting the frustration that cultural planners feel in attempting to educate fellow municipal staff on their work, he subsequently remarked,

that's something that people don't always understand. They think cultural planning is hanging pretty pictures on the walls in city hall. So we're still educating people about cultural planning. And that's going to be an ongoing effort, there's no question about that. But we're making progress (Interview 5).

This frustration was also expressed by one cultural planner whose comment illustrates the extent of the problem: “I don't actually think the city knows what the purpose of cultural planning is. As a Corporation I don't think we're there yet” (Interview 7). In a similar vein, another interviewee

⁸ This is in contrast to the findings of Runnalls (2007) who interviewed several cultural practitioners in Ontario and British Columbia. She maintains that culture “is not as yet imbedded in mindsets, frameworks, or processes of community development, planning, or government services” (16). As she later states, “Culture as the fourth dimension of community sustainability is misunderstood at best and not imbedded in mindsets or integrated within local government as part of strategic planning and community development” (35).

suggested that the greatest problem in trying to define and explain the topic to others was that there was not a clear cut answer. Given the growing concerns abroad about the proliferation of cultural planning interpretations, her subsequent suggestion was particularly significant: “it is probably true to say that there is too much confusion as to what cultural planning is or should be. ... it’s a fairly new phenomenon in Canada” (Interview 8).

2.5 Conclusion

It is evident from a review of the literature on cultural planning that evolving interpretations of and rationales for cultural planning abound. Of course, some definitions and purported benefits are more commonly used than others. In particular, cultural planning is typically defined as the strategic use of cultural resources for community and economic development. It is a definition that relies heavily on cultural resource mapping and community involvement. Cultural planning has also been defined as a cultural approach to planning. This formative interpretation positions culture as a concern of all municipal planning and policy-making activities. It is a definition that assumes the development of a deeper understanding on the importance of culture within and across all levels of local government. In addition, cultural planning has also been identified as a type of community or social planning, an interpretation that in the American context at least, sees cultural planning more as a specialized approach to arts policy. This community and cultural development-centred understanding is concerned more with traditional arts policy concerns (*e.g.* community arts projects), rather than with broader urban planning and policy issues (*e.g.* urban design and revitalization, housing policy, tourism and marketing).

To add to the complexity in its conceptualization, the rationales for cultural planning - an initiative that has been described by one scholar as being simultaneously arts, economic, social, and urban planning - are myriad. The purposes, to name a few, include enhancing economic development, participation and equity, cultural tourism and place marketing, and interdepartmental decision-making and cross sector partnerships. These rationales have been transferred to the Canadian context where they are used to justify growing support for the “municipal cultural planning” movement.

Municipal cultural planning as it is currently defined in Canada closely reflects the conceptualizations that were developed abroad in Britain and Australia. That is, cultural planning is also typically explained as the strategic use of cultural resources for development purposes and, to a lesser extent, a holistic cultural approach to planning and policy. The purported benefits of municipal cultural

planning echo those found in the international literature since the first publications appeared on the topic in the late 1980s and early 1990s. These include improving the urban environment through a strengthened arts and culture sector, revitalizing public space and downtown city life, and encouraging the growth of cultural tourism. The underlying rationale for cultural planning is also strongly linked to place marketing and, in particular, to arguments on the importance of fostering quality of place to attract and retain a creative workforce. In addition, an important rationale for municipal cultural planning is also tied to the benefits that accrue from improvements in partnerships and collective decision-making activities between municipal departments and across the public, private and voluntary sectors. The importance of these rationales was evident in the cultural plans analyzed.

The role of cultural planning in fostering cultural expression and quality of place with the purpose of attracting members of the creative class was emphasized in the majority of documents examined. This was evident in explanations of the importance of the initiative as well as in the common purpose statements, visions, and guiding principles that are included upfront in the majority of cultural plans. In addition, interviews conducted with cultural planners supported these findings. The majority of interviewees linked the importance of cultural planning as a community-based initiative that can benefit residents, potential residents, and tourists alike to Richard Florida's (2002) creative class thesis. Although the linkages between cultural planning and wider planning activities were not mentioned by the majority of interviewees when asked about the definition and objectives of the initiative, several were aware of the importance that a broad "cultural consciousness" should play in municipal decision-making activities and the role that cultural planning exercises had in promoting this awareness.

In conclusion, this chapter has provided an in-depth review of the cultural planning literature, which has illustrated the ongoing evolution of the urban initiative since the first Cultural Planning Conference. The review has put the preliminary analysis of cultural plans and interviews with dedicated municipal cultural planning staff into context. However, an understanding of this increasingly popular yet understudied initiative will benefit from a more detailed investigation into the specific connections that exist between Ontario's municipal cultural planning movement and interdepartmental and cross-sector communication, arts policy concerns, urban planning activities, and actual policy outcomes. These research areas will be the focus of subsequent chapters.

3.0 COMMUNITY MAPPING, CONSULTATION AND EXPERTISE: THE CULTURAL PLAN DEVELOPMENT PROCESS

3.1 From mapping to planning

Cultural plans outline objectives and strategic priorities that are intended to mobilize a municipality's cultural resources in support of community development. The cultural planning document, and the strategic objectives contained within represent the culmination of a series of development steps that are meant to be grounded in local knowledge, ideas and expertise. It has been argued by Palmer (2002) that the development process may be as significant, if not more important, than the finished document. Cultural planning, as is often emphasized, is not a document but a process (Stevens, 1990; Palmer, 2002). It is a community-driven process that involves identifying local cultural resources and community aspirations and needs, and integrating these into planned strategic actions. The former "cultural mapping" step, it is claimed may, in turn, foster public and private sector buy-in and involvement during the implementation phase of the cultural planning initiative.

While the participatory nature of cultural planning has been emphasized since the first publications emerged on the topic (see Chapter 2), surprisingly little scholarly attention has been paid to the development process (Jones, 1993), let alone to the actual scope of community consultation during the construction of cultural plans. Moreover, despite the increasingly common assertion that "cultural mapping" is the "cornerstone" of cultural planning (Baeker, 2005a; Runnalls, 2006: 55), no studies have critically examined the extent or nature of this "collaborative" process during the cultural plan development phase. The purpose of this chapter is to address these research gaps.

The first part of this chapter will explore the role of community consultation during the development of cultural plans. Attention will be placed on examining what American, British and Australian, followed by Canadian authors have had to say about the importance of consultation and, in particular, cultural mapping in the overall cultural planning process. Using document analysis and interviews with cultural planners as its basis, the second part of this chapter will explore the scope and specifics of community consultation and mapping that occurred during the development of municipal cultural plans in Ontario's mid-size cities. In addition, this chapter will examine the role that local and external expertise plays in the development process.

3.2 Community consultation and “cultural mapping”

Cultural plans are typically developed to address the entire urban municipal area, though they are sometimes applied to district or rural policy contexts. The creation of a cultural plan, as noted in several American, Australian, and more recent British and Canadian cultural planning toolkits, usually requires 12 to 20 months to complete (Stevens, 1990; Grogan, Mercer & Engwicht, 1995; Dreeszen, 1997; Yorkshire Cultural Observatory, 2005; Creative City Network of Canada, 2007a). In general, the process involves a community-based overview and assessment of a municipality’s arts and culture environment, followed by the development of a shared vision and strategic measures to realize the vision. The timeline for cultural plan implementation ranges from five to ten years, and the strategic measures often consist of a half dozen broad long-term goals with an accompanying range of more immediate and specific strategic actions (see, for example, Appendix F).

Cultural planning documents are usually developed within community services and recreation departments under the guidance of an appointed cultural policy director or “cultural planner” (Mercer, 1996; Stevenson, 2005; Runnalls, 2006). Regardless of where the initiative is situated, it is expected that the development process will involve substantial collaboration between municipal departments and organizations. More importantly, community leaders and representatives from the cultural sector and business communities are meant to be actively involved in the development stage through a variety of consultation means (*e.g.* steering committees, focus groups and workshops).

3.2.1 Cultural planning and mapping

The participatory nature of the cultural planning process has long been emphasized by scholars and cultural planning advocates since the first cultural planning toolkits emerged. For example, Craig Dreeszen (1994) explains that “community cultural planning” in the United States is a “community-wide process,” one that engages arts leaders within the civic constituency as well as individuals from the public and private sectors. Community consultation has also been emphasized as the cornerstone of cultural planning in Australia. For instance, Gay Hawkins and Katherine Gibson (1994: 226) argue that “proactive cultural planning would involve a truly collaborative process which includes representative groups and interests - from residents to local artists to business interests both large and small - not just in tokenistic review context, but at every stage of the planning procedure.” Similarly, Colin Mercer (1996: 63) suggests that cultural planning is a “fully consultative” process, one that establishes “the objective presence of the community within the planning process.” In addition, Deborah Stevenson (1998ab, 2004) has observed that cultural planning is often presented in Australia

as a strategy that can enable marginalized communities to participate in the urban policy-making agenda. According to a British cultural advisor, the importance of community consultation ties into community buy-in and implementation success: while a plan could be written up over the span of a few days by an expert, it “wouldn’t mean anything because nobody would buy into a plan without having gone through the process of developing it” (Palmer, 2002: 28). As Abigail Gilmore (2004: 15) also explains in reference to British cultural planning, one of the principal benefits of “meaningful active consultation” is that it fosters “common ownership” of the cultural plan. This participatory process is intended to represent a diversity of interests. Indeed, the process of cultural planning is often argued by its advocates as an important vehicle for the convergence of different viewpoints (Mercer, 2003). The development process, as Alex Deffner (2005: 129) suggests, involves “close co-operation between the public, private, and informal (‘third’) sector[s].”

Community consultation is typically explained in the Australian and British literature with direct reference to the process of cultural resource identification or “mapping.” Cultural mapping, which is now recognized at the international level by UNESCO as “a crucial tool and technique in preserving the world’s intangible and tangible cultural assets” (www.unescobkk.org/index.php?id=2536), has been cited as the preliminary and even formative step in the development of the cultural plan (Grogan, Mercer & Engwicht, 1995; Mercer, 1996, 2003; Ghilardi, 2001; Evans & Foord, 2008). It is commonly understood as a systematic approach to the identification of cultural assets including arts, cultural and heritage resources; it is an approach that involves assessing a community’s “resources, gaps and needs” (Mercer, 1996: 63). Citing case examples from Sweden and the United Kingdom, Franco Bianchini and Lia Ghilardi (2007: 284) state that cultural mapping and planning can “help identify the distinctive features of a place [and] provide the methodological platform on which governments and stakeholders alike can build coordinated actions, investments, policies and communications.”

Table 8 Categorized Cultural Resources

Cultural Resource	Source
Built and natural environment including landmarks, cultural and urban landscapes, park systems, public and open places, streetscapes, vistas, waterfronts	Bianchini, 1993; Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Mills, 2003; Baeker, 2005; Bianchini & Ghilardi, 2007
Cultures of ethnic minorities, youth and other communities of interest including local festivals and other celebratory events	Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Bianchini, 1996ab; Ghilardi, 2001; Mills, 2003; Baeker, 2005; Bianchini & Ghilardi, 2007
Contemporary cultural industries including film, video, broadcasting, photography, electronic music, publishing, design and fashion, and associated training institutions	Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Bianchini, 1996ab; Ghilardi, 2001; Mills, 2003; Bianchini & Ghilardi, 2007
Heritage (tangible and intangible) and traditions including anthropological (dialects, folk traditions, local rituals, <i>etc.</i>), archaeological, artistic, gastronomic, historical and architectural	Bianchini, 1993; Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Ghilardi, 2001; Mills, 2003; Baeker, 2005; Bianchini & Ghilardi, 2007
Internal perceptions and external images of communities as expressed in conventional wisdom, jokes, literature, media images, myths, songs, tourist guides	Bianchini, 1993; Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Mills, 2003; Bianchini & Ghilardi, 2007
Local milieu and institutions for intellectual and scientific innovation including universities and private sector research centres	Bianchini & Ghilardi, 2007
Local products and skills in crafts, design, manufacturing, new media, and services including ceramics, jewellery, <i>etc.</i>	Bianchini, 1993; Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Ghilardi, 2001; Mills, 2003; Baeker, 2005; Bianchini & Ghilardi, 2007
Quality, diversity, and vitality of community life as reflected in the diversity, quality and quantity of cultural (<i>e.g.</i> galleries, museums), eating, drinking and entertainment (<i>e.g.</i> cafes, restaurants), leisure and retailing (<i>e.g.</i> street markets) activities and facilities, and the accessibility and attractiveness of streets, public spaces and built form, and local traditions of sociability (<i>e.g.</i> festivals)	Bianchini, 1993, Mercer, 1994; 1996ab; Grogan, Mercer & Engwicht, 1995; Ghilardi, 2001; Mills, 2003; Baeker, 2005; Bianchini & Ghilardi, 2007
Range and level of skills and practices in visual, performing and literary arts, and in the cultural industries	Bianchini, 1993; Mercer, 1994; Grogan, Mercer & Engwicht, 1995; Ghilardi, 2001; Mills, 2003; Bianchini & Ghilardi, 2007

An array of similar cultural mapping categories that are intended to be the objects of the cultural resource identification process has accompanied Australian, British and, more recently, Canadian explanations of the cultural planning process. These categories encompass myriad tangible and intangible “cultural resources.” Cultural resource categories, as evident in Table 8, may include everything from the literary arts and stories to cultural landscapes and public places. As explained in the *Cultural Planning Handbook*,

[A cultural resource] is anything that contributes to the culture of a particular place or people. It may be something tangible - a heritage building, a civic centre, or seats in the main street. Or it may be intangible - a strong feeling of ‘place’, or attitudes of cooperation and tolerance between different cultural sub-groups (Grogan, Mercer & Engwicht, 1995: 13).

The “mapping” of cultural resources can be approached through quantitative and qualitative methods. A quantitative cultural resource assessment is based on the collection and analysis of a “range of social, economic and land-use data” (*e.g.* cultural attractions, public spending statistics, and transport access issues) (Evans & Foord, 2008: 80). The information gathered may be subsequently integrated into Geographic Information Systems (GIS) and other communications and information technologies to create cultural asset and population profiles, as well as other data summaries that can be used for scenario-building and modelling purposes (Grogan, Mercer & Engwicht, 1995; Mercer, 2003; Evans & Foord, 2008). In contrast to the quantitative approach, qualitative assessment involves public workshops and other information-gathering means to record “local knowledge” and capture the “mindscape” or local and external perceptions about place (Mercer, 2003; Bianchini & Ghilardi, 2007).

Community consultation as it relates to discussions about cultural mapping is sometimes discussed strictly in reference to the specific information-gathering tasks. In particular, it is often mentioned in reference to the mapping of intangible culture and heritage resources (*e.g.* local stories). However, cultural mapping is also often explained in more vague or all-encompassing terms. In particular, it is often seemingly meant to encompass all community consultation exercises regardless of whether or not they are connected to the specific inventory and mapping processes that involve the communication of findings through visual means, as the word “map” implies. In fact, it is often unclear from the few cultural mapping examples that can be found in the cultural planning literature how cultural mapping differs from the more general task of community consultation or collaborative planning. For example, Mercer (2003) lists several research tools (*e.g.* a household expenditure survey, interviews) that were used in a cultural mapping case example from Australia without mention

of any form of visual analysis that may have subsequently accompanied the data collecting exercises. As will be seen in Section 3.3, cultural mapping is conceptualized in more specific and defined terms in Canadian “municipal cultural planning.”

3.2.2 Existing Research

Although much has been written on how cultural planning should occur, very little research has been conducted to verify whether the suggested consultation-heavy development approach is being employed in actual cultural planning practice. In fact, an in-depth literature review (Appendix A) revealed the existence of only one empirical study that addressed the development and implementation of cultural plans. Although more than 15 years have elapsed since Bernie Jones’ (1993) study of American cultural planning was published, it is appropriate that the methodology and findings from his study be repeated here. Besides examining the content and scope of cultural plans as well as the implementation provisions and outcomes, Jones’ (1993) study involved assessing the methods and processes that were used, as well as the roles that were played by various parties during the cultural plan development stage. He employed questionnaires to help reveal “what forms of data gathering and of public participation were used; who carried out the detailed planning work; [and] what the division of labor between staff and citizens was” (Jones, 1993: 91). His findings indicated that cultural plans were prepared by “various combinations of professionals and lay people, with a loosely defined division of labor: citizens formulate the plan’s substance, facilitated by a professional who designs the process and prepares the final document” (Jones, 1993: 89, Abstract).

While she has not specifically written about the details of the development process, Stevenson (1998b: 135) has consistently raised the importance of questioning “who, institutionally, is, or should be responsible for the incorporation of cultural planning into the overall planning framework of local government”. According to Stevenson (2005), the majority of cultural plans in Australia are undertaken by consultants or by cultural planners. However, the consultants are often situated “outside of the strategic decision-making mechanisms of councils” while the cultural planner is typically situated in departments with “limited institutional or strategic influence” (Stevenson, 2005: 40). In addition, Deborah Mills (2003) notes in her article on good cultural planning principles that the scope of “mapping” in early Australian cultural planning initiatives was narrow and often focussed on the arts.

It is evident that, apart from Jones' (1993) study, remarkably little has been written on the cultural plan development process beyond instructional cultural planning toolkits. Moreover, questions about what the cultural mapping process actually means and how it is being employed have never been looked into in the United States or Australia,⁹ let alone in Canada where cultural planning is still a relatively new municipal activity.

3.3 Cultural planning, community consultation and mapping in Canada

The importance of community input during the cultural plan development phase, as emphasized in other national contexts, is similarly evident in the small body of literature on “municipal cultural planning” in Canada. According to the Ontario Ministry of Culture, the department that is leading the initiative in the province at the forefront of Canadian cultural planning, cultural planning is a process that encourages the participation of the ‘whole community’ in the identification of cultural resources. In particular, staff members and elected officials are intended to work together with members of the cultural community and with business and community leaders (Ontario Ministry of Culture, n.d.). In addition, the Municipal Cultural Planning Partnership of Ontario cites several defining features of cultural planning that include cross-sectoral strategies between municipal government and business and community partners, as well as community-wide networking and engagement (<http://www.ontariomcp.ca/pages/what-mcp/what-mcp%3F>). The participatory nature of cultural planning is also emphasized in the few publications on the topic, including a recent guiding document. The Creative City Network of Canada's (CCNC) *Cultural Planning Toolkit* (2007a: 1) defines cultural planning as a process of “inclusive community consultation,” a process that helps municipalities identify and think strategically about their cultural resources. Community input here, and in other cultural planning sources, is explained with specific reference to the cultural resource assessment step.

Cultural mapping is often talked about by the municipal cultural planning movement's leading advocates as the defining feature and formative step of the cultural planning process (Baeker, 2005a; Murray & Baeker, 2006). As evident in a statement made by Glen Murray and Greg Baeker (2006: 17), the importance of cultural mapping is often rationalized through community consultation terms: “[cultural mapping] is a tool for deepening understanding of local cultural systems and engaging communities in this process.” In a similar vein, the CCNC's *Cultural Planning Toolkit* (CCNC, 2007a: 3) suggests that cultural mapping is “a critical early phase of any cultural planning practice,” one that

⁹ Evans and Foord (2008) recently explore the potential of cultural mapping as a tool for analyzing housing growth areas in the UK.

involves the “comprehensive identification and analysis of a community’s cultural resources and needs gathered through a broadly based consultative/collaborative process.” As stated in the accompanying *Cultural Mapping Toolkit* (2007b: 70), cultural mapping has “come to connote inclusion of members of the entire community and its many constituent sectors as active participants.” These active participants, or “four pillars of cultural mapping” as a consultant for the Ministry of Culture has explained, include politicians, municipal staff, and representatives from the cultural community and local businesses (Eva Salter in Baine, 2006: 3).

The stated purpose of cultural mapping in Canada closely mirrors the rationales put forward by scholars abroad. Catherine Runnalls (2006: 54) suggests that cultural mapping “is a process of contextualizing the cultural resources in a community in their entirety in order to determine both strengths and weaknesses for development, planning and policy purposes.” As similarly stated in the *Cultural Mapping Toolkit* (CCNC, 2007b: 3), “The process of mapping by itself draws attention to the existence and importance of cultural resources. The results point out problems to be solved or strengths to build upon.” Some of the outcomes that can be expected from the mapping process include the identification of previously unknown cultural resources and activities as well as cultural hubs and networks, and increased public knowledge about these local resources, networks and places. Clearly covering the wide range of cultural categories identified by British and Australian scholars (Table 8), Murray and Baeker (2006: 17) list an array of cultural resources to accompany their explanation of the cultural mapping process:

human resources connected with the ‘pre-electronic’ media (performing and visual arts, museums and heritage, etc.), ... creative and cultural industries (Film and video, sound recording, new media, publishing, etc.); the learning strategies and human resource development systems necessary to develop local talent; not-for-profit arts and heritage organizations and libraries; for-profit cultural businesses and creative industries; heritage resources, including built heritage, historic sites and monuments, archaeology, local histories and traditions; the natural and built environment, including public and open spaces; the diversity and quality of leisure, cultural, eating, drinking and entertainment facilities and activities; distinctive local products and skills in the crafts, manufacturing and services; local and external perceptions of a place, as expressed in local stories, tourist guides, media coverage, etc.; and universities and private sector research centres.

Although the rationale for mapping such resources is similar to arguments made in other national settings, the cultural mapping process and outcome is explained in Canada in more specific and concrete terms. In particular, unlike the more vague or all-encompassing explanations abroad, cultural mapping is meant to denote not only an identification process but also a tangible product: the cultural map. As explained in the *Cultural Mapping Toolkit* (2007b: 8), cultural mapping is “a process of

collecting, recording, analyzing and synthesizing information,” and a method of depicting or describing “cultural resources, networks links and patterns of usage of a given community or group.” Greg Baeker and Jeanette Hanna (2009) state that the process consists of two interrelated activities: “resource mapping” and “identity mapping.” The former involves identifying and documenting tangible cultural assets while the latter involves the identification and mapping of intangible culture. The first phase of resource mapping requires the consolidation of existing sources of information on a municipality’s cultural assets. This is followed by the documentation of previously unidentified physical assets. Identity mapping involves inviting people through one or more means (*e.g.* surveys and focus groups) to “think about the things that, for them, make their community unique” (*e.g.* through stories and images of place) and to imagine and describe what their community would look like as a “prosperous” and “sustainable” place (Baeker, 2009: 33). The findings of the overall assessment process, as explained in the *Cultural Mapping Toolkit* (CCNC, 2007b: 8), are reported through a “cultural map,” which can take several forms. These include artist-drawn or computer-generated graphic maps to more descriptive “text-based” maps (CCNC, 2007b: 3). Unlike a more traditional cultural resource inventory, the graphic map “communicates rapidly and in a holistic fashion” (CCNC, 2007b: 3).

Referring to new communications technologies, Murray and Baeker (2006: 17), like Mercer (2003) in Australia, emphasize the possibilities for using GIS in “supporting cultural mapping and for capturing information on cultural resources.” However, in contrast to Mercer (2003: 20), the importance of GIS applications lies less on the more abstract recording of the “many ‘layers’ of information about a place” and more on the imagery that it can help create. As they see it, GIS applications can help organize information and produce “powerful visual imagery” to challenge traditional mindsets: “Confronted with a map of hundreds of cultural resources, it is difficult for civic or community leaders to ignore culture’s ‘footprint’ and to cling to a more limited view of culture as funding for the local museum or arts groups” (Murray & Baeker, 2006: 17).

The information and research phase that encompasses cultural mapping should take four to six months to complete, although the process can last up to a year or more (CCNC, 2007a: 15). Once completed, the next step in the cultural plan development process, as Murray and Baeker (2006: 17) point out, is “the identification of opportunities to leverage resources for larger economic and community benefit.” Put simply, strategic objectives are formulated to help the municipality achieve its established vision. These goals and strategic recommendations are outlined within the body of the cultural plan.

3.4 Research findings

3.4.1 Responses to questions concerning cultural mapping and community consultation

Although cultural mapping is often talked about as the preliminary and even formative step of the cultural planning process, an analysis of existing cultural plans in Ontario's mid-size cities and interviews with cultural planners revealed that this is not necessarily the case. As observed in Chapter 2, only three of ten interviewees referred to "cultural mapping" or a "cultural map" when defining cultural planning. It is assumed that the few cases where cultural mapping was mentioned in response to the question "What is culture planning?" could be attributed to the nature or specificity of the question. As such, it was expected that questions concerning the development of cultural plans would reveal the actual extent to which this inventory process is being practiced during the cultural plan development stage, and reveal whether it is truly a participatory process.

Of the 11 cultural planners interviewed, only two stated that the development phase of their cultural plans involved a comprehensive resource inventory or "mapping" exercise (Interviews 6, 9). A third interviewee noted that while cultural mapping was not talked about during the development stage, a list of local cultural activities was compiled and included in her municipality's cultural plan (Interview 13). In contrast, one interviewee stated that there "was never a mapping exercise of existing cultural assets" and remarked that her cultural plan did not represent the cultural planning process that "everyone is talking about these days" (Interview 8). The remainder of interviewees were silent on the topic.

Acknowledging that a consultant had undertaken the city's cultural inventory process, the first of the two interviewees who referred to cultural mapping in explaining the cultural plan development phase listed a series of mapping projects: "we did a cultural mapping exercise in 2005 and we established benchmarks for cultural activities. We also mapped our cultural resources using GIS and then we created a directory with all of the arts and cultural activities listed" (Interview 6). The interviewee added that her department was currently "developing a comprehensive cultural directory," one "that the public will have easy access to." Surprisingly, community consultation did not figure in accompanying explanations of these projects. The second interviewee similarly noted that her city's cultural mapping project was initiated during the development stage of the plan. However, the mapping project was still in progress and it was being carried out by volunteers from the community (Interview 9). Although she did not elaborate on the specifics of the cultural mapping process, her

acknowledgment of the role that volunteers are playing in this process suggests that the inventory of cultural resources, in this particular case, is directly linked to community consultation.

While only two interviewees stated that the development of their cultural plans involved “cultural mapping,” with an additional interviewee acknowledging that a less comprehensive inventory had taken place, the analysis of cultural plans revealed that the process was undertaken in two additional municipalities.¹⁰ As stated in the Town of Ajax’s cultural plan, “cultural mapping was a fundamental component of the planning process” (2006: 14). An accompanying rationale for the process emphasizes the potential for cultural mapping to help local policy makers quantify and gauge the full impact of the “arts.” This, along with a comprehensive list of cultural resource categories that includes everything from accommodations to writer’s groups, is suggestive of a plan that corresponds well with the cultural mapping focus of “municipal cultural planning” in Ontario. Moreover, as subsequently explained, the mapping of cultural resources involved public consultation as one of several information sources: “Data was (sic) collected from a variety of sources including internet searching, the Town’s business directory, contact with our existing community organizations, review of existing databases, through Town website advertising and public input” (Town of Ajax, 2006: 14). The role of community consultation in cultural mapping is similarly acknowledged in the City of Chatham-Kent’s cultural plan (2007), which was the only completed cultural plan developed under the guidance of Greg Baeker. Three practical applications for cultural mapping that relate to municipal planning and policy, tourism marketing, and cultural programming are given within the body of the cultural plan:

In planning and policy - a stronger base of information on culture informs evidence-based planning and decision-making by the Municipality and other community and business agencies; In tourism marketing and promotion - information on cultural resources collected through mapping can be translated into searchable web-based maps to raise awareness of culture for both residents and visitors. The stories identified...can help create thematic routes and tourism itineraries to enrich the tourism experience; In cultural programming - mapping can help enhance cultural programs delivered by cultural organizations, schools, and other community and business groups by building a web-accessible base of relevant information and resources - from print materials to podcasts... (City of Chatham-Kent, 2007: 21)

¹⁰ Since these further cases of integrated cultural mapping occurred in cities that had only recently completed their cultural plans, it is assumed that the interviewees from these municipalities were involved or at least aware of the associated cultural mapping projects. Their neglect in mentioning the inventory exercises may simply reflect different perceptions of the overall importance of this cultural planning step in relation to the broader cultural planning process.

Aside from simply listing the cultural resource categories that were being mapped (public facilities, cultural organizations, cultural and natural heritage, and activities as well as “satellite resources” including religious and educational organizations and tourism and hospitality resources) under the context of this three-part rationale, the plan provides a list of survey questions (see Appendix G) that were used for what is specifically identified as the “community identity mapping process” (City of Chatham-Kent, 2007: 24). Moreover, a summary of “community forum results” is provided in an appendix. Although it is unclear whether these relate to the “identity mapping” questions, the results nonetheless point to a community-driven planning, if not mapping, process. In addition to these further instances of integrated cultural mapping, the analysis of plans revealed that a more limited “arts inventory” project had occurred in one of the earliest cultural plans in the province.

An examination of existing plans revealed that while more than half of all cultural planning exercises did not involve comprehensive cultural mapping during the development phase, the majority of plans include well-delineated cultural resource categories for future reference purposes. Moreover, cultural mapping-related goals are found in all but two of the plans surveyed. Kitchener’s cultural plan provides a good example of the “planned” mapping process. It contains three objectives that are directly linked to the inventory of cultural resources:

Strategic Goal 33 - Staff and budget made available to do Arts Partnered Facility Inventory; Strategic Goal 39 - Inventory of media and arts writers; Strategic Goal 48 - Community inventory of archival materials (City of Kitchener, 2005: 118-122).

With the possible exception of the last strategic goal, none of the other cultural mapping objectives in this plan or in others refer to community consultation, let alone to the specialized “community identity mapping” process that was undertaken in Chatham-Kent’s cultural plan.

From interviews and the survey of plans, it is evident that only four of ten municipal cultural plans are based on comprehensive cultural mapping exercises of which only two were firmly tied to extensive community consultation. However, it is important to note here that this finding does not imply that community consultation did not occur in cases where cultural mapping was deferred as a “strategic goal.” Indeed, further analysis of cultural plans shows that the majority of municipal cultural planning initiatives in Ontario are based on community input, albeit not through the specialized “cultural inventory and mapping process” that is being emphasized in much of the current cultural planning literature.

Table 9 Community Consultation

Municipality		Ajax	Barrie	Brantford	Burlington	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo RM
Community consultation	Public input sessions	■		■	■	■	■		■	■	■
	Stakeholder interviews & focus groups	■		■	■	■	■	■			■
	Questionnaire/Survey	■	■			■	■				■

As evident in Table 9, it appears that the cultural plan development stage involves more than a “tokenistic” level of community collaboration (Hawkins & Gibson, 1994). This is apparent in the typical references in upfront development summaries to two or more consultation exercises. In particular, stakeholder interviews, focus groups and public input sessions were often undertaken, and questionnaires and surveys were employed by some municipalities during the development of their cultural plans. However, interviews revealed that while cultural planning was often perceived to be a “very participatory process” as one interviewee stated (Interview 8), the extent of public and particularly private sector engagement through these consultations varied considerably between municipalities.

3.4.1.1 Stakeholder engagement

Stakeholders, or those directly associated with the arts and cultural industries (*e.g.* artists and culture workers), were formally involved with cultural planning development processes as stated by the majority of interviewees (Interviews 3, 6, 7, 8, 10, 11, 12, 13). Stakeholders were typically involved in streamlined consultation exercises such as focus groups and interviews. The level of participation was reported by most interviewees to be quite substantial. Indeed, the numbers involved in public input sessions alone, for example, ranged from 45 to 150 individuals (Interviews 4, 11). In addition, multiple consultation sessions were typically held over the course of the average one-year period during which most cultural plans were developed (Interviews 1, 3, 6, 7, 9, 13). While most plans were reportedly built on substantial community consultation, several exceptions were noted, as were differences

between public, non-profit and private sector participation. For example, several interviewees expressed some frustration when asked about the consultation process. They also reflected on ways in which they would have gone about the process in hindsight. As one interviewee who admitted that stakeholders had not been greatly involved in the cultural planning development process explained,

We provided lots of opportunities for them to be involved but they didn't often take the opportunity. We put out a call for all cultural groups in the community and they were very slow and reluctant and busy with other stuff. I think they just didn't understand why they should be part of it. And they're all mostly not-for-profits and yet they didn't realize that down the road this is a good thing for them. It can provide more opportunities for them to be heard. I just don't think they saw the big picture (Interview 10).

The interviewee subsequently remarked that while the city obtained “a very good product” she “would take longer and do more community consultations” if the process were to be repeated again (Interview 10). She also added that the community consultation process had been “somewhat rushed” due to time constraints (an upcoming election). Similarly, another interviewee acknowledged that a “focus group of community leaders” was formed late in the development stage. She also suggested, “If we were to do this again we would bring the community leaders on board at the very beginning rather than at the end. ... culture was such a new operation that it was initially more important to build internal than external support. We’ve now realized that we needed to do both at the same time” (Interview 4). She stated that the municipality would now make a much greater effort to “get the community involved at the level that they should [be]” (Interview 4).

3.4.1.2 Public, private and non-profit sector representation

Emphases on the interactions with and support gained from not-for-profit organizations and public sector institutions were not unexpected given the community-based focus of municipal cultural planning. In addition to offering suggestions during focus-group meetings and interviews, stakeholders from non-profits and the public sector volunteered substantial time during the development phase of most cultural planning initiatives. They often helped out with such tasks as facilitating public forums, handing out surveys, analyzing and compiling survey results, and reviewing draft plans. Volunteers were not only from city committees (*e.g.* cultural planning taskforce and arts committees) and arts, culture and heritage organizations but also from theatres, galleries and symphonies (Interviews 4, 6, 7, 12, 13).

The majority of interviewees also stated that the development phase involved substantial public input (Interviews 1, 3, 5, 8, 9, 13). As one interviewee remarked, “one of the reasons why the [cultural planning] process has been taking so long has to do with the tremendous public consultation process” (Interview 1). He added that this particular step in his city’s cultural planning process required nearly seven months to complete. It involved “numerous” public meetings and surveys. Another interviewee spoke about her city’s public survey, which had been completed by some 800 individuals, and subsequently emphasized the success of five well-attended public forums in fostering public dialogue about the strategic scope of the plan. She maintained that many of the ideas expressed during these sessions influenced the content of the cultural plan (Interview 9). Extensive public outreach was also reflected in a third interviewee’s explanation as to why his city’s cultural plan is receiving considerable public support,

We went out into the community. We went out into the bars on Friday nights because we wanted to talk to the university students... We had public meetings and we really reached out to the community. We recognized and often adopted ideas and suggestions that came from the public. And I think because of that we had tremendous public buy-in... (Interview 5).

The importance of private sector engagement in the cultural plan development process was similarly acknowledged by most interviewees. For example, one interviewee emphasized that private sector involvement is “critical” (Interview 1). Although its role had not been articulated yet since the development of the cultural plan was still under way, the private sector was to be linked into public partnerships and community-development initiatives. He explained, a “public private partnership approach” will be taken, an approach that will involve “looking for developers who are interested in creating live-work environments, who are interested in promoting and sponsoring culture and arts, and who are willing to serve a leadership role for many community organizations.” For another interviewee whose cultural plan was nearing completion, the private sector meant more than just developers. She explained, it was a “wide-ranging group” that represented “pretty much all” who could be associated with the cultural term (Interview 4). Participating in several focus groups, the private sector included representatives from small businesses and retail outlets to large corporate interests. Similar to the previous interviewee’s statement, she added that apart from providing input into the development of the plan, the private sector was also to play an important role in the implementation process. In particular, much of the cultural plan’s goals would be “moved forward through a number of private-public partnerships that never existed before.”

The majority of interviewees who are now overseeing the implementation of their cultural plans also noted private sector involvement in the development stage. In particular, local business leaders, for example, attended public forums (Interviews 5, 6, 9) and private sector-specific input sessions (Interview 12, 13). However, several interviewees added that although the private sector was represented at these meetings, participation remained relatively small. As one interviewee stated,

Cultural industry owners and operators were included and invited to the consultation sessions. They tend to have a lower turnout. This is one thing we struggle with ... For example, graphic designers were included in the consultation sessions but the turnout is always a challenge (Interview 6).

She explained that the difficulty in engaging the private sector as opposed to the public sector could be attributed largely to different “vested interests.” She stated, “they don’t have the same link to municipalities and same vested interest as community groups; they do not approach municipal government for funds” (Interview 6). Similarly, another interviewee acknowledged that while several key informants were from the private sector, and although several private sector arts businesses such as an independent cinema were heavily involved, efforts to engage the broader business community proved difficult. Citing one example, he explained, “we had an outreach component and we had one session for the downtown business community [but] not a single business person showed up” (Interview 11).

Several interviewees admitted that, in addition to a less than desirable level of participation, the actual involvement of the private sector in the development process was also limited. For example, although representatives from this sector attended several stakeholder consultation sessions, one interviewee added that, in general, they had “limited involvement in the development and implementation of our cultural plan” (Interview 12). In a similar vein, one interviewee remarked, “Members of the private sector spoke at the public forums, that’s pretty much it” (Interview 9). Still others were either unsure of the private sector’s role or admitted that the focus of community consultation had been on the public sector. For example, one interviewee suspected that “the private sector had very little to do with developing the policy document” since none of the strategic recommendations in the plan were linked to them. She later remarked that, “In contrast to the not-for-profit sector, the private sector has been under-involved” (Interview 7). Another interviewee stated, “The private sector didn’t really have much of a role. We didn’t really do anything with them. We really looked at the not-for-profits” (Interview 10).

Although the majority of interviewees acknowledged that private sector involvement in both the development and implementation of their cultural plans was lacking, one interviewee maintained that the implementation phase of his municipality's cultural plan received "tremendous support" from the private sector. He attributed this to the variety of ways in which his culture team approached the community: "We really encouraged the private sector to come forward in a number of ways. Everything from writing letters or talking to [them]... making presentations or whatever" (Interview 5). Using an example to demonstrate the importance of private sector engagement in obtaining considerable Council and community support, he stated,

For our presentation to City Council on the ... [strategic] recommendations we went out and videotaped a number of business leaders in the community, including the president of the university, the heads of various key businesses. And we included their clips as part of our presentation. So the impression that Council had was that there was vast, wide and deep community support for this and I think there was" (Interview 5).

The emphasis here on Council and community support was echoed in another interviewee's statement that buy-in from politicians, senior staff and the broader community is "one of the challenges with cultural planning," as is the creation and implementation of the plan itself (Interview 1).

3.4.2 Responses to questions concerning local and external expertise during the cultural plan development phase

Community consultation is clearly an important part of the cultural plan development process in Ontario. However, the value of community involvement in the development of a cultural plan is ultimately dependent on what happens with the information collected from surveys, workshops, and so on. How are the data collected through cultural mapping and community consultation exercises to be utilized? Who makes the decisions? Are local experts involved? Are consultants hired? Is it a combination of both? These questions are important. After all, as one interviewee pointed out in reference to the need for cultural planning expertise during the development phase, "if you don't know what should be part of a final plan's deliverables, then the expectations that you raise from all of your participation and engagement activities won't come to fruition the way people had expected" (Interview 8).

Table 10 Departments Responsible for Cultural Plan Development

Principal Department/Division	Number of Municipalities
Parks, Recreation and/or Community Services	8
Planning	2
Economic Development and Tourism	1
CAO (Chief Administrative Officer)	1

Table 11 Departments Responsible for Cultural Plan Implementation

Principal Department/Division	Number of Municipalities
Parks, Recreation and/or Community Services	7
Planning	2
Economic Development and Tourism	1
CAO (Chief Administrative Officer)	1
Infrastructure, Development and Culture	1

There is no standard administrative arrangement for culture in municipal government in the Province of Ontario. However, cultural plans, as Runnalls (2006) has noted, are typically developed in Canada within Parks and Recreation, and Community Services departments. Interviews with cultural planning practitioners confirmed that this is the case for most cultural planning strategies in Ontario. As evident in Tables 10 and 11, the responsibility for the development and implementation of cultural plans in the province's mid-size cities typically falls on these departments and, to a lesser extent, on Economic Development, Infrastructure, Planning and the CAO's Department. These departments initially hire a project coordinator to lead the development process, and an advisory body to Council or "culture committee" is sometimes formed (Interview 7).

Table 12 Involvement of Steering Committees and Consultants

Municipality	Ajax	Barrie	Brantford	Burlington	Chatham- Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo RM
Steering Committee(s) involving local experts										
Consultant(s)										

As evident in Table 12, the participation of local experts in the development of cultural plans was relatively consistent across municipalities. Nearly all cultural plans were developed under the guidance of a steering committee that was usually composed of representatives from the arts and cultural communities, community and business leaders as well as staff members from municipal departments and organizations (Interviews 2, 8, 9, 12). The expertise from municipal departments and advisory committees alone is often significant as evident in one interviewee’s statement:

[O]ur internal team consisted of 14 staff members from...Recreation Services, Planning and Development, Legislative and Information Services, Economic Development, Library Services, and Communications.... All nine Council-appointed Citizen Advisory Committees were [also] involved throughout the development of the plan including the Recreation Committee, Arts Committee, Heritage Committee, Environmental Committee, Accessibility Committee, Library Board, Traffic and Transportation Committee, and Diversity Committee (Interview 12).

Steering committee membership, however, was largely limited to a few staff members and a consultant in one particular case (Interview 10), while in two others the secondary departments were not greatly involved (Interviews 8, 13). Where steering committees were not formed, the respective interviewees emphasized that the development process did involve local expertise from the arts and cultural communities as well as municipal departments, albeit through focus group meetings or in a different organizational form. For example, one interviewee emphasized that although her city’s cultural plan was not developed under the direction of a steering committee, representatives from several arts organizations as well as senior municipal staff influenced the content of the plan through input that they had given during a series of focus groups and meetings (Interview 6). Similarly, another interviewee stated that while “time was too limited to involve an external steering committee,” her department consulted extensively with local agencies and organizations throughout the

development phase (Interview 12). Reflecting an emphasis on nurturing the city's creative economy, a third interviewee stated that rather than forming a steering committee with the expected group of individuals, a "creative city taskforce" was formed with young and diverse membership. It was a deliberate strategy as he explained,

[The taskforce] was not the usual establishment...a deliberate strategy on my part. In other words we didn't invite the chair of the orchestra and theatre. Instead we went to the very young and hip, to people who often have never been involved with city hall before. Instead of the Grand Theatre we had the manager of the Lesbian Film Festival. So it provided a totally new and fresh [way of seeing things] (Interview 5).

In contrast to the formation of steering committees, the participation of external experts (*i.e.* consultants) to oversee the cultural planning process was not as widespread as purportedly is the case in other national contexts (*e.g.* Stevenson, 2005). Of the ten cultural plans examined four were developed under the direction of one or more consultants while a fifth (City of Kitchener) involved more "remote" consultation during the final articulation and editing stage (Table 12). In addition, one of two cultural plans under development involved the work of a consultant. Thus, an equal number of cultural plans in Ontario's mid-size cities were constructed under the guidance of cultural planning consultants as those without external professional input.

Interviewees, who were generally responsible for coordinating the development of their city's plan, had mixed feelings about the value of external expertise. For one interviewee whose plan was not developed under the guidance of a consultant, the external expertise that was missing during the development stage was obvious. Commenting on the difficulties in effectively implementing her city's cultural planning strategy, she stated, "No consulting firm was hired and that was certainly one of the problems" (Interview 8). She added that a consultant would have understood the need to establish a strong implementation plan, one that clearly delineated strategic priorities and departmental responsibilities. In contrast, another interviewee remarked, "We did not hire a consultant ... As a result, we ended up writing *our own* report (Interview 5, emphasis added). The implied notion in this statement is that cultural plans that are developed under the guidance of consultants may not reflect the true character of place that distinguishes one municipality from another; they may not truly capture "community authenticity" and the communicated experiences and understandings expressed during community consultation sessions. This concern was raised by one interviewee who maintained that a significant challenge that many cultural planning coordinators face when dealing with hired external expertise is trying to ensure that the finished product is "wholly customized to the needs of our communities" (Interview 4). She stated that consultants often come into a project with strong preconceptions about what the cultural plan should look like and often end up writing the bulk of the

document using a standard template. Part of the problem for a municipality investing in a cultural planning strategy, she argues, is that there are few consultants to choose from and most are, in all likelihood, dealing with more projects than they can effectively handle:

[the] only way [the consultants] can get through the number of projects that they have is...by trying to hammer the requirements of each contract into a format that fits what they already understand and have in hand. I think this is where that complaint comes from: that if you want a cultural plan just take one that's already written and rip off the cover and put your town or city's name on it, change the names throughout, and you're done (Interview 4).

The interviewee added that while she and other cultural planning practitioners understood the importance of having a template to begin with, a cultural plan needs to be “sufficiently adapted to be legitimate” (Interview 4). Stating that “there seems to be a lot of waver in that line at the moment” she suggests that municipal staff members often have to struggle with tailoring what the consultants write into something that truly reflects the “specifics and needs of [the] community” (Interview 4). She elaborated,

It's the differences and the respect of the differences between cultural plans that will make cultural planning viable in the long run. If all of this is really about authenticity of place then if there isn't authenticity reflected in the cultural plan it's just another doorstop. It's just another report to sit on the shelf because it doesn't resonate with the community (Interview 4).

Her argument about “the respect of the differences” was echoed in another interviewee's remark concerning the cultural planning template in general, “we can't all be Stratford. We have to have our own unique niche” (Interview 10).

A suggestion that has often been expressed by municipal employees who participate in a monthly “cultural managers” meeting in south-western Ontario is that rather than allowing consultants to undertake the whole development task, municipalities that seek truly place-specific cultural strategies need to direct the consultant's activities towards specialized research and report writing (Interview 4). This arrangement proved to be successful according to one interviewee whose cultural plan was guided more by municipal staff members and local experts. A consulting firm was hired by her department's cultural planning team with the specific purpose of advising on particular aspects of the strategy and conducting specialized research (*e.g.* surveys for cultural mapping purposes). She recommended that other cities follow her city's example by “not rely[ing] excessively on consultants,”

The problem with consultants is that they have a menu of things that they will pick and choose from to give back to you; and that's not enough to make a [truly place specific] plan. The resources, the landscapes, and the populations of cities can be very different. So I know that a consultant-driven cultural plan can create challenge (Interview 6).

Similarly, another interviewee described a development process involving consultants that was also perceived to be successful and unproblematic. Consultants conducted specialized research (*e.g.* a survey of resident participation in local cultural activities) and although they organized the structure of the plan, the development process was largely shared with the project coordinator and steering committee members (Interview 13). As such, staff members were not left, as the previous interviewee stated, "facilitating the administration piece" while the consultant developed "the entire plan" (Interview 6).

3.5 Conclusion

Cultural planning has long been described and promoted as an inclusive community-based process, a process that involves identifying and mapping a municipality's cultural assets and leveraging these resources for community development. However, with the notable exception of Jones' (1993) now-dated survey of cultural planning in the United States, very little has been written on cultural planning and mapping processes save for a half dozen instructional "toolkits." Apart from occasional references in some of the few empirical studies on cultural planning, the extent of community consultation and expertise involved in the cultural plan development process remained largely ignored as were questions about cultural mapping. This chapter shows that the development process of "municipal cultural plans" in Ontario's mid-size cities does involve considerable community participation and expertise, albeit not through the cultural mapping process that is commonly referred to as the "preliminary step" of cultural planning.

Interviews with cultural planners, as well as the analysis of cultural plans, revealed that less than half of all cultural planning initiatives involved the cultural mapping process explained in much of the international literature and emphasized in publications on cultural planning in Canada (Baeker, 2005a; Murray & Baeker, 2006; Runnalls, 2006, 2007; Creative City Network of Canada, 2007ab; Baeker & Hanna, 2009). The "formative" cultural mapping step was, in many cases, simply deferred as a "planned" strategic goal. While substantial community consultation did occur in the development of most cultural plans surveyed, and while this may in itself fit the broader notion of cultural mapping that has been explained abroad, it was not linked to the more specific cultural mapping conceptualization that is presently being promoted in Canada.

Stakeholders and representatives from the public, private and non-profit sectors participated in the cultural plan development process through a variety of means including public input sessions, focus groups, interviews and questionnaires. Although most interviewees recognized the importance of private sector engagement, particularly as it relates to Council buy-in and the success of implementing strategic goals, most acknowledged that the consultation process was skewed more towards the public and non-profit sectors. The “under-involvement” of the private sector was largely attributed to difficulties in engaging the business community rather than to any purposeful sector-specific strategy. The consultation process itself was often reported to have taken considerable time to complete and it was often maintained that community input had affected the content and strategic scope of most cultural plans. However, in some cases the cultural planners interviewed acknowledged that the consultation process had been either rushed or initiated late in the development stage, a problem that they would have corrected in hindsight.

Local experts were involved in the development of most cultural plans through steering committee work or through community consultation arrangements (*e.g.* stakeholder interviews). In addition, half of all plans were developed under the guidance of a consultant. The cultural planners interviewed, who more often than not had overseen the development of their municipality’s cultural plan, had mixed perceptions about the value of “external expertise.” Positive perceptions were based on the important role that consultants would have had in strengthening implementation policy or had had in conducting specialized research and aiding in the articulation and structuring of the plan. However, for several others, the presence of a consultant represented a challenge. Preconceived notions about what the cultural plan would or should look like or, worse yet, the perceived application of a standardized template from one city to another represented for many interviewees a contradiction. It was, as many interviewees expressed, antithetical to the whole rationale for community consultation and cultural mapping in the first place.

4.0 MUNICIPAL CULTURAL PLANNING IN CANADA: ARTS POLICY OR MORE?

4.1 Cultural planning and the arts policy question

The rise of urban metropolitan cultural planning initiatives in much of the English-speaking world has been accompanied by a small but growing body of critical literature from the academic community. One of the more damaging critiques concerns the foundational distinction between cultural planning and traditional arts policy. It is often asked whether cultural planning is not simply “a fairly traditional arts policy” with a new name (Stevenson, 2005: 40). This question has been raised by a number of scholars ever since the initial body of literature on cultural planning began to appear in the early 1990s. While it was first used as a method to address how cultural planning differed from arts policy, the question is now being employed more as a serious critique of the cultural planning model.

Challenges to the very premise of cultural planning as something distinct from arts and cultural policy are at the heart of the increasingly common “arts plus” labelling of cultural planning. Unlike traditional arts policy, cultural planning is supposedly not concerned with aesthetic definitions of culture. Cultural planning is intended as a “joined-up” cross-departmental approach towards community development, an integrated approach to the management of a broad range of cultural resources (Gray, 2006). It is also commonly touted as being a novel “cultural approach” to urban policy and planning (Montgomery 1990; Bianchini, 1996a; Evans, 2001), an “ethical corrective” to physical planning (Bianchini, 1996b, Mercer, 1996). The early charge that cultural planning is a “definitional misnomer” (Hawkins & Gibson, 1994), one that hides the strong arts focus underlying most cultural planning initiatives, has increasingly been acknowledged by scholars and consultants, particularly in Australia (Mills, 2003; Stevenson, 2005; Young, 2008). They recognize the typical failure that cultural planning exercises have had in raising the status of cultural concerns in municipal government and in promoting the integration of culture into local planning praxis. The ineffectiveness and marginalization of cultural planning, as Deborah Mills (2003) argues, will continue so long as there remains an arts-led push to cultural planning.

Nearly two decades have elapsed since the first cultural planning studies began to emerge in Australia, Britain, and the United States. However, research on the topic has remained sparse and primarily non-empirical. Few studies have involved detailed analyses of plans and only a small number involve interview-based research. The limited research on cultural planning is particularly striking with

regards to the damaging arts policy critique. The studies that address the issue are largely founded on generalizations or on limited case-study approaches. Moreover, with few exceptions, these studies address Australian and British cultural planning contexts. Surprisingly little research has been conducted on cultural planning in North America, and the arts policy-cultural planning debate has received only sporadic and largely superficial attention. This is particularly the case with cultural planning in Canada. Although its roots stretch back more than a decade, the Canadian cultural planning movement has not been put under the research lens of scholars. Indeed, the only acknowledgment of the growing arts policy critique abroad is made in passing reference in several unpublished graduate theses and online reports (Cardinal, 1999; Runnalls, 2006, 2007). The purpose of this chapter is to fill in this research gap.

This chapter reports on the analysis of strategic objectives outlined in ten cultural plans in Ontario, Canada, as they relate to traditional arts policy goals. The analysis of plans is complemented by in-depth interviews with a dozen cultural planning practitioners from Ontario's mid-size cities. Through a detailed investigation of strategic cultural plan goals as well as an investigation of the perceptions by cultural planners of the arts policy debate abroad, this research demonstrates that the common arts plus assessment in established cultural planning contexts applies only partially to the more recent Canadian cultural planning movement.

4.2 From policy to planning: “Moving beyond the narrow definition of culture”

The initial marketing of cultural planning as a novel approach to the development of a city's cultural environment required that its proponents make a clear distinction between the initiative and traditional arts and cultural policy. The formative body of literature that largely arose after the first Cultural Planning Conference in Sydney, Australia, 1991, suggested that cultural planning was a cultural approach to planning, an approach that initially involves the “mapping” of a community's cultural assets such as cultural and heritage organizations, galleries and performance venues, and events and tourist accommodations for development and planning purposes. Apart from the inventory of cultural assets, something that could be found in traditional cultural policy practices, proponents from Australia and Britain emphasized two distinguishing features: 1) unlike traditional cultural policy, cultural planning took on a “territorial focus” to culture; and, 2) unlike arts policies, cultural planning was not principally concerned with aesthetic definitions of culture. That is, whereas cultural policy was generally concerned with the development of a “particular cultural form” (read separate policies

for elements of the “high” arts), cultural planning pooled together all available cultural assets for analysis and development.

In attempting to differentiate cultural planning from traditional arts policy and to lend credibility to its purported role as a cultural approach to planning, a suitable definition of one of the “most complicated words in the English language” (Williams, 1976: 76) was necessary. After all, despite longstanding challenges to the arts-focussed interpretation of culture as a simple aesthetic or educational device, this narrow definition continued to be associated with cultural policy in much of the western world. Simply put, local governments continued to privilege the European high arts tradition above culture (Dowling, 1997). The culture as art concept as represented in such things as art galleries and public sculptures was of little use as a basis of cultural planning for urban development. As Colin Mercer (1996: 58) argued, this discriminating and extremely powerful concept “blinds us to the existence of other cultural systems.” After all, the arts occupied “only one part of a fairly broad spectrum of activities” (Mercer & Worpole, 1995: 174).

Table 13 The Preferred Definition of Culture

General Categories	Explanation
<i>The Documentary (art)</i>	Culture as products of the imagination, through which human thought and experience are recorded
<i>The Ideal (mind and spirit)</i>	Culture as a process of human perfection, as the process of human civilisation, as in a cultured person
<i>The Social (anthropological)</i>	Culture as something that expresses meaning and values, not only in art and learning, but also in ordinary behaviour

Source: Adapted from Bianchini (1996b)

For many early cultural planning advocates, the alternative to the traditional arts agenda lay in public culture. As Colin Mercer and Ken Worpole (1995: 175) argued, “we really need to yank ourselves out of an obsession - nineteenth century in both its objects and concerns - with pre-industrial art forms, and look more closely at where culture is now being made and defined.” For others, the best alternative was “to work out how to embrace the continuum of culture - public and private, high and low, home-based and city-based” (Hawkins & Gibson, 1994: 226). The solution as explained by

leading cultural planning proponents could be found in the works of Raymond Williams (1961, 1976), the “father of British cultural studies.” Williams conceptualized culture into three broad categories: culture as art, culture as the cultivation of the mind, and culture as a way of life (Table 13). The latter “anthropological” notion of culture suited cultural planning’s required distinction from cultural policy. Culture as “way of life” could express meanings and values not only in “art and learning but also in institutional and ordinary behaviour” (Montgomery, 1990: 19). As Mercer (2003) elaborates, unlike traditional understandings of culture, this notion could comprise anything from the appreciation of a work of high art to the simple activity of eating at a restaurant. As an all-encompassing concept, it could legitimize all forms of cultural activity. As such, it was a more “democratic” way to understand and develop the concept; a way of moving cultural policy and planning away from elitist ideas of culture (Stevenson, 2004).

The social or anthropological definition of culture was accepted and rationalized by early writers of the cultural planning movements in Britain and Australia. For example, writing from the British context, John Montgomery (1990: 19) claimed that this notion of culture could capture all of the broad issues that cultural planning is concerned with: arts and cultural policy, cultural economics, and design and the built environment. Supporting the definition through examples, Mercer (1996: 61) stated at the Art of Regeneration Conference in Nottingham, England, that “culture is what counts as culture for those who participate in it. This can mean strolling down the street, sitting in a park, eating at a restaurant, watching people at work and so on.” More recently, Lia Ghilardi (2001) argues that the definition of culture as a “way of life” is simply the more relevant concept for cultural planning while Abigail Gilmore (2004: 14-15) points out that the adoption of this definition by England’s Local Cultural Strategies will help the initiative avoid “the elitism of the common understanding of culture as ‘high art.’” As Deborah Stevenson (2004: 123) notes, this definition “provided a language for talking about new sites of struggle and emerging forms of inequality.”

Despite substantial support for the all-embracing definition of culture, many scholars have argued that tensions exist between the use of this definition and strictures of legislation (Stevenson, 1992, 1998b, 2004, 2005). Indeed, one of the principal conceptual weaknesses of cultural planning, identified by scholars, is the implicit suggestion that everything can be the subject of cultural planning (Bianchini, 1996ab, 1999a; Stevenson, 2004, 2005). The definition was for some, “impossible to make sense of, to grasp, to manage”; it was simply unmanageable in policy terms (Bianchini, 1996b: 22). While most cultural planning strategies continue to employ the “way of life” definition upfront as an almost mandatory strategy to overcome the arts policy image, a middle ground between culture as everything

and culture as galleries, museums, performance spaces, theatres and other examples of ‘high’ culture institutions (Dowling, 1997) also needed to be emphasized; this was done through a categorization of culture.

4.3 Cultural resource categories: “Dealing with the all-encompassing definition of culture”

The conflating of anthropological and arts-based notions of culture has been recognized by cultural planning scholars as a significant theoretical and policy weakness (Baeker, 2002). In particular, it is now clearly understood that the all-embracing scope of the “way of life” definition of culture, while useful in positioning cultural planning as something more than arts policy, tends to generate confusion within policy circles. In order to maintain the utility of this definition while providing boundaries for what could and should be the focus of cultural planning, cultural planning advocates have emphasized the accompanying role of “cultural resources.” This more specific and bounded notion of what constitutes the social notion of culture is often used interchangeably or as an addition to the “preferred” definition of culture to distinguish cultural planning from arts policy. As Mercer (2003: 23) states, “To speak of cultural resources...rather than remaining hostage to a definition of culture as art, is intrinsically more democratic, more conscious of the realities of cultural diversity and pluralism, more aware of the sometimes intangible features of cultural heritage and patrimony, more respectful of the simple fact of *difference*.”

The important role that the categorization of culture plays as a method to overcome the inherent weaknesses of the all-embracing culture definition is evident in descriptions of just what cultural planning entails. For example, cultural planning has been described by Franco Bianchini (1996a) as a pool of available cultural resources surrounded by different public policy-making areas such as physical, economic, social, environmental, transport, and educational policy. Two-way relationships can be drawn between different policy areas and the resource groups identified through cultural resource mapping exercises. For Bianchini (1996a: 10), the cultural assets at the centre of this “policy making table” can be categorized into eight distinct areas of concern: 1) arts, media, and heritage; 2) youth, ethnic minorities, and occupational cultures; 3) cultures of different communities of interest; 4) traditions, including archaeology, gastronomy, local dialects, accents, local rituals; 5) local and external perceptions of place, as expressed in myths, tourist guides, media coverage, conventional wisdom, jokes, songs, and literature; 6) natural and built environment, including public and open spaces; 7) diversity and quality of retailing, leisure, cultural, eating, drinking and entertainment facilities and activities; and, 8) repertoire of local products and skills in crafts, manufacturing and

services. What is noticeable from this categorization framework is that the arts are seemingly marginalized within a grouping that consists of two other distinct things (media and heritage).

A more recent example of the breadth of what constitutes culture in the context of cultural planning can be found in the UK document *Culturecounts* (Yorkshire Cultural Observatory, 2005). Culture is defined here as including “archives, characteristic design and building, choirs and bands, clothing and fashion, countryside pursuits, creative industries, customs and traditions, film, television and radio, food and drink, historic environment, history and memory, humour, landscape and nature, language and dialect, libraries, museums and galleries, music, night-life, performing arts, play, reading spirituality and beliefs, sports, tourism, visual art, writing and storytelling” (2). The relatively small role that the arts are meant to play is again evident in the number of distinct “cultural resources.” Despite such attempts to broaden cultural planning’s scope, there is increasing recognition that the broad definition and categorization of culture is often superficial; indeed, the emphasis on culture beyond the arts only goes so far in policy terms, as Stevenson (2005) acknowledges, if it is largely limited to the preamble of a plan rather than in the body of a document.

4.4 A definitional misnomer? Concerns and observations from the cultural planning literature

Although cultural planning is meant to address a wide range of cultural resources, what is actually being mapped and integrated into cultural planning goals has been a longstanding concern. As Mills (2003: 7) explains, early initiatives in Australia were often largely focused on mapping arts resources:

Much of what purported to be cultural planning undertaken in the early 1990s tended to focus on developing a relationship between councils and their arts community. The emphasis was on mapping the arts resources of a community and identifying strengths and gaps. In some instances the scope of the mapping was expanded to include the built environment and heritage, but for the most part it concentrated on the arts.

Mills (2003, 7) goes on to point out that few attempts were made to construct links between cultural planning projects and “broader economic and social structures and mechanisms.” Writing at the time of Mills’ analysis, Mercer (1994) wrote that there was still a tendency for cultural resources to be identified on the lines of the traditional aesthetic definition of culture; art galleries, museums, and craft outlets were often mentioned in cultural inventories while such things as design studios and recreational venues were more often than not neglected. Mercer (1994: 24) acknowledges the tendency for cultural policy to bob between definitions of culture as “intellectual and artistic works of excellence” and as “a way of life.” Frustratingly, for Mercer and other proponents of the

anthropological definition of culture, this tendency is often manifested when representatives from the arts community “spontaneously” revert from the latter definition to the former.

Gay Hawkins and Katherine Gibson (1994: 221) were particularly critical of what they saw as a definitional misnomer: “In its current form in Australia [cultural planning] has not really moved beyond arts planning because of the over emphasis on non-technological, 19th century subsidised cultural forms.” That is, the “overemphasis on the aesthetic and marketable benefits of fostering cultural attractions and events blinds cultural planning from the forces that shape cities.” They further elaborate, “the crucial issue facing cultural planning today is that ‘culture’ has been put on the urban agenda by economic forces [...] So the question that arises is... ‘whose and what culture is currently shaping our urban experience?’”

The challenges by Mercer (1994) and Hawkins and Gibson (1994) as to what was being addressed in cultural plans continued to be noted a decade later. As Stevenson (2004: 124) argues, “even a cursory glance at the proliferation of cultural plans now in existence... shows that cultural planning privileges art over culture.” Pointing out that such “big ticket” place marketing items as waterfront marketplaces and movie production centres are surprisingly not part of the central objectives of cultural planning, she states: this “points to the limits of cultural planning and raises questions about whether it can (or should) in practice be [seen as] anything other than a policy framework for the (re-imagined) arts” (Stevenson, 2004: 125). Mills (2003: 7) emphasizes the add-on nature and arts focus of cultural planning as the primary reasons for cultural planning’s marginalization in Australia: “culture has remained marginalised because it has been viewed as something to add to the list of topics that an integrated planning process must address, rather than something which could inform the whole planning process itself. [...] Cultural planning is seen as planning for culture, or at least arts resources management.” More recently, Greg Young (2008: 22) cites Stevenson’s (2004) concern that cultural planning initiatives continue ‘to support traditional arts activities and organizations’ as their goal despite rhetoric to the contrary.

4.5 Previous research and the Canadian cultural planning context

4.5.1 Existing research

The number of arts policy critiques would seem to indicate that extensive research has been made on cultural planning and its relationship to the arts and other areas of culture. This is not the case. The majority of studies that do address the issue are based on limited primary research. However, there are

several exceptions. In terms of extensive document analysis, two American studies stand out, both written in the early 1990s. Bernie Jones' (1993: 91) analysis of the content and development of cultural plans in the United States revealed that the range of issues addressed in cultural plans was "certainly broader than the 'arts.'" The substantive issues typically addressed included community development, inter-organizational cooperation, cultural facilities development, financial resources, marketing and promotion, quantity and quality of resources, arts education, and support for artists. While he was correct to conclude that the range of issues was "not as broad as the most anthropologically oriented definitions of culture," his assessment on the arts side of things is less convincing. Seven of the eight substantive issues were explained with direct mention of the arts and artists. Craig Dreeszen's (1994) dissertation on "community cultural planning" in the United States involved a broad survey of cultural planning and policy documents. From his research, he concluded that many plans were largely devoted to the development of the arts and towards addressing problems encountered by various arts organizations. The detailed survey of cultural plans has been limited to these earlier American studies. More in-depth case study and experience-based conclusions are found in recent studies from Australia.

Accompanying her argument that Australian cultural planning has been hijacked by an "arts-plus" notion of culture, Mills (2003) provides several examples of how cultural plans can go beyond simply addressing the arts. In particular, she cites several cultural policies that are meant to influence such strategic policy areas as urban design and regeneration, economic development, the cultural industries, and tourism. For example, the 1999 cultural policy in Fremantle, she observes, "is informed by and in turn informs the sustainability plan, participation policy, the youth strategy, the urban design strategy, the town planning scheme review, the artworks in public places strategy, the green plan and the recreation plan" (8). In Newcastle and Wollongong, she notes that "the recruitment of other departments of council into the implementation of the cultural plan" will benefit cultural infrastructure development. In the case of Newcastle, funding for place-making and public art initiatives was integrated not only into the budgets of planning and engineering divisions but also into the City's development control plans. Similar to Mills' concern about the "arts plus swindle" that has affected, with these notable exceptions, most cultural planning initiatives, Stevenson (2005) cautions that the direction the movement has taken has not corresponded to the claims that it is founded upon. As she often observes, whereas the preambles of cultural plans tend to define culture broadly, the remainder of the documents are often focussed exclusively on arts practices and resources.

4.5.2 The Canadian cultural planning context

Like its counterparts in the United States and abroad, Canadian cultural policy and planning embraces a broad anthropological definition of culture. However, Greg Baeker (2002: 183) states that at the more pragmatic policy level, “cultural policy has remained dominated by an ‘arts and humanities’ ... definition [that encompasses] particular forms of creative expression...” He further argues that, “Canadian cultural policy has struggled to find a middle ground between defining *culture* too broadly - as in ‘ways of life’ - or too narrowly - as in ‘the arts’” (Baeker, 2002: 184). Accordingly, the conflating of anthropological and arts and humanities notions of culture “has only led to confusions in Canadian cultural policy” (Baeker, 2002: 184). Like other proponents of cultural planning, Baeker (2002) sees the key to finding a middle ground for policy purposes in a greater emphasis on “cultural resources.” It means replacing separate notions like arts, heritage, and libraries with an overarching term, cultural resources. Cultural resources, he argues, encompass public cultural facilities and cultural organizations; built heritage and natural and cultural landscapes; local crafts and manufacturing; diverse customs, traditions, cultural practices; and festivals and events (Baeker, 2005b). If more recent cultural planning resource categorizations are of any indication of the state of localized cultural policy, then Baeker’s “middle ground” has perhaps been found.

Although not limited to its examples, the Ontario Ministry of Culture, which is spearheading the province’s cultural planning movement, lists seven distinct cultural resource categories on its “municipal cultural planning” webpage: performing, visual, and media arts; libraries and archives; local folklore and heroes; festivals and events; historic districts and museums; commercial arts including architecture and graphic design; and waterfalls, ancient trees, and other natural assets. Similarly, the *Cultural Planning Toolkit* (CCNC, 2007a), a document developed by the Vancouver-based Creative City Network of Canada, and widely cited by cultural planning staff in Ontario, similarly emphasizes the broad categorization of culture. In fact, a British specialist in strategic planning and regeneration commented on the document with reference to its seemingly broad and less Eurocentric vision of culture as art:

Wonderfully, it doesn’t even mention the word ‘art’ in the introduction, except in a sentence about European approaches. [...] When was the last time you saw a piece of British policy talk about ‘civic goals’? It is all similarly good stuff - clear writing about pride of place and local identity, and the idea of ‘democratic cultural policy’¹¹

¹¹ Loftus, H. (2007). Developing News, 12 April, <<http://developingnews.blogspot.com/2007/04/cultural-planning-toolkit.html>>.

While the arts may have been purposely omitted in the introduction of the Toolkit, proponents of cultural planning in Canada do nonetheless emphasize the continued importance of the arts, albeit strategically. As Baeker (2002: 190) has it, “Cultural planning does not reject the ‘arts’ or aesthetic definitions of culture, but rather sees these forms of expression as parts of a whole dimension indispensable to the planning and policy process.” It is a resource for building the social, civic, and economic dimensions of cities; however, he emphasizes that “there is little ‘arts-for-arts-sake’ here” (Baeker, 2005a: 10). As recognized by Glen Murray and Greg Baeker (2006: 16), the creative city agendas in Canada, of which cultural planning is a part, “cannot simply be a new name for traditional arts and cultural strategies.”

4.6 Research findings

In addressing the arts policy critique and its relevance to cultural planning in Canada, it is appropriate to begin with an examination of the definition of culture that is being cited within cultural plans (Table 14). As evident from an analysis of the plans in place in Ontario’s mid-sized cities (see Appendix D for cultural plan overviews), an equal number of documents describe culture as the “way of life of a people” and as an “umbrella term” that encompasses the arts, culture, cultural industries, and heritage. No distinction between the age of these plans and the definition of culture employed could be made. Significantly, in the context of the arts policy debate, all cultural plans, with one exception, defined the “arts” alongside these definitions of culture. Whereas one municipality (London) describes the arts as the “products of human creativity, the creation of beautiful significant things, and a superior skill that can be learnt by study, practice and observation,” the remainder are more concise in their definitions: art encompasses crafts, dance, literary arts, media arts, multidisciplinary arts, music, performing arts, and theatre and visual arts. In addition to the arts and culture, definitions of the cultural and creative industries are found in six of the ten plans analyzed. The majority of these plans identify the terms by simply listing examples. These include film, television, music recordings, publishing, and the multi-media industries. In addition, the majority of cultural plans also include definitions of heritage. However, heritage here is typically defined as encompassing oral traditions, cultural landscapes, archaeological sites, structures, artefacts and associated records. It is evident from the examples listed that heritage is understood more as an intangible resource. “Built heritage,” “structures,” and even “urban design” are referred to in the majority of definitions. However, there are several cases in which such tangible examples of heritage are simply ignored.

Table 14 Definitions of Culture Cited in Cultural Plans

Municipality	Culture	Arts	Cultural/Creative Industries	Heritage
Ajax	The arts, cultural industries, museums, architecture, natural & heritage resources	Dance, literature, music, theatre, & visual arts	Film, television, music recording, publishing, multimedia	Oral traditions, cultural and natural landscapes, archaeological sites, structures, artefacts, archival records
Barrie	Celebration & reality of the experience of the city's people, their heritage, human creativity, imagination, & originality	Crafts, literary arts, media, & visual and performing arts	Businesses & creative endeavours	Heritage, & urban design
Brantford	Umbrella term encompassing arts, cultural industries, & heritage	Dance, galleries, literary arts, media arts, music, theatre, & visual art	Film, television, music recording, publishing, multimedia	Oral traditions, archaeological sites, archival materials, artefacts, museums
Burlington	The arts, heritage, events, cultural industries & services	Living or expressive culture as evidenced in forms such as visual arts, crafts, performing arts, & literary arts; objects with artistic/ heritage value	Businesses/services that produce cultural products (e.g. publications), or support the production of cultural products (e.g. marketing services)	Oral traditions, natural and built heritage structures, sites, & landscapes; Multi-ethnic forms of expression
Chatham-Kent	The unique ways of life, characterized by tangible and intangible elements, that characterizes a community of social group			
Kitchener	The way of life of a people that incorporates all traits that distinguish a society including its identity & vision of the world, its values, beliefs, customs, language & traditions	Crafts, dance, literary arts, media arts, multidisciplinary arts, music, performing arts, theatre, & visual arts		Structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artefacts; Beliefs, customs, language, religion, stories...
London	All the knowledge and values shared by a society; the totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of work/thought...	The products of human creativity, the creation of beautiful/ significant things, & a superior skill that can be learnt by study, practice and observation	Advertising, architecture, art & antique market, craft design, design fashion, film & video, interactive leisure, music, performing arts, publishing, software, television & radio	Practices handed down from the past by tradition. That which is inherited. Being heritage preservation, building, and allocations. Cultural heritage: monuments (e.g. sculpture & painting), groups of buildings, and sites
St. Catharines	The arts, cultural industries, & heritage resources	Dance, literature, media arts, music, theatre, & visual arts	Film, television, music recording, publishing, multimedia	Oral traditions, cultural landscapes, archaeological sites, structures, artefacts & associated records
Sudbury	The way of life of a people that incorporates all traits that distinguish a society including its identity & vision of the world, its values, beliefs, customs, language, lifestyles, & traditions	Interdisciplinary arts, literature, material arts, media arts, performing arts, & visual arts		The continuing story of our people & their interaction with the environment
Waterloo, RM	The way of life of a people that incorporates all traits that distinguish a society including its identity & vision of the world, its values, beliefs, customs, language & traditions	Crafts, dance, literary arts, media arts, multidisciplinary arts, music, performing arts, theatre, & visual arts		Structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artefacts; Beliefs, customs, language, religion, stories...

If the common inclusion of arts, cultural and creative industries, and heritage definitions is an indication, then the scope of cultural planning concerns is not limited to a narrow definition of the arts. However, to avoid over generalizing, this simple observation needs to be accompanied by deeper analysis. That is, what do cultural planners in Ontario think about the definition of culture employed and the problems associated with an all-encompassing concept? How do they view the nature of their cultural planning initiatives, especially in the context of the arts policy critique? Where do art councils fit into the organizational hierarchy for cultural plan responsibilities? And, how do the arts, and, in particular, the “high” arts, actually figure within the strategic policy goals of municipal cultural plans?

4.6.1 Responses to the traditional notion of culture as art

Despite the broad yet well-defined definitions of culture presented in the majority of cultural plans, the notion of culture as art often continues to be associated with the initiative. This narrow interpretation may challenge the direction of a cultural plan from the very start. For example, one heritage planner who has been actively involved in the development of his city’s cultural plan views the “culture issue” as a significant challenge: “I think one of the challenges we’ve had around that is, what is the definition of culture? You have some people with a very holistic view of culture, integrating street culture, graffiti, and different sorts of art and performance that don’t traditionally fit into high culture understandings [while others have a limited view of what culture is]” (Interview 1). The culture definition, he subsequently suggests, ties into questions concerning what strategic goals should or should not be included in a cultural plan: “There’s a whole series of discussion as to what goals should be included in the cultural plan... Questions have been raised by some of the councillors, again, about what...culture is.” Similarly, a community services director pointed out that the interpretations of culture received during initial input sessions varied tremendously:

We struggled with our definition of culture: were we to use the term cultural heritage or arts, culture and heritage? Or could culture cover everything? And people didn’t like that; culture for many was not supposed to represent everything. So we ended up going back to arts, culture and heritage. In the end each municipality has to decide which definition makes the most sense (Interview 13).

The assumption that culture is simply an interchangeable word for the arts has been acknowledged as one of the more frustrating things that cultural planners have to deal with regularly when interacting with fellow municipal staff. A manager of cultural development explained,

Everyone thinks that culture is the same thing as art, and it's not. ... It needs to be understood as culture in its broadest sense. Art is in there but it's not the only thing (Interview 8).

While cultural planning is not always situated within an “arts and culture unit” of municipal government, she argues that this is one of the last places it should be. The placement of cultural planning in an arts-centred department only reinforces the narrow understandings of what culture and cultural planning are all about.

Narrow, or perhaps more accurately strategic, understandings of culture are sometimes advocated by cultural planners themselves only to be challenged by municipal staff and members of Council. For example, in one case it was a member of Council who questioned what they saw as a narrow interpretation of culture. As the cultural planner admitted, “our definition of culture that we used was challenged when we took the document to Council. We had a counsellor that felt that we should be including natural heritage as well as built heritage” (Interview 9). This example points to the problem surrounding the highly interpretive notion of culture in the policy field. Commenting on how cultural planning could be improved, one cultural planner suggested that a more consistent definition be employed by municipalities engaged with cultural planning. The extreme differences with how cities were actually interpreting culture in their cultural plans affected municipal dialogue. Moreover, it affected the ways in which cities talked about and compared expenditures on culture:

The definition of culture employed in cultural plans is not consistent; it is understood differently from city to city. This can be problematic... For one thing a municipality that includes sports and recreation in their understanding of culture will end up with numbers for per capita spending on culture that cannot be easily compared to data from cities like our own. Some municipalities include cultural industries while others do not... (Interview 6)

A second cultural planner saw the benefit of a standardized definition: “I think it is a very good point that there be a standard definition of culture so that we know that we're comparing apples to apples, because I don't agree with definitions of culture that include sport...” (Interview 10). A third interviewee felt that a common definition would be great theoretically but that in policy terms it would be impractical. Citing the “more symbolic” recognition of natural heritage in the preamble of her city's plan as an example, she questioned how effective a cultural plan would be if it were based on a standardized overarching interpretation of culture: “certainly by trying to be comprehensive you do run the risk of diluting what you're able to do” (Interview 13). Thus, practical considerations over what can be effectively dealt with in a planning document are recognized by some interviewees as an

important consideration, one that must be obviously understood in the context of the arts policy critique.

4.6.2 Responses to the “arts plus” issue

Responses to the enquiry about how the arts policy critique applied to municipal cultural plans already in place varied considerably. To begin, several cultural planners did acknowledge that the arts label might apply to their municipality’s cultural plan. However, this was not always seen as a significant problem. For example, one interviewee recognized the arts focus of her municipality’s cultural plan but did not see it as an issue of concern:

We're a small community that's really just starting ... [and] you have to start somewhere, and that's where you start. You start with the obvious: the visual arts, performing arts, the media, arts organizations, festivals and events. And then you grow from that. We've got so much growing to do that we're not thinking of all of the other things that we could possibly be doing. I think our cultural plan is meant to focus more on the traditional arts and in getting the necessary infrastructure in place... (Interview 10)

This cultural planner acknowledged that a broad definition of culture existed in the plan as was evident in two figures that illustrated the purported connections between cultural planning and cultural activities and resources. However, she stated that it would be very difficult to address all of these things in the strategic policy section of the plan: “If you look at our plan we have really great slides that outline what cultural activities are ... [and] it's so huge without ever incorporating walking trails and sports into it. I mean if we even tried to [deal with] what we've said we believe is part of culture [it would] take us years and years and years.” A second interviewee also acknowledged the strong arts focus of her city’s cultural plan:

The critique that cultural planning has not moved beyond arts policy applies to our plan. I'm really hoping that when we look at this again...we'll be looking more at arts and culture in terms of community-building and place-making...and not just how to support arts and culture organizations and theatres. [This] is really what our plan is focussed on (Interview 9).

Being the municipality’s first cultural plan, she emphasized the successes of the initiative. In fact, the arts focus, for her, may not have been such a bad thing: “again, because of where we were when we started, we had very low capacity in our cultural organizations and this plan has really, if nothing else, served to support and help build capacity in our community. It has helped everyone focus on specific goals.” On hearing about the arts policy critique abroad, a third interviewee acknowledged that there

could be similar concerns with regards to what was being covered in her municipality's cultural plan. She stated, "[Our plan is] almost exclusively focused on cultural assets that the city has responsibility for, and only arts and cultural assets, no heritage assets. [...] Our policy is certainly biased towards arts policy" (Interview 7). In contrast to the previous responses, this cultural planner acknowledged that the arts focus was likely one of the most significant "limitations" of the municipality's plan. She subsequently explained that this "arts policy bias" clearly reflected who was involved at the decision-making table during the plan's development.

It is important to note that in the latter case, the plan was developed prior to the surge of cultural planning forums and toolkits in the Province that emphasize the broad strategic concerns of cultural planning. While no other interviewees mentioned the role that certain participants or organizations may have had in influencing the policy scope of their plans, this topic needs to be further explored as it clearly fits into one of the earliest critiques of cultural planning. It raises the question whether the development and implementation of cultural plans in Canada is dominated by arts funding bodies and organizations as has often been argued to be the case in Australia (Hawkins & Gibson, 1994; Mills, 2003; Stevenson, 2005).

Table 15 Ranked Departmental Responsibility Identified from Strategic Recommendations

<i>Ranked Responsibility</i>	Kitchener <i>Department/ Organization</i>	London <i>Department/ Organization</i>	Waterloo RM <i>Department/ Organization</i>	Ajax <i>Department/ Organization</i>	Burlington <i>Department/ Organization</i>
1.	City/City staff	The City	Regional staff	Recreation Services	Parks & Recreation
2.	Region of Waterloo/Cities	Culture Division	Regional Council	Planning & Development	Planning Department
3.	Waterloo Regional Arts Council	Planning Division	Cultural Heritage Specialist	Corporate Communications	Finance
4.	Arts and Culture staff	Tourism London	Cultural/Heritage Organizations	Economic Development	Corporate Communications
5.	City Events staff	London Arts Council	Area Municipalities	Library	Clerks
6.	Economic Development staff	Corporate Communications	Waterloo Regional Arts Council	Corporate Administration	Committees
7.	Planning Department	Mainstreet not-for-profit organization	Waterloo Regional Arts Foundation	Finances	Community Services
8.	Human Resources	London Transit Commission	Heritage Planning Advisory Committee	Operations & Environmental	Transit & Traffic
9.	Communications	Educational Institutions	Grand River Transit	Legislative Services	Roads & Parks Maintenance
10.	Council/Mayor	Library Council	Cycling Master Plan Advisory Committee	Boards of Education	Engineering

Arts organizations and individuals have certainly played an important role in the development of municipal cultural plans in Ontario. This is evident not only from responses by cultural planners about the issue but also from the analysis of cultural plans that list the specific individuals and organizations that were involved in cultural planning focus groups, workshops and committee meetings. However, while arts organizations had an obvious role in these input sessions and decision-making activities, they in no way constituted the majority of participants in any given case. Moreover, an examination of the departmental and organizational responsibilities for strategic recommendations outlined in five integrated cultural plans indicates that arts councils and foundations, while often having primary responsibility for some strategic goals, do not always figure in implementation responsibilities (Table 15). Indeed, the ranked responsibility, according to the number of strategic goals assigned per

organization, illustrates that even where arts councils were assigned a primary implementation role they were responsible for overseeing the implementation of far fewer strategic recommendations than municipal staff and Council (see also Appendix H). Thus, while arts organizations do play an important role in the development and implementation of cultural plans, they do not “dominate” cultural planning in Ontario.

The responses from three interviewees already cited indicate that some cultural plans are indeed arts-focussed. However, an equal number of cultural planners stated that the objectives of their plans were broad and not overly focused on the arts, and two interviewees strongly asserted that their plans were not arts “heavy.” In fact, they saw the lack of references to the theatre, art galleries and other classic examples of the “high” arts as a significant weakness. For example, on hearing about the arts policy label abroad, a leading member of a cultural planning committee stated that he could only disagree with the critique as it related to his municipality’s cultural plan. While acknowledging that an over-emphasis on the arts could certainly be a problem elsewhere, he remarked,

I don't think the critique that cultural planning hasn't moved beyond arts policy applies to this region because I think the theatres and galleries have been overlooked. It was really more about quality of life, citizen engagement, urban revitalization and those kinds of things. And I think that's one of the weaknesses of our plan... (Interview 11)

Indeed, like many other documents surveyed, quality and sense of place as derived more from a variety of cultural experiences than a few traditional “big-ticket” attractions, were at the heart of this particular cultural plan. The document states that, “Desired amenities are no longer traditional big-ticket events, such as large professional sports or opera, but rather amenities that create a sense of place” (Culture Plan II, p. 34). These include interactive ‘play’ (*e.g.* outdoor theatre), ‘buzz’ through networking spaces, twenty-four-hour seven-day-a-week daytime and nightlife activities, ‘cues of hip-ness’ (*e.g.* murals and patios), a vibrant street life supported by high quality design and public art, and outdoor recreation (*e.g.* bike trails).

4.6.3 Analysis of strategic recommendations

With the exception of one interviewee, all cultural planners who addressed the arts policy question responded with reference to the “arts” rather than to “high” arts or culture. That is, they did not specify what they meant by the term although it was evident that their notion of the arts would have matched how it was defined in most plans (*i.e.* dance, literature, music, theatre, and visual arts). Nevertheless,

the examination of a dozen integrated cultural plans shows that the majority of respondents were correct in pointing out that the arts played an important yet not overemphasized component of their cultural plan goals (Table 16). Moreover, given the damaging critique that cultural planning is perhaps little more than an arts policy with a new name, it is important to note that a relatively modest percentage of strategic recommendations (32%) in the cultural plans analyzed have arts or artists as their central focus (*e.g.* development of artist-in-residence and arts education programs). More importantly, the majority of strategic recommendations that are not focussed on dealing with aspects of the arts cover a diverse array of objectives that include among other things the strengthening of destination marketing, improvements in signage, development of online resources, evaluation of facility usage and business practices, and support for collaborative heritage initiatives and enhanced intercultural involvement. Of course, it must be emphasized here that, as in the earlier assessment of Jones' (1993) analysis, the majority of these strategic recommendations do tie in to the arts, albeit often indirectly (Appendices D, I, J). It is also important to note that of the five municipal cultural plans that have more than a quarter of their goals addressing the arts, two were acknowledged as arts-focussed plans by the cultural planners interviewed and one of the five documents (City of London) consists of a broad list of objectives (*e.g.* urban design, transportation, natural heritage-related goals) that go beyond the scope of traditional understandings of the arts, culture, and even heritage. As such, these accompanying goals were not factored into the calculation of the percentage of arts-related goals.

Table 16 Percentage of Art-related Strategic Recommendations in Cultural Plans

Municipality	Number of Strategic Recommendations	Number of Arts-related Objectives	%
Ajax	67	31	46
Barrie	37	14	38
Brantford	14	5	36
Chatham-Kent	26	2	8
Kitchener	61	16	26
London	46*	18	39
St. Catherines	31	7	23
Sudbury	25	6	24
Waterloo, RM	26	6	23
<u>Total</u>	<u>333</u>	<u>105</u>	<u>32% AVG</u>

Note: * number of culture-related recommendations in creative city plan

Only one interviewee referred specifically to “high culture” in addressing the “arts policy plus” critique. “Our recommendations,” she stated, “are definitely not focused on high culture.” Notwithstanding that her cultural plan could not, as such, be labelled a traditional arts policy, she felt it necessary to challenge the notion that high culture institutions are, by their very nature, restricted to a certain segment of the population:

When you look at what might be considered to be high culture [here], at the Symphony for example, they've got programs at every level. The Symphony performs in churches, the orchestra goes out to schools, and so it's not a high-browed thing. Art is important at every level. It's important at every age and stage (Interview 13).

What is perhaps more important here is not whether a symphony is a “high-browed thing” but the fact that the interviewee’s assertion regarding the focus of her municipality’s cultural plan is clearly supported by an analysis of cultural plan goals. “High” culture-related goals (*e.g.* art acquisition policies) represent only thirteen percent of strategic recommendations for all plans analyzed, while in

this particular case example (Region of Waterloo), they represent just over half of that percentage (Table 17).

Table 17 Percentage of 'High-Arts'-related Strategic Recommendations in Cultural Plans

Municipality	Number of Strategic Recommendations	Number of 'High' Arts-related Objectives	%
Ajax	67	5	7
Barrie	37	4	11
Brantford	14	6	43
Chatham-Kent	26	2	8
Kitchener	61	11	18
London	46*	8	17
St. Catherines	31	4	13
Sudbury	25	2	8
Waterloo, RM	26	2	8
<u>Total</u>	<u>333</u>	<u>44</u>	<u>13% AVG</u>

4.7 Conclusion

Ever since the first arguments began to emerge on the benefits and potential of cultural planning (*e.g.* Montgomery, 1990), a small but growing body of critical literature has suggested that cultural planning is implicitly about the arts rather than about culture (Hawkins & Gibson, 1994; Mills, 2003; Stevenson, 2005). It is alleged that the development of cultural planning has been promulgated by arts funding organizations as evident from the traditional arts policy agenda of many cultural plans (Stevenson, 2005). This “hijacking” of cultural planning by an “arts-plus” notion of culture is argued, in the Australian and British contexts, to be a significant impediment to the effective realization of cultural planning. Simply put, it is contributing to the marginalization of cultural planning and cultural matters (Mills, 2003). Despite the fact that the first cultural plan in Ontario emerged over a decade ago, the “arts plus” critique in the Canadian cultural planning context remained unexplored.

This chapter has shown that the damaging arts label cited abroad does not accurately apply to “municipal cultural planning” in Ontario, the province at the forefront of the cultural planning movement in Canada. The arts-related deficiencies identified in recent studies in Australia, Britain, and in earlier works from the United States are not as evident. Indeed, from an examination of cultural plans and from interviews conducted with cultural planners, this chapter has shown that whereas several municipalities do follow an arts-driven cultural planning agenda as acknowledged by their cultural planners, this is not the case in most other municipalities.

The analysis of organizational responsibilities and strategic goals in nine integrated cultural plans revealed that at least half of all cultural planning initiatives in the province’s mid-size cities do not exhibit an arts-focussed planning agenda. Apart from their coverage of cultural and heritage-related objectives, several of these plans address issues not typically associated with traditional arts or cultural policy (*e.g.* intercultural involvement, business practices). Moreover, one particular plan (City of London, 2004) deals with issues beyond the arts and culture (*e.g.* natural heritage, transportation). In this case, the broad scope of strategic goals would seem to indicate a cultural planning framework that fits well with what cultural planning is often defined as, a cultural approach to urban planning and policy. This exception in the cultural plans surveyed along with the serious neglect of cultural planning’s conceptual origins in a recent call for the integration of culture into planning praxis (Young, 2008) beg the question: in light of the increasingly common arts policy label abroad, what should be made of cultural planning’s conceptual foundation as a cultural approach to planning? Certainly, if the arts plus debate is to be understood more fully, then a clarification of cultural planning’s relationship to urban planning is necessary. This will be the objective of the next chapter.

5.0 PLANNING FOR CULTURE: THE RELATIONSHIP BETWEEN CULTURAL PLANNING AND URBAN PLANNING

5.1 Cultural planning as a cultural approach to planning

Cultural planning is commonly introduced in the literature with reference to urban planning and to the planning profession's early conceptual roots (Mercer, 1996, 2003; Deffner, 2005; Murray & Baeker, 2006). In particular, the need for cultural planning is often supported through a critique of the narrow land-use focus of planning that had purportedly replaced its more "holistic" origins. It is in this context that cultural planning has been referred to in the formative body of cultural planning literature as a "cultural approach" to urban planning (Montgomery, 1990; Stevenson, 1992), an "ethical corrective" to physical planning (Bianchini, 1996b), and a strategy to put culture onto the planning agenda (Hawkins & Gibson, 1994; Mercer & Worpole, 1995; Dowling, 1997). While several more recent articles have downplayed the planning-oriented basis for cultural planning (Gray, 2004, 2006), references continue to be made to the potential of such a cultural development framework not only in the broader sphere of municipal planning and development but also in traditional urban planning practice (*e.g.* land use and transportation planning) (Evans, 2001; Mercer, 2003; Mills, 2003; Runnalls, 2006; Hume, 2009).

Although cultural planning is often introduced against an urban planning backdrop, its actual connections to planning practices are unclear. Several authors have made brief or indirect references to the role of particular municipal departments, including planning, in the development and implementation of cultural plans (Jones, 1993; Bianchini, 1996b; Stevenson, 1998ab, 2004). In addition, others, particularly in Australia, have commented on failures to integrate cultural planning into local area planning (Mills, 2003; Stevenson, 2005). Despite the rhetoric of cultural planning being a cultural approach to urban planning, no research, apart from these peripheral arguments, has been conducted to assess the connections between cultural planning and municipal planning. Moreover, the few publications on cultural planning in Canada, which also refer to the holistic origins of planning, have not offered clear explanations of what the relationship is or should be between the two policy fields (Baeker, 1999, 2005a; Runnalls, 2006, Hume 2009).

This chapter investigates urban planning considerations in the cultural plan implementation phase. The chapter begins with an examination of the planning connections referred to in the cultural planning literature. In particular, the first half of the chapter explores the literature that suggests that cultural

planning is a “revised” form or “corrective” to urban planning. It investigates the assumptions about how cultural planning, in this regard, is to be achieved. The second part of this chapter examines the way in which planning is being addressed within municipal cultural planning through a review of the literature, analysis of cultural plans in Ontario’s mid-size cities, and interviews with municipal staff who are overseeing the implementation of these plans.

5.2 A reaction to the deficiencies of urban planning

An urban planning-centred rationale, one that emphasizes the limitations of traditional planning practice, is evident in the first publications specifically to address cultural planning. For example, Louise Stevens (1990) states that planning in the United States rarely addresses cultural development in its goals. This is despite the fact that culture is “central” to community planning. Stevens (1990: 1) argues that cultural development can be a catalyst not only for general community planning but also for “a wide range of other planning activity (sic).” She suggests that community design or the “need to plan for the quality of the community’s built environment, its public art, and cultural districts” is, like arts advocacy and arts funding, one of several cultural planning concerns (Stevens, 1990: 41). Writing at the same time as Stevens (1990), John Montgomery discusses the importance of the emerging cultural planning movement in Britain by referring to the “declining quality of life in British cities,” which he attributes to the fact that “town planning has rarely, if ever, adopted a cultural approach to urban living” (1990: 17). He argues that poor physical and spatial planning decisions have contributed to the sameness of many British cities. In particular, planning obsessions with the separation of land uses has led to the decline of some of the “chaos” that creates interest in cities. As a planning framework that combines a number of disciplines and which embraces “cultural economics and production, cultural policy and the arts, and urban design and revitalisation,” cultural planning is a way of addressing the limitations of British town planning (Montgomery, 1990: 19). He states, “The effect of adopting a cultural approach to urban planning,” one that considers the importance of cultural industries to the economy, the consumption and provision of the arts, and different day-time as well as night-time activities in city centres and public spaces, “is that planners will be forced to look at urban areas in new ways, from the standpoint of users rather than uses, and with an awareness of quality” (Montgomery, 1990: 20).

The need to “root urban planning in a cultural sense of place” through cultural planning (Montgomery, 1990: 20), was similarly emphasized at the 1991 Cultural Planning Conference in Australia where Colin Mercer and other cultural policy specialists explained the need to put culture onto the urban

planning agenda. This could be achieved through cultural planning, if effectively implemented; that is, cross-sectorally and at all stages of planning. Mercer (as cited in Bianchini, 1996b: 22-23) explained that cultural planning needs “to make connections with physical and town planning, with economic and industrial development, with social justice initiatives and recreation planning ... [it has] to be integral to other planning processes and not appended as an afterthought.” Colin Mercer and Ken Worpole state, “what is important about cultural planning is not *adding* ‘culture’ to ‘planning’ ... but making culture and cultural resources *integral* to planning” (Mercer & Worpole, 1995: 171). Like Montgomery (1990), the importance of integrating cultural considerations into all planning and development processes through a cultural planning framework was contextualized through an emphasis on the failures of postwar planning. According to Mercer and Worpole (1995: 170), the land-use focus of planning, while initially based on progressive interests, had “produced cities where most if not all of the residential population had been displaced from the city centre to the periphery, consigned to mono-functional housing estates with very few cultural facilities, leaving the city centre to retailing and commerce. ... when the town centre was busy the residential districts were ghost towns and vice versa.”

As a new way of “re-imagining urbanism,” Deborah Stevenson (1992: 8) also explained that cultural planning is not intended to be just about “delineating a role for culture and the arts in the city;” ideally it also addresses the built environment, housing, economic initiatives and other urban issues with the aim of improving the quality of life of residents. Although she has since questioned the effectiveness of cultural planning beyond the realm of arts policy (Stevenson, 2004; 2005), Stevenson (1992: 13) had argued that cultural planning’s strength lay in the fact that “it is locally based and targets the level of government that is actually responsible for the everyday planning.” With the assumption that it addressed a broad range of urban concerns including access, equity and participation in planning, cultural planning had the potential of being “a manifesto that calls for fundamental changes to be made to the processes of urban planning” (Stevenson, 1992: 14). In a similar vein, cultural planning has been touted as an “ethical corrective” to planning. Mercer (1996), for example, states, “you still need the planners but, most importantly, you need to be able to broaden their agenda, to give them an ethical corrective in their designs and plans: an ethical corrective based on consultation and research rather than on the drawing board aesthetics of the utopian space and the masterplan” (Mercer, 1996: 60). As a corrective to the “Garden City utopianism of the pure planned space” (Mercer & Worpole, 1995: 171), cultural planning had to address more than just the arts. Mercer (1996: 62) states: “Cultural planning must be able to address the role of traditional arts resources but must also be able to address a developmental logic in the form of ... cultural tourism strategies, cultural industry

development, leisure and recreation planning, urban and streetscape design and so on....” Put simply, it has to be connected with other policy domains, but particularly with planning: He warns, “the lack of connectedness and *especially that between ‘culture’ and ‘planning’* has served us very poorly over the past fifty years and will be disastrous if it continues in the context of the knowledge economy in which ‘convergence’ and ‘connections’ are the name of the game” (Mercer, 1996: 65, emphasis added). Writing from the British cultural planning context, Franco Bianchini (1996b: 23), like Mercer, (1996) argues that the “political role of cultural planners” is “to give an ethical corrective to technocratic physical planning.” Stating that the term planning is “a bit of a misnomer” given its land-use management focus, he suggests that cultural planning can help to re-orient planning away from its narrow focus: “We need, however, a critique of urban planning coming from the cultural sector, in order to pour it into the pot to begin to produce something new.”

Quoting Charles Jencks (1996), Graeme Evans (2001: 3) similarly established the need for cultural planning through a critique of British town planning: “masterplans were drawn up with the city parts neatly split up into functional categories [...] inevitably these mechanistic models did not work; their separation of functions was too coarse and their geometry too crude to aid the fine-grained growth and decline of urban tissue. The pulsations of a living city could not be captured by the machine model” (Evans, 2001: 3). Evans (2001: 5) adds in his book *Cultural Planning: An Urban Renaissance?* that, until recently, planning has “avoided a deeper appreciation of the needs of arts practice and participation, or resisted engagement with ‘culture’ altogether...” As a cultural approach to planning, he explains that cultural planning encompasses not only traditional arts planning (*e.g.* support of artists, allocation of resources to facilities, *etc.*) but also amenity planning concerns (*e.g.* conservation, recreation and economic development) that must be incorporated into town planning practice. The mechanisms employed in what he calls an “infrastructure system of Arts Planning” includes the “consideration of urban design, public art, transport, safety, cultural workspace and industry quarters....” (Evans, 2001: 7).

5.2.1 Classical planning origins

In addition to emphasizing the problems they attribute to an overly land-use focussed profession, advocates of the cultural planning movement have also introduced the initiative as something that, rather than being relatively new, reflects the original ideas of modern urban planning. For example, Mercer (1996, 2003) has claimed that cultural planning’s theoretical roots can be found in the planning that Patrick Geddes (1854-1932), one of the founders of modern urban planning, advocated in the

early 1900s. In fact, he cites Geddes' 1904 plan "City Development: a Study of Parks, Gardens and Cultural Institutes" as possibly the first British cultural plan, and argues that planning was for Geddes a human science rather than a physical one concerned simply with land-use and infrastructure development (Mercer, 1996: 57, 59). Cultural policy was a component of the town planning process that links the "fundamental coordinates of Folk-Work-Place" (Mercer, 1996: 59; Ghilardi, 2001). Mercer (2003: 25) argues that the use of the word planning in conjunction with the term culture may sound strange to some at the present time only because planning was "unduly narrowed" from its original "definition and remit."

Alex Deffner (2005) similarly relates the role of culture in "classical planning" to introduce the synthesis of culture with planning. He refers to the ideas of the Viennese architect and planning theoretician Camillo Sitte (1843-1903) and the views of the American historian and early critic of urban sprawl Lewis Mumford (1895-1990) in contextualizing the need for cultural planning. According to Deffner (2005: 126), Sitte had "claim[ed] that urban planning should be considered as an art" and argued "for the primacy of aesthetics" while Mumford advocated "humanistic values and [spoke] of the city as a theatre, and of the importance of 'urban drama'." Of course, the notion of classical planning can be traced much further back in time and so too can cultural planning's origins. Bianchini (1996a: 5) explains,

We have forgotten that urban planning and design is a form of art. It is intrinsically linked with other forms of cultural production. ... This distinction between urban planning, urban design and art was not present in ancient Greece or in Renaissance Italy – societies which in this respect are still looked at as possible models.

Given that such explanations of cultural planning's conceptual roots firmly position the initiative within the sphere of traditional urban planning practice, it is not surprising that cultural planning is still often introduced as a cultural approach to urban planning, despite increasingly common charges that it is not informing the "whole planning process" (Mills, 2003) and may be nothing more than a traditional arts policy strategy (Stevenson, 2005).

5.3 Advancing the cultural approach: "Educating" and persuading planners

In order to address the narrow arts policy-centred approach to cultural planning that she had observed in Australia, Deborah Mills (2003) offers an example of how cultural considerations figure in different areas of planning. Using an inner suburban street of terrace houses as an example, she points to the

“cultural dimension” that exists through the lens of different policy perspectives addressing the same place:

From a heritage perspective, the street could become a site in which efforts are made to conserve site lines, scale and heritage features; ... From an economic perspective, the planners may wish to promote the tourist potential of the heritage buildings and streetscape.... The social planners may want to preserve the interaction which occurs across the street and the casual conversations from the front steps and balconies which easily move into more intense conversations in the common ground.... The arts workers may see the street as a site for street festivals, parades or place-making, where residents have an opportunity to put their stamp on the neighbourhood through public participatory design and public arts projects (Mills, 2003: 10).

This example is meant to illustrate what she and other cultural planning proponents are talking about when they describe the initiative as a “framework through which all planning can be evaluated” (Mills, 2003: 10). To accompany her argument, Mills cites several cultural planning initiatives that had succeeded in addressing more than traditional arts policy objectives. The City of Wollongong’s cultural plan, for example, encompassed a broad policy scope including urban design and regeneration, and tourism and economic development. Further, the City of Fremantle’s cultural policy went even further; it informed a variety of plans and policies not only in the expected area of community development (*e.g.* participation policy, recreation plan, youth strategy) but also in the sphere of urban design and planning (*e.g.* public places and urban design strategies, town planning scheme review). While she does not explore why these cultural planning initiatives were successful, especially in the field of urban planning and development, several early cultural planning works have emphasized the importance that planners would play in determining the success of cultural planning beyond the traditional arts policy realm.

Bernie Jones (1993) recommended from his findings on the development, content and implementation of cultural plans in the United States that professional planners play a more significant part in the cultural planning process. He lists three benefits: “Planners bring to the table more thorough models of planning and tougher-minded methods. They can help build into plans more of the features that enhance the chances for plans being implemented. Finally, planners could greatly facilitate the integration of cultural plans with comprehensive plans, thus blending the arts more fully into the community” (Jones, 1993: 97). Jones’ (1993) recommendation is echoed in the works of Mercer (1996, 2003) and Bianchini (1996b). In his discussion of cultural planning’s role as an ethical corrective to urban planning, Mercer (1996) argues that cultural planners or those responsible for overseeing the implementation of cultural plans need to be able to convince other planners of the importance of culture-led improvements to quality of life. They must be persuaded “that what is being

planned in cultural planning are the lifestyles, the texture and quality of life, the resources of identity and belonging, the fundamental daily routines and structures of living, shopping, working, playing” (Mercer, 2003: 26). Planners have to be made aware of the impact of culture, and how people “relate to their environment”; they needed to become, in this sense, “anthropologists, economists and geographers,” rather than just draftsmen (Mercer, 1996: 59). For Bianchini (1996b), one of the solutions to reshaping the scope of municipal planning through a cultural planning framework lay in the training of urban planners and other municipal staff. A “stronger cultural dimension,” he states, must be injected “into the curricula for the training of physical planners and social and economic policy-makers” (Bianchini, 1996b: 25). In particular, he urges the integration of art history and practice, philosophy and the humanities, and aesthetic and historical appreciation into the training of planners. This, together with the training that they commonly receive from the fields of regional science, urban geography, and local economic development would help to “produce something new” (Bianchini, 1996a: 9).

The strong urban planning focus of Bianchini’s (1996ab; 1999ab) take on cultural planning is also reflected in his suggestions for what cultural planners should know. In reference to their training, he states that it is not enough to have some expertise in arts administration and cultural management. Cultural planners need to be knowledgeable in “political economy, urban sociology, physical planning, urban history and other disciplines which are essential for an understanding of how cities develop” (Bianchini, 1999b: 44). After all, as “mediators” between cultural production and other policy spheres (Bianchini, 1996a: 11), cultural planners, as Mercer (1996: 60) explains, must be able to make strong “connections between their own interests and activities and the other agencies responsible for planning and development. They must wheel and deal, negotiate a hard position, make the connections, establish a voice and a presence in the development of strategies and action plans to reach long-term goals...” He later adds, they must “make themselves heard ... at the very first whiff of a town or strategic plan, at the first sign of a new residential or commercial development, or at the first signal of a new local industry development strategy” (Mercer, 1996: 60).

Cultural planners, as Abigail Gilmore (2004: 6-7) more recently states, must be placed “within debates and forums for all spheres of development in public policy” since cultural planning assumes that “the broad set of activities and resources associated with culture, public sector policy making and planning” is not just the responsibility of one department. However, Deborah Stevenson (1998b: 135) questioned whether cultural planners are “in a position to make themselves heard from within the field of play” owing to their usual placement within community development and recreation departments.

Historically, these departments “have occupied marginal positions in the council corporate structure where the perspectives of urban planning and civil engineering have long been privileged” (Stevenson, 1998b: 135). Moreover, she recently remarks that “It may also be misguided to believe that cultural planning can address social, economic, and urban as well as creative concerns” due to the “pervasive influence of community arts on [the] cultural-planning agenda” (2005: 43, 46). On a more theoretical level, Stevenson (1998a: 151) additionally states that, “cultural planning uses a language and a set of assumptions that assimilate easily into established planning philosophies in a way which does not challenge the fundamental nature of urban planning and development.” Referring to a particular cultural policy report in Brisbane Australia, she remarks, “It is doubtful that any policy implementation will involve the incorporation of a cultural agenda (whatever that might mean) into the council’s other domains or the development of ‘new ways of planning’” (Stevenson, 2005: 45). Stevenson’s disappointment with the way in which cultural planning has developed since the early 1990s is also reflected in Mills’ (2003) discussion of cultural planning in Australia. Although she cited several good case examples (Fremantle, Wollongong, *etc.*), she acknowledges that, for the most part, cultural planning has remained marginalized as a largely arts resource management-focussed initiative. She is also critical of what she sees as the failure of cultural planning to “become part of... integrated local area planning” and to inform the “whole planning process” (Mills, 2003: 7).

5.4 Applying a “cultural lens” to planning and policy: Municipal cultural planning in Canada

Greg Baeker’s dissertation, “Museums and Community Cultural Planning” (1999), is the first work to specifically explore cultural planning in Canada. Reflecting arguments made abroad by Mercer (1996) and Bianchini (1996b), Baeker (1999: 10) states that,

the instrumental and technocratic traditions of local planning, with their focus on land use and the efficient delivery of public services, cannot address the complexities of modern urban life. ... planning has proven unable to address the needs of cities as cultural entities, places where people meet, generate meaning, negotiate and re-negotiate identities, and create wealth in the expanding economy of cultural products and services.

Similarly echoing the work of Mercer (1996), he refers to early planning thought to introduce cultural planning’s theoretical origins. His references to the ideas of Patrick Geddes and, to some extent, Lewis Mumford, in his chapter “planning and community development,” have since been repeated in a number of his publications and reports on municipal cultural planning. Writing with Glen Murray on the potential of cultural planning in helping cities “increase their capacity for wealth,” he states,

Geddes believed that planning was more a human than a physical science requiring three types of expertise: planners must be anthropologists (specialists in culture); economists (specialists in local economies); and geographers (specialists in the built and natural environment). Sadly, the professionalization of urban planning that occurred in the 1950s and 1960s, and its institutionalization as a function of local government, undermined these more holistic views. The primary focus was on the administration of land and the efficient delivery of municipal services (Murray & Baeker, 2006: 14).

Effective cultural planning, Baeker (2005a) explains, requires that municipalities adopt a cultural lens when assessing all planning decisions. It requires that they question the cultural impacts of all municipal planning activities. To emphasize that cultural planning addresses a broad municipal policy scope rather than just the arts or traditional planning concerns, he notes that, “A critical distinction must be made here between planning as a function of municipal government, and planning as a body of theory and practice related to community-based models of planning and decision-making” (Baeker, 2002: 194, endnote 15). In terms of specific cultural planning-urban planning connections, Baeker (2002) stated that cultural policymakers could gain insight from their peers in planning and community development, and his emphasis on the broad cross-departmental approach to planning implies that significant collaboration between cultural planning initiatives and planning departments occurs. However, he has not addressed the specific extent or scope of these presumed cross-departmental interactions in either the development or implementation of municipal cultural plans.

Catherine Runnalls (2006) addresses, in a more cursory way, some of the specifics underlying the actual relationship between cultural planning and urban planning practice in her MA thesis “Choreographing Community Sustainability.” Some of her thesis findings, which are derived from interviews with cultural policy practitioners in British Columbia and Ontario, suggest that a strong connection between the two fields does not exist in practice, although she and several of her interviewees suggests that it should. Runnalls (2006: 134), for example, observes that “cultural initiatives are not imbedded in official community plans (sic),” the statutory document that is principally centred on delineating a municipality’s long-term land use policy directions. This is in contrast to the situation in England where local governments are being actively encouraged to incorporate cultural strategies into their official plans. She also notes that “many of the planning and infrastructure documents are being created within other departments than the planning department,” thus implying that planning departments could be considered to be either natural or potential municipal settings for this broader planning approach. Her observation on this likely reflects comments made by her interviewees on the “marginalized position of power” of particular departments (*i.e.* community and leisure services, parks and recreation departments) in relation to

planning (Runnalls, 2006: 134, 78). Further, Runnalls (2006: 133) concludes that, “The overriding theme in discussing whether cultural planning was imbedded in the broader planning processes of community was that this was not the case.” According to one of her interviewee’s, this was partly the fault of urban planners: “[Planners] are so busy trying to protect their turf that they have narrowed their scope and ability to do more creative and viable [work with the community]” (Runnalls, 2006: 133). Solutions to this problem, she suggests, can be found in the legislation of culture into the Municipal Act, and mirroring recommendations made by leading cultural planning experts abroad (Mercer, 1996; Bianchini, 1996b), through a re-education of planners. Citing Barbara Rahder and Richard Milgrom (2004), she states, “planning educators and practitioners should move beyond the strictures of land-use planning as a science to develop a broader understanding and learning platforms about creative community planning, quality-of-life factors, and stakeholder engagement” (Runnalls, 2007: 66).

While Runnalls (2006, 2007: 38) acknowledges some of the potential linkages between cultural planning and urban planning, and argues that cultural planning “should be considered as a cornerstone in transitioning existing planning frameworks and lenses,” her interpretation of cultural planning as “an important aspect of community planning” is, in general, greatly skewed towards arts sector development. In contrast, urban development and planning-related goals form a significant part of Gord Hume’s argument for cultural planning. In his book, *Cultural Planning for Creative Cities*, Hume (2009: 68, 70) argues that “smart” and “creative” communities understand the value of working with developers and businesses in advancing “civic planning and placemaking goals” that can help create “a strong sense of community, including a distinct character, healthy lifestyles, and a high quality of life.” The connection between these and traditional planning concerns is evident from the majority of the examples he lists:

more compact urban development; bolder urban design, including greener initiatives for homes; an emphasis on pedestrian-friendly streets and corridors; variety and diversity in the housing mix, demographic diversity, and architectural design and creativity...; contributing to the creation on new, high-quality public spaces; doing interesting public art; innovative design...; supporting public transit usage through the design and building process; and preserving natural environmental features (Hume, 2009: 68).

While Hume’s (2009: 12) explanation of cultural planning does cover the traditional arts-focussed concerns of the initiatives (e.g. strengthening of the arts sector), his suggestion that cultural planning initiatives “must permeate every aspect of a municipality’s operation” as well as his references to urban planning and architecture-related “placemaking” objectives, clearly points to the broad cultural approach to planning that Mills (2003) and others advocated in other national contexts. In fact, Hume

(2009: 70-72) states that, “a municipality through its Cultural Planning report can offer strong leadership in several planning areas.” These, he specifies, may include the Official Plan - besides the community strategic plan (*e.g.* inclusion of creative city principles), zoning by-laws (*e.g.* permit downtown live/work apartments), heritage designation (*e.g.* encourage heritage designation), urban design guidelines (*e.g.* elevate design standards), placemaking demonstrations (*e.g.* creation of interesting parkettes near storm water management ponds), and even heritage conservation-specific incentive programs (*e.g.* façade loans).¹²

Hume’s more urban development-focussed interpretation of cultural planning can be detected in the Ontario Ministry of Culture’s explanation of municipal cultural planning. Cultural planning is understood by this provincial department as involving the inclusion of culture in public planning and consideration of culture in the planning of such municipal priorities as land use, tourism, economic development, downtown revitalization, transportation, and youth engagement. The Ministry of Culture’s vision of what constitutes cultural planning clearly goes beyond the simple identification of arts and cultural resources. As indicated in the Ministry’s municipal cultural planning brochure, and reflecting Baeker’s input, municipalities engaging with cultural planning strategies are to “apply a ‘cultural lens’ to all planning and decision-making” activities (Ontario Ministry of Culture, n.d.). Culture is to be integrated “into various aspects of municipal planning such as official plans” (Ontario Ministry of Culture, n.d.). However, little more is said on the Ministry’s website about how and to what level cultural considerations are to be applied to municipal planning activities. Under a section of “defining features” of municipal cultural planning, the Municipal Cultural Planning Partnership’s webpage explains that cultural planning “depends on systematic approaches to networking and engagement across the community in planning and decision-making related to cultural resources.” It also simply notes that cultural planning “requires municipalities (under the direction of council) to integrate culture in plans and policies across all departments....” (www.ontariomcp.ca/pages/what-mcp/what-mcp%3F).

¹² John Harrison (2008), a writer for the Architectural Conservancy of Ontario’s (ACO) journal ACORN, suggests that the efforts of the ACO and other organizations involved in the protection of the Province’s built heritage could be strengthened through municipal cultural planning and their involvement with the Municipal Cultural Planning Partnership.

5.5 Research findings

5.5.1 Cross-departmental planning and the role of planning departments

The majority of cultural plans in Ontario's mid-size cities were developed and are now being implemented within Recreation and Community Services departments (see Chapter 3). Although located in departments noted for being less influential with city councils in relation to departments like planning (Stevenson, 1998b, 2005; Runnalls, 2006), what is more important in the context of assessing cultural planning's conceptualization as a cultural approach to planning is whether cross-departmental collaboration in municipal planning is occurring. Interviews with cultural planners revealed this to be partly the case.

Half of all cultural planners interviewed indicated that a variety of departments (*e.g.* Economic Development, Planning, Corporate Communications) are actively involved in the implementation of policy and planning objectives (Interviews 2, 3, 5, 10, 11, 12). For example, one interviewee noted that "a real effort" was made to integrate the cultural planning strategy with other planning initiatives and concerns that had been overlooked in the city's previous arts-focussed cultural plan. This effort worked. He maintained that his municipality's cultural planning unit is collaborating with other departments that are responsible for overseeing such things as transportation and downtown planning as well as strategies related to tourism, economic development and growth management (Interview 11).

Additionally, four interviewees also acknowledged that collaborative planning between departments was occurring but not to the extent called for by leading cultural planning experts (Interviews 6, 7, 9, 13). They recognized this to be a problem that needed to be corrected. One interviewee stated, "We're not in a place... where our planning processes are integrated; we are really not integrated. There's high level integrated planning and there's low level integrated and collaborative planning, and we're not even there yet" (Interview 7). She added that this situation existed despite the fact that considerable research had already been made on specific policies and planning proposals (*e.g.* public spaces, adaptive reuse, creative clusters) that required the full participation of other departments (*e.g.* Economic Development, Planning) if they were to be realized. Another interviewee also recognized that her municipality's cultural plan was not being effectively implemented across all departments. There was a need for representatives from all municipal departments to revisit the plan and figure out how best to engage with the initiative:

Our plan needs to be revisited.... One of the things that I would really like to see [in an updated cultural plan is] a far more cross-corporate approach to cultural planning. Right now our municipality is still very siloed. Cultural planning really needs to stop being the responsibility of a single department (Interview 9).

She later suggested that, in spite of this situation, the very existence of the cultural plan and its approval by Council was influencing, at the very least, one other department: planning. In fact, she maintained that this was where cultural planning had had its greatest impact: the planning department is “where we’ve certainly seen a real increase in focus on arts and culture, and recognition of culture as a tool for achieving some of the [cultural plan] goals” (Interview 9). Although the planning department was not actively involved during the development phase of the cultural planning initiative, she stated that this has changed. Unlike several other departments, planning “has become very involved” (Interview 9). The involvement of planning departments, she later argued, was essential for the success of cultural planning initiatives.

Table 18 Ranked Departmental Responsibility Identified from Strategic Recommendations

<i>Ranked Responsibility</i>	<i>Ajax Department/ Organization</i>	<i>Burlington Department/ Organization</i>	<i>London Department/ Organization</i>	<i>Kitchener Department/ Organization</i>	<i>Waterloo RM* Department/ Organization</i>
1.	Recreation Services	Parks & Recreation	The City	City/City staff	Regional staff
2.	Planning & Development	Planning Department	Culture Division	Region of Waterloo/Cities	Regional Council
3.	Corporate Communications	Finance	Planning Division	Waterloo Regional Arts Council	Cultural Heritage Specialist
4.	Economic Development	Corporate Communications	Tourism London	Arts and Culture staff	Cultural/Heritage Organizations
5.	Library	Clerks	London Arts Council	City Events staff	Area Municipalities
6.	Corporate Administration	Committees	Corporate Communications	Economic Development staff	Waterloo Regional Arts Council
7.	Finances	Community Services	Mainstreet not-for-profit organization	Planning Department	Waterloo Regional Arts Foundation
8.	Operations & Environmental Services	Transit & Traffic	London Transit Commission	Human Resources	Heritage Planning Advisory Committee
9.	Legislative Services	Roads & Parks Maintenance	Educational Institutions	Communications	Grand River Transit
10.	Boards of Education	Engineering	Library Council	Council/Mayor	Cycling Master Plan Advisory Committee

Note: An equal number of strategic objectives were assigned to Kitchener's Economic Development and Planning staff/departments; *Integrated arts, culture and heritage plan developed within planning department

An analysis of the number of individual strategic objectives assigned to particular municipal departments and organizations (Appendix H) revealed that, in some cases, planning departments have a significant role to play in the cultural plan implementation phase (Table 18). Of the five cultural plans that indicated departmental responsibilities for strategic objectives, three show planning as having a substantial primary implementation role. The responsibility of planning departments in the case of two of these municipalities (Town of Ajax, City of Burlington) ranked just behind recreation departments while in a third (City of London) planning is situated behind local government and the city's culture division. However, the ranked responsibility of departments in two additional municipalities (City of Kitchener, Regional Municipality of Waterloo) revealed planning to be far less important than several other departments and organizations. This division between cases where

planning departments have a substantial versus more limited role was reflected in the responses given by cultural planners when they were specifically asked about their planning department's involvement in the initiatives.

Five of thirteen interviewees stated that planning departments are "very involved" or playing a "significant role" (Interviews 1, 5, 9, 11, 12). For example, one interviewee explained that the city's planning department is involved, and he added that several planners are situated within the culture and heritage division from which his city's cultural plan is to be implemented: "We are a mini-planning department. We have four planners within our division" (Interview 1). Another interviewee maintained that the city's planning department is playing a significant part in the overall cultural planning strategy. He added that it is "critical" that they are involved since "It is through the planning department that things like downtown incentives, zoning changes, and changes to the Official Plans are normally granted. So yes, they are 'critical'" (Interview 5). A third interviewee emphasized the important role that the municipality's planning department had had in ensuring that the cultural plan "would fit other plans;" that is, that cultural planning-related goals could be effectively integrated into other municipal plans and policies (Interview 11).

Five other interviewees stated that their municipality's planning departments are also involved, albeit in a more limited capacity (Interviews 2, 4, 6, 7, 10). In addition, two interviewees were unsure (Interviews 3, 8) while one simply referred to the fact that broader integration was happening (Interview 11). Representing an example where more limited interactions were occurring with planning, one interviewee who suggested that planning departments "should have a reasonably significant role in cultural planning" added, but "why would urban planners want to deal with culture if they didn't have to?" (Interview 4). Her comment reflected the frustration of trying to engage in more substantial collaborative work with the department, beyond occasionally reviewing a planning document at the last minute. For a second interviewee, the reason for the limited involvement of planners was simple; it was due to the fact that, in her plan at least, relatively few strategic objectives required their particular attention (Interview 6). However, she also recognized the benefit that would accrue from greater collaborative planning with this and other departments. A third interviewee remarked that neither the city's economic department nor its planning department is "really actively involved" (Interview 7). When asked about the details of the latter department's involvement, she stated,

The planning department wasn't really involved in our cultural planning process. But I think planning departments should be involved. We're not going to develop a shared language and understanding if they're not involved. I'm a firm believer of having that cross-departmental involvement in collaboration (Interview 7).

5.5.2 Planning-related objectives and responsibilities

5.5.2.1 Official plans and community strategic plans

Explanations about the need to put municipal planning activities under a “cultural lens” through cultural planning are often accompanied by suggested activities that include the addition of cultural provisions into municipal policy documents, especially Official Plans. Nearly half of all interviewees stated that cultural provisions have been included in their Official Plans (Interviews 5, 12, 13) or that the process was underway (Interview 1, 4, 7). Of these interviewees, only one suggested that their municipality's cultural plan was specifically mentioned alongside the new culture-related amendments to the Official Plan (Interview 5).¹³

In addition, two interviewees stated that Official Plan amendments had already been made prior to the implementation of their plans (Interviews 3, 6). They assumed that any culture-related changes to the document would have to wait until the next Official Plan review. Another interviewee maintained that while Official Plan amendments were made a year after the cultural plan was approved by Council, there had not been enough time to influence the thinking of planners on the importance of the arts and culture to have references to these added to the Official Plan (Interview 9). In addition, four interviewees were either unsure about whether cultural provisions would be incorporated into their municipality's Official Plan in the near future (Interviews 2, 10) or did not answer the question (Interviews 8, 11).

Whether or not their cultural plan had effected any changes to their municipality's Official Plan, the majority of cultural planners interviewed commented on the importance that the inclusion of cultural provisions could have in influencing the mindsets of planners. One interviewee stated, “when the planners begin to see the things you're referencing [in the Official Plan], that's when they begin to understand that [cultural planning is] bigger than they thought, and they start adding [culture-related]

¹³ In addition, one interviewee stated that while her municipality was incorporating culture into the Official Plan this was due to the emphasis on quality of life in the Province's “Places to Grow” program, rather than to the non-legislated cultural planning initiative (Interview 7). Places to Grow, as explained on the provincial government's website, is “the Ontario government's program to manage growth and development in Ontario in a way that supports economic prosperity, protects the environment and helps communities achieve a high quality of life.” <<http://www.placestogrow.ca/index.php>>

elements themselves” (Interview 4). A heritage planner who has been actively involved with his municipality’s emerging cultural planning strategy remarked, “I’m a very strong advocate for including some of the material relating to [cultural planning] within the Official Plan in part because arts, culture, and heritage [planning] is often not considered by planners to be serious planning” (Interview 1). He added, “Within the planning field you often have planners who view planning as something that is strictly tied to development policy and land-use planning. And then you have others who are quite progressive, who say that culture is central to growth and development” (Interview 1). Referring to Richard Florida’s (2002) creative class thesis, he subsequently argued that planners needed to be confronted with the strong theoretical arguments that underlie creative city and cultural planning strategies. The inclusion of cultural provisions within the Official Plan was one way of disseminating these ideas into this field of municipal policy.

Of the six interviewees who claimed that cultural provisions had been or were in the process of being incorporated into their municipality’s Official Plan, three referred to some of the details of these provisions or to particular areas of planning that were to be addressed. One interviewee who had been invited by her municipality’s planning department to review culture-related additions to the plan, referred to the “development of cultural space” in the downtown as one of these cultural planning-related considerations that was being included in the document. Beyond reviewing such particular cultural development-related proposals, she explained that she was also trying to convey to planners the importance of incorporating cultural considerations into their activities:

I am strongly encouraging the planning department to create people-oriented space. That in the design of the space being developed, it is walkable, ... there are green spaces that can ultimately have public art in them, that there are community spaces that could be multi-purposed and used for cultural pursuits, and that the dimensions of the streetscapes are appropriate so that people feel comfortable in those environments, and there are places to sit and talk... On a street level I am trying to start there and to really say invest in these things and the rest will follow. ... It is really all about creating space for people and a lot of it is about giving artists the tools and the space; they’ll make the rest of it happen. So what you have to get into the Official Plan is the tools and the space. Whether that’s money for public art or community arts grants, or converting an old school or warehouse.... (Interview 4).

Although not specifying what the newly incorporated “arts and culture provision” was about, a second interviewee stated that it made references to a variety of corporate strategic initiatives including the municipality’s downtown revitalization strategy and waterfront management plan (Interview 12). Finally, the third interviewee maintained that a stronger provision around “cultural heritage” had been added to the Official Plan since the municipality’s cultural plan was first initiated. However, she added

that apart from this and a chapter that mentioned the importance of nurturing quality of place, little else in the Official Plan connected cultural policy with the land-use management concerns of planning (Interview 13).

Table 19 Analysis of Scope of References to Culture in Official Plans

Municipality	Official Plan and Culture				
	References to Cultural Plan	References to Culture	Sections	Coverage	Detail
Ajax (2005)	No	Yes	Introduction; General Policies: downtown central area	Minimal	Moderate
Barrie (2007)	No	Yes	General Policies: community improvement areas, land-use policies	Minimal	Moderate
Brantford under review	Not known	Yes	Not known	Not known	Not known
Burlington (n.d.)	No	Yes	Introduction: mission statement, guiding principles	Minimal	Minimal
Chatham-Kent (2005)	No	Yes	General Policies: Part A - community improvement, strategic plan context, human services policies; Part B - downtown/main street area policies, community commercial area	Moderate	Moderate
Kitchener (2005)	No	Yes	Part 1 - Introduction: planning principles; Part 2 - General Policies Plan: the economy, community and cultural services; Part 3 - General Land-use Plan: downtown districts	Substantial	High
London (2006)	No	Yes	Introduction: Vision, Planning Principles, Community services plan goals, Downtown revitalization strategies; Commercial land-use policies: Downtown objectives, Major facilities (downtown), Permitted uses (downtown)	Moderate	Minimal-Moderate
St. Catharines (2006)	No	Yes	General Policies: Economic activities; The central area	Moderate	Moderate
Sudbury (2006)	No	Yes	Vision; General Policies: Urban design programs; Healthy community policies; Economic development programs	Moderate-Substantial	Moderate
Waterloo, RM (2006)	Yes	Yes	Vision; General Information: A sustainable community and strategic plan; Economic development initiatives	Minimal	Minimal

Table 20 Examples of the Varied Scope of References to Culture in Three Official Plans

Municipality	Coverage/ Detail	Examples of References to Culture
Burlington	Minimal coverage and detail	<p>Introduction: Mission Statement: To maintain and enhance the City’s physical, natural and cultural features... ; <i>Guiding Principles:</i> 3.0a - Provide a community plan and growth strategy aimed at creating an attractive, livable community that offers a wide range of opportunities for its citizens</p>
St. Catharines	Moderate coverage and detail	<p>General Policies: Economic Activities - 4.2.1.3 Only those uses serving the needs of the travelling public or tourist shall be permitted in areas zoned and intended for tourist commercial purposes. These cover a vast range of services and facilities that are linked to a tourist attraction, including: c) arts and cultural establishments such as museums, galleries and theatres; g) festivals and events; h) specialty retail shops such as souvenir shops and art and craft stores. <i>The Central Area</i> - 6.1.3 Major office buildings and administrative quarters of major businesses and service activities, large hotels and convention facilities, large and specialty retail operations and major cultural activities will be encouraged to locate in the Central Area. Where a proposal for one of these functions or its like is considered by the City, every effort will be made to induce its location on a central site</p>
Kitchener	Substantial coverage and detail	<p>Introduction: Planning Principles (3.2): 2. The City will create a compact urban form at increased densities by designating mixed use nodes and transit corridors. The concentration of employment and the location of business, entertainment, cultural, community facilities and higher residential densities will be encouraged at and/or adjacent to nodes and transit corridors... 4. The Downtown will continue to be the cultural, entertainment and social focal point of the City and will remain the primary regional centre for administrative, business, cultural and commercial entertainment facilities. General Policies Plan: The Economy (2): Objectives (2.1): iii) To ensure continued growth and development in the City of Kitchener Downtown core by promoting and marketing Kitchener Downtown to attract retail, office, residential, entertainment, hotel development, restaurants, cultural and institutional facilities and financial establishments.; Policies: 5. Primary Node - is intended to have the largest and most dense concentrations of employment, tourism, residential, entertainment and cultural uses...; COMMUNITY AND CULTURAL SERVICES (3): 3.5 Arts and Culture Objective: To facilitate the availability of opportunities to people of all ages and cultural background to experience arts and cultural activities and to explore their creativity at all levels of artistic and cultural accomplishments throughout the City. Arts and Culture Policies: 1. In order to retain and enhance its rich and vibrant cultural community, the City of Kitchener shall, in cooperation with the business community, associations, arts and cultural organizations, individual artists and residents; nurture and strengthen its existing arts and cultural infrastructure and activities and add new ones incrementally as appropriate and feasible.; 2. The City shall support and promote initiatives of the arts and cultural community in tangible and intangible ways as appropriate and feasible.; 3. The City recognizes the downtown as the major business, arts, cultural, entertainment and tourist centre and shall endeavour to create a climate that is conducive to the growth and development of these activities.; 4. The City shall provide opportunities for live/work space that will allow for the integration of residential accommodation with workplace, gallery and retail space for artists through flexible zoning and encouraging the incorporation of such spaces in publicly and privately planned developments.; 5. The City shall encourage and support arts and cultural activities at the neighbourhood level in order to foster neighbourhood cohesion. General Land-use Plan: Downtown Districts (8): East Market (8.2.3): The area has a market-like atmosphere featuring a rich diversity of ethnic and cultural resources in an environment of open space plazas and irregular building setbacks. In order to sustain and further develop this theme and encourage pedestrian activity, outdoor uses or uses with an outdoor component will be encouraged; Market Village (8.3.4): The area should continue to provide a unique range of specialty products and services which take advantage of the village character of the area or promote the use of outdoor promenades and amenity areas, such as boutiques and cafes. Those uses appealing to the cultural and leisure interests of the tourist such as small studios, galleries and museums, but not including amusement arcades, are encouraged....</p>

While most interviewees suggested that culture was not mentioned in their municipality’s Official Plan, an analysis of all available plans (Table 19) showed that all contained references not only to culture but in some cases to the arts. Tellingly, these were most often found in the introduction, visioning statements and general policies, rather than within the more specific land-use policy section of the plans. Moreover, these culture-related references generally have a minimal to moderate level of detail and coverage, which likely accounts for some of the responses by interviewees. Table 20 provides examples of the varying scope and detail of these arts and cultural references.

Table 21 References to Cultural Planning in Community Strategic Plans

Municipality	Strategic Plan and Culture	
	References to Cultural Planning	Nature of Reference
Ajax (2007)	No	
Barrie (2003)	No	
Brantford (2006)	Yes	Recommendation to implement cultural plan
Burlington (2004)	No	
Chatham-Kent (2005)	Yes	Recommendation to develop a cultural plan
Kitchener (2007)	Yes	Recommendation to support the cultural plan’s objectives
London (2004; 2007)	No	
St. Catharines (2006)	No	
Sudbury (2003; 2005)	Yes	Recommendation to develop a public art master plan
Waterloo RM (2004)	No	

While community strategic plans are not necessarily planning documents *per se*, as “umbrella documents” for a range of policies and plans they tie into the planning goals of a municipality. An analysis of strategic plans reveals that less than half of all cultural planning initiatives examined were specifically mentioned in community strategic plans. However, three interviewees suggested that references to cultural planning have since been incorporated into their municipality’s new strategic plans (Interviews 4, 5, 12), although these documents were not available for analysis. As shown in

Table 21, the detail of these references, like those found in most Official Plans, is minimal. One plan simply recommends the development of a cultural plan (Chatham-Kent), another recommends the implementation of the cultural plan (Brantford), a third recommends the support of the objectives found within the cultural plan while the fourth recommends the creation of a public art master plan. However, one interviewee pointed out that the direct reference to the cultural plan in her city's community strategic plan, at the very least, provides recognition that the arts and cultural sectors "have value" and are a "priority" for the municipality (Interview 9).

5.5.2.2 Public art, urban design and heritage planning

Public art is commonly cited as another planning-related issue that cultural plans are meant to address. Half of all cultural planners interviewed mentioned developments in public art policy when asked about the urban planning connections to municipal cultural planning. In particular, they referred to the creation of new public art policies (Interviews 4, 5, 6, 7, 8, 9) and public art reserve funds (Interviews 4, 5, 7) as either immediate or expected outcomes of the cultural planning initiative.

Urban design is also often cited in explanations of cultural planning-related issues and goals. However, only four cultural planners interviewed, including one whose municipality's cultural plan was still in progress, referred to this particular cultural planning "concern." Of these, two mentioned that new urban design guidelines were created or approved (Interviews 5, 8), one noted that the planning department was beginning to incorporate arts and culture references in its design guidelines (Interview 4) and a fourth stated that new cultural provisions in the Official Plan were directly linked to an urban design study (Interview 12). Prior to explaining the importance of encouraging urban design guidelines that "set higher standards for public buildings," one interviewee briefly noted the important role that cultural planning could play in advancing the conservation of a city's built heritage (Interview 5). He stated, "how you preserve and protect heritage properties is critical, how you educate and inform the public about incentive programs for their own private heritage property and designate historical sites and so on is critical" (Interview 5).

Often falling under the jurisdiction of planning departments, heritage planning was mentioned by several other interviewees when discussing the urban planning-related considerations found in their cultural plans. However, the majority of these interviewees emphasized that, unlike arts and cultural

policy, built heritage fell under a separate departmental responsibility (Interviews 3, 4, 8, 9, 10).¹⁴ As such, and despite the objective of cultural planning to influence all planning activities, there was a wide recognition of the limitations of the initiative in impacting the heritage domain. For example, one interviewee stated that built heritage had simply been cited as “an important part of [the city’s] cultural fabric,” but that cultural planning could “only go so far” in this area of planning (Interview 4). She added, “We acknowledge the importance of heritage in the cultural plan ... [a] domain of heritage planning, and that the cultural plan will support them to whatever extent is deemed appropriate” (Interview 4). Other comments also showed the limited connections between cultural planning and heritage planning. For one interviewee, built heritage figured in the cultural plan in reference to the proposed development of a cultural district (Interview 6). Another interviewee claimed that heritage was an important issue in her municipality’s cultural plan but failed to elaborate on any of the specifics behind her statement (Interview 12). However, one interviewee offered a brief explanation of what was being addressed in this regard:

We cannot designate buildings under the Heritage Act but there is reference in our plan to cultural landscapes which include built heritage. One of the offshoots of this was sites of regional heritage significance, a policy area that we've put into the new Official Plan. ... I think this was one of the few cultural plans that tried to combine all of those things (Interview 13).

¹⁴ Intangible culture and heritage as expressed in stories and symbolic places were also mentioned by several interviewees as a concern of cultural planning, albeit one that was difficult to address in the strategic objectives section of cultural plans (Interviews 4, 7, 9, 11).

Table 22 Heritage Planning-related Strategic Objectives

Cultural Resource	Ajax	Barrie	Brantford	Chatham-	Kitchener	London	St.Catharines	Sudbury	Waterloo.
Arts education	6	4			5	3		4	2
Civic arts	6	3	3		4	9	7	1	1
Communications & media	13	2		8	11	7	6	5	6
Cultural businesses						3			
Cultural facilities	7	4	2	1	4	4	2		2
Cultural industries & services	1				1	3	2	1	
Cultural & natural landscapes	2		1		1	1	1	1	
Ethnic and cultural organizations	2	2			4	2	3	2	1
Festivals & events	3	1		1	3	2	5		1
Granting agencies & bodies	3	3	6		3	1		4	1
Heritage structures/ resources					2	2	2	1	4
Heritage organizations	1								1
Municipal committees		2	1	7	2	1			2
Performing arts	4	6		1	1				1
Professional cultural workers	3	1		1	9	4	1	1	2

Key: Number of Times Resource is Referred to in Strategic Recommendations

Black = three or more times

Dark Grey = twice

Light Grey = once

An examination of strategic objectives that concern particular cultural resource categories (Appendix I) revealed that built heritage is either not being addressed (four municipalities) in the cultural plans surveyed or, with one exception, only to a limited degree (four municipalities) (Table 22). Several interviewees whose municipality’s cultural plans did not address heritage planning-related concerns recognized this to be a problem given cultural planning’s over-arching conceptualization in the broad cultural policy sphere (Interviews 7, 8, 9, 10). One interviewee stated, “built heritage doesn’t specifically [figure] in our cultural plan. Should it? Yes” (Interview 8). A second interviewee stated that the decision to omit heritage from the objectives of the cultural plan was “controversial” (Interview 9). She explained that this decision was largely due to strong departmental siloing within local government as well as to limited departmental resources:

Built heritage had its own advisory committee in the planning department and the initiative of our cultural plan was developed in a different department. And at the time there was real resistance to having those two groups working together. So we intentionally excluded built heritage. We also felt that, because of our limited resources, we needed to narrow in on goals that we felt could be achieved with the resources we had. When we revise this, built heritage will be a very important part because realistically I don't know how you can separate the two" (Interview 9).

A third interviewee remarked, "Built heritage didn't fit into our cultural plan's goals because it's been managed by Planning. But I think it will eventually become the responsibility of our department. At least I think if I had my way with it, it would" (Interview 10).

In addition to mentioning official and community strategic plans, public art, urban design and built heritage as cultural planning concerns, several other planning-related considerations were also cited, but by far fewer cultural planners. One interviewee stated that the city's planning department was making specific changes in its zoning bylaws to allow for the development of "live-work-play spaces in the downtown core" (Interview 5). Four interviewees referred to planning developments in the areas of cultural facilities and downtown revitalization as being related to the objectives of their cultural plans (Interviews 7, 9, 11, 12). In addition, three interviewees stated that transportation planning issues were also being addressed; particularly regarding the location of transit routes in relation to new or proposed cultural facilities (Interviews 4, 11, 13).

An analysis of cultural plans revealed that a significant number of distinct planning-related strategic objectives do figure in some cultural plans (Table 23). In addition to the planning concerns already mentioned, additional culture-related strategic objectives include among other things cultural corridor development, signage development and improvement, site selection review for venues, and the creation of walkways between attractions (see Appendix J, Table 1). Encompassing such examples, one interviewee correctly pointed out that nearly a quarter of all strategic recommendations in her city's cultural plan were specifically related to planning (Interview 12). However, it is apparent not only from the majority of interviews but also from a closer look at how many of the distinct planning-related objectives are identified in three or more plans that her municipality's cultural plan is not representative of most cultural planning strategies in the Province.

Table 23 Weight of Distinct Strategic Recommendations by Conceptualization Category

	Cultural/Community Development	Urban Planning	Governance/Communication	Economic/Marketing	Cultural Resource Identification	Social/Environmental	Other
Total number of distinct strategic objective categories	20	16	14	10	10	8	11
Number of strategic recommendation categories identified in three or more plans	13	6	6	2	2	1	5

Key:

Black = large number of recommendations

Dark Grey = substantial number of objectives

Light Grey = some recommendation

White = no recommendations

5.5.3 Strengthening the planning relationship

In addition to analyzing the involvement of planning departments in the implementation phase and examining planning-related objectives in cultural plans, the perspectives of cultural planning practitioners were sought on three additional issues: the potential of planning as lead department, the training of cultural planners, and the professionalization of municipal cultural planning. It was expected that discussion on these topics could help provide additional insight into the urban planning-cultural planning connection.

When asked about whether planning departments should take the lead in cultural planning initiatives, the majority of interviewees who responded either said no (Interviews 2, 8, 12) or stated that they were unsure (Interviews 6, 13). For example, one interviewee, who suggested that the CAO’s office champion cultural planning initiatives, subsequently remarked, “I certainly wouldn’t have planning lead it...” (Interview 8) while another stated that “Planning should play a significant role, not as Chair

or lead, but as a key player” (Interview 12). In sharp contrast, two interviewees recommended that cultural planning strategies be directed from this department. One interviewee explained,

I think planning departments should take the lead. They know what the city's planning strategy is and how they all fit. They also know what the city's needs and priorities are and they can help design the cultural plan so that it will be something worthwhile instead of [a document with] some nice sounding language (Interview 11).

Similarly, another interviewee also suggested situating cultural planning within Planning since this department is generally “regarded as a much more serious department than a lot of other departments” (Interview 1). However, he added that his suggestion, as it applied to cultural planning in other municipalities, depended on whether a city has “a progressive planning department” versus one “that’s not interested in much more than doing what they are required to do” (Interview 1). He also emphasized that regardless of where the initiative is situated, cultural planning strategies require “trained staff within the department. You can’t just make a development plan and claim that you’re doing cultural planning” (Interview 1).

When asked about where they thought cultural planning would best be taught from, all interviewees agreed that cultural planning should be taught within a university or possibly college. However, there was a noticeable split between what department would best serve this interdisciplinary policy and planning initiative. Several indicated that the “logical place” for cultural planning would be in a professional planning school rather than in an arts faculty (Interviews 1, 7, 11, 13). Although recognizing that cultural planners often “have had experience in the cultural field or are artists themselves” (Interview 13), several interviewees nonetheless suggested that there was no reason why cultural planning could not be taught in a planning school (Interviews 1, 9, 13). A second interviewee stated, “I think for the trained professional planners you do need cultural planning within the planning department, possibly bringing in instructors from other departments but focussing it there” (Interview 1) while another remarked, “I think you need a similar course of study [as urban planning]. I think a planning school is probably the best fit” (Interview 9).

Other interviewees suggested a combination of public administration and planning (Interview 7) or arts administration or facilities management programs (Interviews 6, 10). One interviewee, for example, stated, “Cultural planning could perhaps be located within an arts administration program although I’m not sure.... From the planning perspective, I think that too few understand what cultural planning is all about” (Interview 6). Still, others were unsure due to the interdisciplinary nature of cultural planning (Interview 3) as well as because of the difficulties that they themselves had in trying

to understand the appropriate policy scope of the initiative (Interview 4). One cultural planner remarked, “it’s kind of hard until you actually define what [cultural planning] is” (Interview 4). Her comment echoes a statement made by another interviewee in reference to the professionalization of cultural planning: “I think one of the advantages of professionalizing cultural planning would be that shared vocabulary” (Interview 9).

All interviewees acknowledged the benefit that the professionalization of cultural planning - through its initial legislation as a required municipal activity - would play in encouraging a more truly cross-departmental approach to planning. However, opinions differed greatly as to whether cultural planning would be best integrated within an existing profession like planning or function as a stand-alone profession. While four interviewees thought that cultural planning should be integrated into an existing profession (Interviews 1, 5, 10, 11), three interviewees were unsure (Interviews 2, 12, 13) and five believed that cultural planning could be recognized as a distinct stand-alone profession (Interviews 3, 4, 7, 8, 9).

Of the four interviewees who suggested that cultural planning be integrated into an existing profession, three suggested planning as the more suitable departmental setting while a fourth did not specify what profession would be most appropriate. One interviewee stated,

Cultural planning should be integrated. We don't need to isolate cultural planning; it's normal planning. ... It's just like planning for streets and roads and economic development. There's nothing really exceptional about it. So treating it as an odd thing that needs its own expertise I think is probably the wrong way to go (Interview 11).

A second interviewee simply remarked, it “should just be part of urban planning,” where it can influence the thinking of planners (Interview 10). A third stated that he was confident that cultural planning will soon be “accepted into a specific body of practice” but added that it will be “an ongoing battle” to have it fully integrated into local government (Interview 5). He remarked, “It took some 25 years for environmental issues to become a standard part of thinking in government. I think we’re in the very early stages of the same kind of process” (Interview 5).

Of the interviewees who suggested that cultural planning could be a stand-alone profession, one explained why the need was so great:

If we don't bring a very high level of professionalism to this, it is simply not going to have credibility. I've actually had people slip up and call it the arts and crafts plan. And I think to a lot of people that's sort of the level that they're thinking of it as being (Interview 4).

Because of its cross-disciplinary nature, she argued that cultural planning could potentially be recognized as a distinct hybrid-type profession that draws on the training and expertise of many disciplines (Interview 4). Another interviewee, who admitted that she was unsure about the need to create yet another municipal silo, added that the problem of integrating cultural planning into any of the many different areas that it is connected to (*e.g.* planning and public administration) is that “people would tend to connect it to a [single] profession” (Interview 8). Finally, one interviewee commented that when “culture just seems to be tacked on to other things, it really isn’t valued the same way [as it is when managed on its own]” (Interview 9). She suggested that the recognition of cultural planning as a distinct profession would lend it greater credibility in the broader sphere of municipal planning.

5.6 Conclusion

Cultural planning has been introduced by its leading proponents in Britain and Australia as a reaction to the deficiencies of urban planning. It has been explained as an ethical corrective to the narrow land-use focus that had lamentably replaced the profession’s more holistic conceptual roots. As an infrastructure system of arts planning, cultural planning has been explained as encompassing a broad policy scope beyond more immediate arts sector planning concerns. Ideally, it is meant to influence an array of municipal planning and policy areas, many of which fall under the jurisdiction of planning departments (*e.g.* public art policy, urban design, zoning by-laws and heritage designation).

Many of the arguments for the increasingly popular municipal cultural planning movement in Canada are founded on the urban planning-centred rationales for cultural planning cited abroad. This is despite the fact that several writers, particularly from Australia, are questioning the validity of the initiative’s conceptual basis as a “framework through which all planning can be evaluated” (Mills, 2003: 10). This chapter has, however, illustrated that cultural planning initiatives are “permeating a variety of municipal operations” (Hume, 2009), including the placemaking activities of planners. While a range of urban development and planning-related concerns are being addressed in most cultural plans, this chapter has also revealed that the detail and scope of these activities is often superficial. Moreover, while objectives are meant to be jointly addressed with departments like planning, it was found that this is not always the case.

Although interviews with cultural planners indicated that cross-departmental “collaborative planning” is occurring in most municipalities, the level of collaboration between lead departments and other

municipal departments was often acknowledged to be inadequate. In addition, an analysis of departmental responsibilities showed that planning departments either play a very substantial role in the implementation of cultural plan goals or are situated far behind other municipal departments and organizations in their cultural plan responsibilities. This finding was reflected in the responses made by interviewees. While the majority stated that planning departments are involved in the implementation phase, half acknowledged that the actual level of their involvement is quite limited. Regardless of whether this particular department has been actively involved or not, all interviewees nevertheless recognized the importance that planners and planning departments can play in determining the overall effectiveness of the cultural planning initiative. They recognized that planning and the department's principal legal document, the Official Plan, carry substantial weight in the decision-making activities of local government.

Culture-related amendments to Official Plans were reported by half of all cultural planners interviewed as either having already been made or are in the process of being made. An analysis of Official Plans, however, revealed that the majority of arts and culture references within these documents are superficial and largely absent from the more specific land-use policy sections. Moreover, references to cultural planning in community strategic plans were even more cursory in nature than those found in Official Plans. With the exception of these particular plans, public art and, to a lesser extent, to such concerns as urban design and built heritage conservation, a variety of other municipal planning concerns were scarcely mentioned by interviewees when asked about the urban planning connections to municipal cultural planning. However, an analysis of distinct planning-related strategic recommendations indicated that a significant number of planning-related goals are in fact being addressed within municipal cultural planning, albeit in less than half of all initiatives in Ontario's mid-size cities.

Finally, when asked about the potential of planning as a lead department, the majority of interviewees either suggested that it would not make a good fit or stated that they were unsure. In contrast, many believed that cultural planning would be best taught in a professional planning school, regardless of the fact that cultural planners often have backgrounds in the arts sector or are artists themselves. In addition, the majority of interviewees agreed that the professionalization of cultural planning would boost the initiative's credibility within the general sphere of municipal planning. Although some interviewees thought that it would be best integrated, as such, into an existing profession, most thought that cultural planning could be a stand-alone profession, one that draws from the expertise of many related disciplines, including planning.

6.0 CULTURAL PLANNING IMPACTS: AN ANALYSIS

6.1 The common vision of change

Imagine the future city as a gleaming high-rise central business district surrounded by decaying urban ghettos interspersed with sealed-off pockets of up-market housing, and with suburbia extending endlessly into the surrounding hinterland. If people are not at work, sitting in traffic jams, or commuting, they are at home watching satellite television and eating take-away food. [...] Now imagine another city which is culturally and socially diverse, a meeting place and a working environment for people of all ages, nationalities, and classes; a place where there is something for everyone, a centre for intellectual and political debate, trade, culture, and political democracy. The question is how to get there from where we are now (Montgomery, 1990: 18).

The comparative vision that John Montgomery described nearly two decades ago remains at the heart of current arguments for urban cultural policy. That is, the description of two markedly different environments is meant to illustrate the importance that cultural strategies can play in building attractive, livable cities for residents, potential residents and tourists alike. While Montgomery's question about how his second vision can be achieved is subsequently answered with cultural planning, the effectiveness of this particular policy initiative has not been adequately explored by scholars. Despite the growth of cultural planning initiatives since the early 1990s, there has been little research to corroborate or challenge the widespread assertions that underlie much of the movement's success in North America, Europe and Australasia. This is surprising given that several scholars have noted the lack of quantitative and qualitative research in this field (Hawkins & Gibson, 1994; Dowling, 1997; Gray, 2004; Markusen, Wassall, DeNatale & Cohen, 2008) and several have questioned the value of cultural planning as an urban revitalization and creative city-building tool (Stevenson, 1998a, 2005; Gray, 2006). The limited research, in this regard, is particularly striking in Canada where cultural planning activities, especially in the province of Ontario, are flourishing. None of the few scholarly studies on cultural planning in Canada (Baeker, 1999, 2002; Runnalls, 2006, 2007) has specifically dealt with the implementation and actual impacts of the initiative. The purpose of this chapter is to address this research gap.

In order to assess whether the increasingly popular "municipal cultural planning" initiative is contributing real benefits towards realizing the "common vision" that Montgomery described, the outcomes from all cultural planning initiatives currently being implemented in Ontario's mid-size cities were explored. This chapter reports on the nature of strategic goals that have so far been achieved as recorded in progress reports and reported by cultural planners. This chapter demonstrates

that municipal cultural plans are being successfully implemented, and are achieving a variety of outcomes within municipal government and within the broader community. It also demonstrates that, while the majority of strategic recommendations contained within Canadian cultural plans are typically being carried through, a number of implementation problems and assessment concerns exist, which should be addressed.

6.2 The purported benefits of cultural planning

Cultural planning is commonly defined as the identification and leveraging of cultural assets to support social and economic development (see Chapter 2). Typically, it results in the identification of a community's current cultural assets, vision for the future, and strategic opportunities to realize the vision. Proponents of cultural planning in Canada and abroad often claim that the process can help municipal policy makers combat the "geography of nowhere" (Kunstler, 1993) or "place sameness." They argue that the implementation of cultural development goals outlined within cultural plans can help foster a climate for greater internal and external investments in the community (*i.e.* the creative class and creative industries), thus spurring economic growth (*i.e.* the creative economy). As a mechanism by which local government may enrich amenities, businesses, and community identities (Hawkins & Gibson, 1994), cultural planning is claimed to create "development opportunities for the whole of the local community" (Ghilardi, 2001: 4). However, Lisanne Gibson (2004) has pointed out, in reference to cultural regeneration strategies in Glasgow and Dublin, that these types of claims are often based on 'say so' rather than on thorough study. As with much of the cultural development literature (Grodach, 2006), the writings on cultural planning are often overly positive in nature and based on personal observation or limited research.

The lack of substantial empirical research on what Gibson (2004) calls the 'just add culture and stir' development approach, has been increasingly noted by scholars in the well-established cultural planning contexts of Australia, Britain and the United States. There, several scholars have questioned the marketing and inherent value of a cultural policy initiative that is largely based on unsubstantiated benefits. For example, Deborah Stevenson notes the danger underlying the overoptimistic rationales for cultural planning in Australia, rationales lacking empirical research support. In particular, she cautions that cultural planning "should not be seen as a magical formula that can be serially applied to cities in order to transform alienating urban spaces into enchanted and enchanting places" (1998a: 168). Stevenson (2004) questions whether cultural planning can effect any real change outside of the arts arena. Clive Gray (2006: 111) provides a damaging critique of cultural planning in Britain as it

relates to measurable policy outcomes: “The inherent vagueness that exists within the cultural planning approach about the nature of the resources that are to be incorporated within it, and how they are to be utilised, becomes a positive problem [where] governments are concerned. . . .” He predicts that, “the failure to provide the forms of quantitative (or even qualitative) evidence that are required to justify state support for [such] cultural interventions is likely to become increasingly significant” (Gray, 2006: 111). In the United States, Ann Markusen, Gregory Wassall, Doug DeNatale and Randy Cohen (2008: 24) observe that cities are rushing “to commission cultural plans...without the benefit of careful reasoning and empirical analysis.”

6.2.1 Existing Research

In the context of cultural planning impacts, several authors have noted from their experiences as consultants that the benefit of the cultural planning process is ultimately dependent on whether or not the completed cultural plan is implemented. David Grogan, Colin Mercer and David Engwicht (1995: 24) claim, in reference to Australian cultural planning, that “there are countless examples of strategic plans which have remained on the shelves without ever getting close to implementation.” Similarly, Franco Bianchini (1996b) suggests that many cultural plans in Britain are not being implemented and that the cultural planning movement is not really working. He argues that part of the reason why cultural planning is not succeeding is due to the reluctance of different professions “to give their power away and allow a less specialised approach to develop” (Bianchini, 1996b: 23). Bernie Jones (1993) is more optimistic in his assessment of cultural planning in the United States. Moreover, unlike much of the cultural planning literature, his conclusions are based on substantial empirical research. More specifically, he analyzed the content and several broad outcomes of more than two dozen cultural plans and policy documents. Jones (1993) concludes that most cultural plans were usually implemented by Council, they were typically well received by community members, and they often garnered resource commitments from municipal government. He also identifies the most frequently expected outcomes of cultural planning exercises. These include the creation of the planning document, greater community recognition of the arts, improved relations between arts organizations, and better community relations.

Stevenson has reported on the nature and scope of several cultural planning initiatives in Australia. She reviewed the activities of Newcastle’s City Council concerning cultural planning activities and made note of the fact that cultural plans were focussed on cultural activities rather than on broader urban issues, and that economic considerations often subordinated social objectives (Stevenson, 1992).

Stevenson (1998a) also concluded that many council members assume cultural planning to be a one-off policy. Although not addressing the immediate or long-term results of cultural plans, Stevenson referred to the overall potential of particular cultural planning initiatives to effect change. For example, in reference to several case examples, she states that “cultural planning is a highly marginal endeavour within council bureaucracies and rarely influences local government’s policy decisions and resource allocation” (Stevenson, 2005: 40). She ascribes some of the implementation weaknesses to the fact that most plans are overseen “by consultants outside of the strategic decision-making mechanisms of councils or by cultural planners who, although situated in the council bureaucracy, have limited institutional or strategic influence” (Stevenson, 2005: 45). Moreover, referring to a cultural planning report in Brisbane, she states, “It is doubtful that any policy implementation will involve the incorporation of a cultural agenda (whatever that might mean) into the council’s other domains or the development of ‘new ways of planning’” (Stevenson, 2005: 45). Deborah Mills (2003) also writes about the problems that face cultural planning in Australia, especially as they concern the formative conceptualization of cultural planning as a “cultural approach” to planning. Although citing several positive case examples where cultural plans have impacted urban planning and development projects, she concludes that, “with some isolated exceptions, this project has failed either to elevate the status of cultural concerns within local government or become part of an integrated local area planning process” (Mills, 2003: 7).

More recently, Gray (2006: 103) states, in reference to British cultural planning, that “it is exceedingly difficult to identify precisely how ‘culture’ contributes to the attainment of policy goals, whether these be the goals of cultural policy *per se*, or those of other policy sectors to which cultural policy has become attached.” He notes that the vague nature of much of what is contained in all-encompassing definitions of culture makes it very difficult to formulate sound evidence that can be used to further support such initiatives in the context of ‘evidenced-based’ government funding. He states, “how, for example, is it possible to demonstrate that parks and fashion, let alone individual relationships and shared memories, make a positive, identifiable, contribution to goals of social inclusion?” (Gray, 2006: 103). It is noticeable from all of these studies that references to the implementation and outcomes of cultural plans are confined to broad and often theoretical concerns. None of these studies have explored the specific and immediate outcomes of cultural plans in detail and, with the exception of Jones’ (1993) study, none have addressed more than a few case examples.

6.3 The Canadian cultural planning context and existing research

6.3.1 Context and research

Although cultural planning is a relatively new phenomenon in Canada, as confirmed by the recent development of most “municipal cultural planning” initiatives, a decade has elapsed since the first writings emerged on the subject. In his dissertation on museums and “community cultural planning,” Greg Baeker (1999: 106) cited the success of one of the first cultural plans in Ontario: Kitchener’s cultural plan “generated considerable support and commitment from both the community and the municipality, and had resulted in several very concrete actions that linked larger planning principles to specific community projects.” While not focussed on cultural planning *per se*, Donna Cardinal (1999: 69) had already noted in her thesis on Canadian municipal cultural policy that there were some who felt “that cultural planning has not lived up to its claims.” Her indirect references to Stevenson’s (1998a) critiques in Australia revealed the need for empirical analysis on the actual effects of this initiative. However, what little information that was written on the topic in report form remained largely non-empirical in nature and, with few exceptions, it originated from consultants in the field. Moreover, it had little to say about the implementation and actual results of cultural plans.

While useful in situating where cultural planning fits into the evolving international conceptualizations of the topic (see Chapter 2), the literature to date has offered limited information on what outcomes should be expected by municipalities investing in this often costly project. Instead, most of what has been written on the topic can be considered more as mere advertisement. That is, without explaining the specifics, cultural planning is often simply explained as a mechanism by which cities can achieve “creative solutions” to meet their “economic, social and environmental needs and goals” (Ontario Ministry of Culture, n.d.). As explained in Chapter 2, such solutions are to be met through community-based strategies that involve enhancing quality of place, promoting downtown renewal, fostering integrated cultural tourism strategies, and promoting partnerships and collective decision-making and planning.

Although there has been little in the way of critical research on cultural planning as it is being practiced in Canada, there are two relatively recent commentaries that should be acknowledged since they offer some information on the challenges associated with the implementation of cultural plans. Drawing on his extensive experience working as a consultant with municipalities, Baeker (2005a) cites five key barriers to advancing cultural planning in Ontario. These are “the need for dedicated financial

resources to support planning; lack of understanding and support on the part of elected officials and senior municipal staff; no convening body or agency to draw community stakeholders together; lack of consensus (or division) within the local cultural sector; and lack of access to tools, information and expertise” (Baeker, 2005a: 12). Baeker (2005a) also lists an important recommendation that was raised by participants during the 2005 Ontario Municipal Cultural Planning Forums. He states, “Many pointed to the need for a clearly-articulated policy framework or legislative foundation for municipal cultural planning as one of the most powerful levers for change” (Baeker, 2005a: 12). Baeker’s (2005a) observations provide some context to cultural plan implementation concerns. More recently, Catherine Runnalls (2006, 2007) has provided several important observations on the topic in her master’s thesis findings. From interviews conducted with Ontario and British Columbia-based members of the Creative City Network of Canada, she suggests that cultural practitioners positioned in departments like Community Services, Leisure Services and Parks and Recreation feel that their work is marginalized in relation to their department’s principal concerns. She states, “Culture, imbedded in these departments, holds a marginalized position of power, is typically under-resourced compared to other functions within the infrastructure, and is often overlooked as an important dimension of community development, planning, and governance” (Runnalls, 2007: 78).¹⁵ While Runnalls’ (2006) thesis is a much-needed addition to the almost non-existent body of literature on the topic, it does not address the actual outcomes of cultural plans.

6.4 Research findings

6.4.1 Analysis of progress reports

The analysis of progress reports would seem to be a logical starting point in examining the outcomes of cultural planning exercises. After all, despite the fact that most cultural plans in Ontario were developed recently, at least two years have elapsed since the majority of these plans were approved by Council.

¹⁵ One of Runnalls’ (2007: 17) interviewees stated, “In some ways I think I would be better supported as the Economic Development and Tourism Department [where] my ideas would be at the table” while another argued that culture “should be part of economic development because that is the only way it is going to be taken seriously.”

Table 24 Example of the Typical Timeline for Strategic Recommendations, Town of Ajax

Timeline	Timeline for Recommendations									
	Short Term 0-3 years			Medium Term 4-6 years			Long Term 7-10 years			
Year	1yr	2yr	3yr	4yr	5yr	6yr	7yr	8yr	9yr	10yr
Number of Recommendations	23	10	6	6	10	6	3	3	0	0
Total	39			22			6			

Key:

- Black** = majority of recommendations
- Dark Grey** = substantial number of objectives
- Light Grey** = some recommendations
- White** = no recommendations

Given that the majority of strategic objectives contained within cultural plans are typically intended to be implemented within the first year of a plan’s approval (Table 24), it was expected that a variety of annual reports and minutes from committee meetings would be available for study. However, interviews with cultural planners confirmed what was found through webpage searches. Few municipalities have analyzed or reported on cultural planning results. Of the ten municipal departments that are currently overseeing cultural plans in the province’s mid-size cities, three were not considering an implementation assessment (Interviews 2, 3, 13), two were planning on developing progress reports (Interviews 6, 7), and an additional two were in the process of preparing reports to Council (Interviews 8, 10). Only three municipalities had annual progress reports (Interviews 5, 9, 12) and, of these, two were public documents that were readily available for analysis (Ajax, London).

Table 25 A Selection of Strategic Direction Results, Town of Ajax

Goal Statement & Strategic Direction	Results
<p>1. Increase and enhance the variety and diversity of creative cultural experiences and programs</p> <p>Strategic Direction 1 - Develop and enhance increased mix of arts and cultural offerings by Recreation Services, or in partnership with our community stakeholders, ensuring arts oriented programming is planned and implemented through events and programs, including middle and older adult programs and event opportunities</p>	<ul style="list-style-type: none"> ▪ Amateur Photography Contest received 607 entries, a significant increase from the 500 entries received in 2006 ▪ The Juried Arts Show received 180 entries with 62 pieces selected and \$4,400 awarded [etc.]
<p>2. Provide and develop places and spaces for cultural and artistic activities throughout the community</p> <p>Strategic Direction 6 - Investigate the inclusion of art and art features into hardscapes in new development areas <i>i.e.</i> raised medians, sidewalks, <i>etc.</i></p>	<ul style="list-style-type: none"> ▪ Parks Review Design team has incorporated arts and culture into landscape planning and has implemented innovative development products (<i>i.e.</i> street furniture, space needle play structure) ▪ Operations & Environmental Services have created a waterfront meadow that incorporates trails with a central focal point that could be used to display public art
<p>3. Improve communication and information resources to better market arts, culture and heritage</p> <p>Strategic Direction 1 - Develop a Town marketing strategy to brand creative culture as a valuable resource and assist arts organizations to promote the branded message in the community</p>	<ul style="list-style-type: none"> ▪ Funding has been approved for an identifier to help brand “arts and culture” in Ajax ▪ One initiative of the “Thinking Big About Arts and Culture Workshop” was to begin the development of a branding strategy
<p>4. Strengthen alliances and partnerships for effective growth in order to facilitate greater community capacity building</p> <p>Strategic Direction 2 - Develop an initiative to provide arts information to youth, including opportunities for both active participation and audience attendance</p>	<ul style="list-style-type: none"> ▪ Ajax on Stage youth talent showcase, which has increased participation from 18 to 25 performers with 250 in attendance ▪ Teen Arts project with arts show at Town Hall Program was at capacity [etc.]
<p>5. Support a climate where the arts, culture & heritage community can flourish through economic investment and cultural renewal</p> <p>Strategic Direction 3 - Include arts and cultural references, where applicable, in the Town’s Official Plan</p>	<ul style="list-style-type: none"> ▪ Appropriate culture/heritage policies are currently being developed for implementation through the current Official Plan review
<p>6. Create an environment that encourages a thriving artistic and cultural community</p> <p>Strategic Direction 6 - Continue efforts to develop and maintain our cultural mapping resource, including available venue space and existing arts related organizations/businesses, in a searchable database</p>	<ul style="list-style-type: none"> ▪ An art and cultural stakeholder contact list was created
<p>Source: Town of Ajax (2007b). Integrated Community Arts and Cultural Plan: Summary of Key Outcomes & Results (Year 1 results)</p>	

The two available progress reports provide some information on the strategic recommendations that are being implemented. However, although connections between particular strategic recommendations and cited outcomes were often clear in the reports, this was not always the case. A selection of strategic directions falling under several goal statements in the Town of Ajax's annual report (2007b) illustrates this point (Table 25). For example, Strategic Direction 1 under Goal Statement 1 involves the development and enhancement of arts and cultural offerings by the city's Recreation Services while Strategic Direction 2 under Goal Statement 4 involves the development of an initiative to provide arts information to youth. Although these two strategic recommendations are fairly specific, the link between the objectives and cited results are vague and unconvincing. In both cases, it is implied that greater numbers of entries and participants in individual contests and shows are attributed to the cultural plan. Several more specific outcomes were listed in this report that may be suggestive of common municipal cultural plan outcomes. For example, Strategic Direction 3 under Goal Statement 5 involves the incorporation of arts and cultural references into the Town's Official Plan (OP). Appropriate culture and heritage policies were accordingly being developed for inclusion in the OP. Strategic Direction 6 under Goal Statement 6 called for continued efforts to be made in the development and maintenance of the municipality's cultural mapping resource in a searchable database with the first year's result being the creation of an "arts and cultural stakeholder contact list." It is evident from this sample of results that, regardless of detail, the range of outcomes from this particular cultural plan is broad. The results are linked to cultural development and cultural management (Goal Statements, 1, 4, 6), aesthetic considerations and planning for the built environment (Goal Statements 2, 5), and place marketing and branding (Goal Statement 3).

Table 26 A Selection of Strategic Goal Results, City of London

Goal Statement & Strategic Direction	Results
<p>1. Moving ahead Cultural Infrastructure</p>	<ul style="list-style-type: none"> ▪ Cultural infrastructure has been put in place as a single point of access through the establishment of the Culture Office within the Chief Administrative Officer’s Department. The budgets for arts funding through the Community Arts Investment Program and heritage funding through the Landmarks London Program have been consolidated under the Culture Office
<p>2. Economic development Partnering with Students</p>	<ul style="list-style-type: none"> ▪ An initiative with the Ivey School of Business and its students is currently underway. One group of five students is working with Communications staff of the University of Western Ontario. They will be surveying under-graduate students to assist the City in determining: how to reach out to students; what would encourage students to remain in London; and, what types of activities could be developed for a Welcome to London week held downtown for first year students during their orientation...
<p>4. City of London public art policy Public Art</p>	<ul style="list-style-type: none"> ▪ The London Arts Council has been assisting the City with the development of a draft Public Art Policy, which would require that ‘1% of the capital budget of all major municipal buildings and above ground projects, including those of its agencies, boards and commissions, be dedicated to public art.’
<p>7. Financial Film Industry</p>	<ul style="list-style-type: none"> ▪ The Community Services Department, Special Events Manager has held a preliminary meeting with representatives from the filming industry and stakeholders. In an effort to help promote what London has to offer to the filming industry, there is a need to inventory the filming resources of London. Community Services will be meeting with Service Canada to obtain a job grant to hire a person to conduct the inventory
<p>Source: City of London (2006). Highlights of Current City of London Creative City Cultural Initiatives</p>	

In contrast to the Town of Ajax, London's progress report offers fewer results to illustrate the success of its "creative city"-centred cultural plan (Table 26). However, unlike the previous document, the results are described in far more detail and the connections between individual results and the city's cultural plan are more obvious. Like many cultural plans, one of the first goals concerns the establishment of a dedicated "Culture Office" within municipal government (Goal Statement 1). The consolidation of budgetary funds through this new unit of local government was subsequently listed as one of the immediate outcomes of this first completed goal. Several other results in the sample of goal statements reported on illustrate an even more diverse policy scope, one that involves specific departments addressing a variety of concerns. These include youth engagement (Goal Statement 2), public art policy (Goal Statement 4), and even the film industry (Goal Statement 7). Together, these progress reports suggest that municipal cultural plans are effecting positive and tangible developments within cities, developments that go beyond the "arts." However, in order to gain a more complete and accurate understanding of the impacts of cultural planning exercises the perspectives of cultural planning practitioners was sought.

6.4.2 Responses to questions regarding cultural planning impacts

In order to obtain a clearer picture on how cultural plans have effected change, cultural planners from mid-size cities in Ontario were consulted and asked to comment on the successes and challenges associated with their cultural plans. In particular, they were asked whether any of the strategic goals outlined in their plans were implemented and, if so, to provide examples. In addition, in order to ascertain if any of these cultural planning exercises fit the formative "cultural approach to planning" model (Chapters 2 and 5), the interviewees were asked whether their plans had impacted any policy areas not focussed on in the plan itself. That is, they were invited to comment on how cultural planning impacted broad municipal policy concerns beyond traditional arts and culture-specific goals.

6.4.2.1 "Cause and effect is tricky": Primary impacts of cultural plans

Responses to the questions "Is your cultural plan being implemented," and "Were any of the strategic goals outlined in the plan implemented," were generally the same. With the exception of one municipal cultural plan that had recently been approved by Council, all plans were reportedly being implemented. The majority of respondents indicated that several of their strategic goals had been implemented while several claimed that nearly all objectives had been fulfilled. However, the detail in answers varied considerably. In particular, several interviewees provided vague responses or were

uncertain of how much the success of a particular development could be attributed to their cultural plan. For example, to support her statement that the objectives of the plan were “being carried through,” one interviewee cited a growing list of festival events that were occurring in her city. She added that there had also been “developments in restaurants, entertainment, and in filming” (Interview 3). However, no mention was made of any particular strategic recommendation resulting in these “new developments.” Others were cautious about what developments they could correctly attribute to their cultural plans. As one interviewee stated, “Cause and effect is tricky” (Interview 13). She subsequently listed only those developments that were clearly derived from the objectives found within the cultural plan. These included the hiring of a “cultural heritage planner,” the launch of several “communications projects,” and the allocation of funds by the municipality to several arts, culture and heritage initiatives.

A similar range of cultural management and development-related outcomes were reported by most interviewees. For example, one interviewee stated that two of five strategic goals had been completed. These goals involved the hiring of a permanent art and culture coordinator and the revising of the community cultural investment program. In addition, the development of a public art policy and a cultural endowment fund were to be completed shortly and put forward to Council (Interview 9). Of the approximately 40 recommendations listed in her city’s cultural plan, another interviewee stated that about a quarter had so far been completed. Given the fact that her cultural plan had only been in use for a few years, it was not unexpected that the majority of these accomplished objectives fell under the cultural management or “oversight” section of the plan, whereas only “two or three” under the numerically equivalent “facilities” section had been achieved. Cited results relating to the former section included the creation of a new department, hiring of a new director, the development of a cultural granting program, and the development of an arts awards program, while achievements in the latter included the building of a new downtown theatre (Interview 10).

Remarking on the success of his city’s cultural plan, one interviewee claimed that “very significant progress” was being made since the implementation of the city’s cultural plan. He maintained that the plan “is very much guiding” cultural development in the city and that most of the strategic goals outlined in the document had been achieved only a few years since Council had approved the plan. Several of these goals included the creation of a new public art policy and public art fund, as well as the formation of a heritage council to provide a stronger voice to the various heritage organizations in the city (Interview 5). Another interviewee stated that a “fair bit of the cultural plan’s goals” had been realized. However, she added that “there are members of the community that feel like nothing has

happened.... It depends I guess on how visible some of these changes are” (Interview 8). The completed goals that she subsequently listed mirrored those cited by other interviewees (Interviews 6, 7). In addition to gaining funds from Council for a variety of initiatives, and establishing a series of workshops for the arts community, the cultural plan had resulted in the hiring of an additional arts and culture staff member, Council approval for a community investment strategy, and “substantial inroads” with the city’s public art program (Interview 8).

Not all stated outcomes were related to cultural management or public art. For example, one interviewee listed a series of results that clearly reflected the importance of cultural mapping in the city’s take on cultural planning. The results cited included the preliminary cultural mapping exercise, the establishment of benchmarks for cultural activities, the mapping of cultural resources using GIS, and the development of a comprehensive arts and culture directory that would soon be made available to the public as an online resource (Interview 6). Another interviewee spoke of the contacts, communications and awareness that were generated throughout the initial stages of the cultural plan’s development as the more important outcomes of the plan: “I think the contacts and communications that were set up during the development of this plan raised awareness of the importance of culture and how it can help support the tourism base” (Interview 13).

In addition to the outcomes that arose from particular strategic goals, a number of interviewees commented on the connections that were made between their cultural plans and other policy and planning documents. For example, after listing the more common cultural management-related outcomes of his city’s cultural plan, one interviewee added that his Culture Office had approved new urban design guidelines and had worked with a downtown association in developing a downtown business plan and strategic planning document (Interview 5). Similarly, another cultural planner provided a list of seven key cultural plan outcomes of which four were directly tied to culture as it was now being addressed in other municipal policy documents. In particular, the interviewee stated that, whereas arts and culture had only an honourable mention in the City Council’s previous strategic plan, it was identified in the new plan as a “priority.” In addition, an arts and culture “provision” was included in the municipality’s Official Plan. Also, the cultural plan was specifically identified as a companion piece to a new parks and recreation master plan, and arts and cultural needs were addressed in the new master plan document. Further, a new arts and cultural position was filled, the profile of arts and culture had reportedly increased substantially within local government and across the community, and “significant private sector investments [had been] realized as a result of the plan” (Interview 12).

Although cultural plans are meant to be revisited so as to serve as a catalyst for new ideas, it is questionable whether this actually happens. One interviewee, however, emphasized the continued importance of the document despite the fact that her city's cultural plan was one of the first in Ontario and its objectives had long been addressed. She stated that the plan continues to serve as a guiding framework for facilitating cultural and community development: "We have responded to the policy's goals time and time again with all different kinds of projects and programs. We use those goals as a means by which to assess the appropriateness of any opportunity that arises" (Interview 7).

6.4.2.2 From tourism to volunteerism: Secondary impacts of cultural plans

In response to the question "Has your cultural plan impacted other policy areas," a majority of cultural planners remarked that their plans had some effect on several broad policy topics and strategies (Interviews 3, 5, 7, 8, 9, 12). The remainder either responded no (Interviews 2, 6) or did not answer the question (Interviews 10, 13). By far, the most common policy issue raised by this question was tourism. More specifically, the existing and potential connections between cultural planning and tourism were often discussed. Remarks about how cultural planning impacted or could influence local tourism policy were mixed. Moreover, the specific linkages between the two were often unclear or seemingly superficial. For example, one interviewee suggested that there was a "direct link" between cultural planning and her city's new tourism strategy: "The public input sessions [dealt with] arts and culture, [and] festivals, events...There is definitely a tie in between cultural planning and tourism" (Interview 3). She added that the "strong connections" between the two were magnified by the fact that both policy areas fell under the responsibilities of the same department. Similarly, a second cultural planner, when asked about cultural planning impacts beyond the immediate scope of the plan's strategic objectives, referred to a new tourism plan that was under development. She was confident that the relationship between cultural planning and tourism would be recognized by the municipal staff members who were in charge of developing the new plan (Interview 7). A third interviewee acknowledged that her city's Cultural Charter "has not had any major impacts on policy areas like tourism development" but explained that this was due to the fact that the plan was developed shortly after the city's new tourism strategy was finalized (Interview 6). Similarly, a fourth remarked that her city's cultural plan had little effect on the local tourism strategy but added that the possibilities in this area were great:

the new tourism strategy was certainly on its way and on its own track, so I wouldn't say that it was specifically influenced by this plan. Could and should this cultural plan form the heart of [tourism] development in this city? Yes. Has it impacted tourism development policy? No. (Interview 8)

In sharp contrast, a second interviewee from the same municipality stated that he was glad that his city's cultural plan did not focus on tourism. As an economic activity, he saw tourism as "peripheral" to cultural planning's concern with community development (Interview 11). While these interviewees had little to say about any specific tourism development, one interviewee explained the development of a small downtown performance space through a community needs and tourism development rationale. She noted,

One of the things that we decided to do is build a small performance space downtown, not just for the groups that really need a venue but...to package things so we could say to the tourist come to [our city] and see the performance, take a boat trip, and have a meal at a great downtown restaurant. There's always a spin-off value and it is one of the things that I think often goes under the radar. But it certainly doesn't in our community because we are very conscious of it (Interview 10).

Apart from the tourism-cultural planning connection, only a few topics were mentioned by interviewees when commenting on broad policy impacts. These included everything from urban plans and guidelines to volunteerism. For example, one cultural planner stated that while her city's cultural plan had had no impact on tourism policy, it did significantly affect the content of the city's Master Plan for Facilities (Interview 6). A second interviewee stated that the city had "a new set of urban guidelines," thus implying that the cultural planning process had either initiated the development of the guideline or affected its content (Interview 8). For others, the primary impact of cultural planning was on developing the level of awareness that people had towards the importance of culture and to existing cultural resources in their communities. One interviewee stated, "Shortly after this, and because of the awareness that was created as a result of the development of our plan, arts and culture was identified as a priority by the community in the community strategic plan." She subsequently suggested that volunteerism within the cultural sector had increased substantially since the cultural plan was initiated and that this had strengthened the ability of a variety of organizations to function effectively (Interview 9). According to another cultural planner, one of the unexpected outcomes of the cultural plan was that the creative city ideas contained within had since influenced the thinking of a wider audience: "The community became so enthusiastic about the [plan] that we've had private groups and organizations take possession of certain recommendations. For example, the Library Board has set up its own creative city committee to bring more diverse programs and creative city elements to the library system [while the] home builders created a creative city committee" (Interview 5).

6.4.2.3 Recognizing the “huge disconnect”: Implementation concerns

Although all interviewees were able to list a variety of strategic objectives that have been fulfilled or are in progress, many expressed concern over some of the rhetoric that their plans were based on. For example, one interviewee acknowledged that there seemed to be a “huge disconnect between implementation and some of this very high-flying rhetoric on what culture can do” (Interview 4).

Similarly, a second interviewee cautioned against a lot of the “big generalities” that were being used to justify cultural plans. More specifically, he warned against the proliferation of cultural plans that were based on the same “creative city” goal: “Saying we’re going to be like everyone else, we’re going to be a creative city, [just doesn’t get you anywhere]” (Interview 11).

Both interviewees suggested that cultural plans are often too unwieldy in their overall goals and vague in terms of many of their strategic objectives. As the first interviewee maintained, cultural plans that are based on too many cited objectives can often be a “disaster to implement ... I think people don’t know where to start in such a situation” (Interview 4). In a slightly different take, the second interviewee argued that it was not the number of goals that can hinder the effectiveness of a plan but the lack of clarity that often surrounds an objective. Citing the success of his city’s first cultural plan,¹⁶ he stated,

I also think that cultural plans should be as specific as they possibly can be. They should be action-oriented with specific things set out to be accomplished... Even that sort of ‘do 400 things’ and let's see what happens is not a bad plan in itself (Interview 11).

However, he admitted that his city’s current cultural plan, which contains twice as many recommendations as the original, was less straightforward when it came to effective implementation. He acknowledged,

some of the goals were too broad ... So it was a little less obvious what the immediate next step was going to be with these broad recommendations [...] it's hard to say how many [of the recommendations] were implemented because many were so vague (Interview 11).

¹⁶ The majority of the 24 recommendations in this original cultural plan were completed. Some of the results included the display of new public art throughout the downtown, the development of a new theatre and the opening of a children’s museum.

These concerns were not limited to these two interviewees. For example, echoing the first interviewee's concern one cultural planner stated that, despite much effort, the plan "got 90% of the way" to becoming "something very useful." She added, "it ended up being a grab-bag of stuff" (Interview 8). Similarly, the need for specific, well thought out objectives was raised by a number of other interviewees. One cultural planner stated that, while most of her city's cultural planning objectives were being implemented, several recommendations that involved less well understood concepts and ideas like "cultural empowerment" and "arts clusters" were very difficult to work with (Interview 8). Another interviewee acknowledged that not enough thought was put into certain recommendations. She stated that they had not realized the scope of a particular objective, which was nowhere close to being fully implemented, when it was being written into the cultural plan (Interview 9). One interviewee emphasized that the next cultural plan would have "more specific objectives" in it and that it would be based on substantial community consultation (Interview 6). In addition, another interviewee stated that more than half of the objectives that her department had direct responsibility for had been implemented. Some of these objectives included a variety of communications projects and the construction of a museum. She added that her department "did pretty well in terms of the things that could be done immediately ... especially with the more concrete objectives" (Interview 13).

As evident in the preceding interviewee's statement, an important consideration in the assessment of cultural plans is the strength of the implementation strategy and, in particular, the delineation of responsibilities to particular departments and organizations that are involved in the cultural planning process. For example, one interviewee admitted that her city's cultural plan lacked a "strong implementation strategy" that was reflected in the "piecemeal" approach in which strategic objectives were being implemented (Interview 9). Others raised similar points when assessing the effectiveness of their plans. One interviewee stated that, unlike the city's previous cultural plan, "It wasn't clear what the city was supposed to do, some of the goals were too broad, and some of the recommendations weren't attached to specific people." He also attributed much of the problem to the absence of an implementation strategy (Interview 11). This problem was also expressed by another interviewee who stated that while things were being achieved what was not were the goals that were not under the direct control of the city. She stated, "There's no way to effectively implement objectives when there's no understanding of the roles and responsibilities. ... The objectives that are either not obvious about who owns them or where there are multiple partners involved are much more difficult to get underway" (Interview 8).

For others, the effectiveness of cultural planning boiled down to which department cultural planning was situated within. As one interviewee argued, “I think that for a lot of politicians the bottom line is it’s not going to get them any votes -that’s the attitude.... This is where being entrenched in the planning department, being entrenched where the big money decisions are made really does fundamentally change how this gets handled, viewed and supported” (Interview 4). Stressing the importance of having the full support from the mayor, CAO, and commissioners, she remarked,

Are you going to put culture in with the heavy hitters to get this implemented or aren’t you? Is it going to be in with economic development, is it going to be with planning, is it going to be with the top? It’s all driven top down [you know] (Interview 4).

Similarly, another interviewee explained the value of having a dedicated culture department, one that could put arts and cultural issues and concerns onto the “senior management table.” She argued, “if you don’t have a voice that is aware of issues associated with the cultural sector and able to speak for the needs of cultural management at a higher management level, it’s very hard to move the cultural planning agenda forward” (Interview 7). Further suggesting the need for “buy in” from the senior levels of municipal government, she added that collaboration was not something that happened naturally between departments in her city, particularly around something that many could not grasp the importance of. The difficulty of engaging other departments in the implementation of cultural plan goals was evident in another interviewee’s remark that while “in theory” partnerships with communications and planning departments were “lovely,” “in reality it doesn’t happen.” She elaborated, “How do you hold the different departments accountable if you don’t have enough resources behind it?” (Interview 8). For at least one cultural planner, who acknowledged that cultural planning tends to be the last thing looked at, the solution can be found in provincial legislation:

There’s a lack of provincial legislation that allows municipalities to say we need to plan for [culture]. I think that that would be something that could move everything forward. It doesn’t need to be prescriptive, saying how to do it; rather, just owning up to the fact that it is a municipality’s responsibility to make sure that some of these things are [taking place, would be helpful] (Interview 13).

Several, other interviewees mentioned the problem of lack of funding and available personnel for the effective implementation of their cultural plans. As one interviewee maintained, the oversight of cultural plan goals was difficult given budget constraints (Interview 4). Another interviewee recognized that effective communications-related objectives with the city’s various ethnic and cultural groups were being hindered by time constraints (Interview 7). As one interviewee noted, what needs to be recognized is that most municipalities with cultural plans only have one or two people assigned to directing the implementation of key goals (Interview 8).

Finally, in examining the implementation and outcomes of cultural plans, it is appropriate to ask what cultural planning practitioners think of an exercise in assessing implementation success. Not surprisingly, given the rarity of published progress reports, all cultural planners interviewed recognized the inherent difficulty in trying to assess the specific outcomes of their cultural plans. It is an especially difficult task, they suggested, in cases where the strategic goal is vague and difficult to implement or where it is intangible in nature and thus less suitable for measuring than others. One interviewee explained,

In theory collaborating with the cultural community towards developing sustainable financial support for cultural activity is measurable but the process would be onerous. Promoting art in public places.... Again, it's so broad. I could send out a flyer saying look at all that public art, we've achieved that goal, but it's [much more complex than that] (Interview 7).

6.5 Conclusion

The lack of empirical research on the actual impacts of cultural planning initiatives has been noted by scholars abroad. The research that does exist is often highly critical of an initiative that is frequently based on “overly optimistic” assertions. In fact, it has been suggested that many cultural plans are never fully implemented and that the outcomes are often limited to arts policy concerns. This chapter illustrates that municipal cultural plans are being implemented in Ontario and the majority of their strategic goals are being achieved. More importantly, the objectives that are being carried through are not restricted to traditional arts and culture concerns.

Although published evidence of the success of individual cultural planning initiatives is limited to a mere two documents, and while links between objectives and results are not always clear, the progress reports consulted demonstrate that municipal cultural planning is producing real results in local government and within municipalities. Some of the implemented objectives cited within these documents reflect the broad scope of the goals and strategic recommendations that are found in most municipal cultural plans. Examples include cultural management-related objectives (*e.g.* establishment of dedicated Culture Office), aesthetic and urban planning-related goals (*e.g.* creation of public art policy, incorporation of cultural references in Official Plan), education and work experience-related initiatives (*e.g.* student engagement in municipal projects), and strategic goals linked to the cultural industries (*e.g.* development of a local film industry).

Interviews with cultural planning practitioners also suggested that “real progress” is being made. All interviewees were able to cite a variety of examples to support their assertions that, despite some significant implementation problems that need to be addressed, their cultural planning initiatives were effecting positive change. The primary outcomes cited by the interviewees illustrated a fairly broad policy scope. These included such cultural development and management-related accomplishments as the creation of cultural endowment funds, the hiring of permanent cultural staff members, the development of public art strategies, and the construction of cultural institutions (*e.g.* theatre, museum) and performance spaces. In addition, several interviewees cited cultural mapping and inventory exercises as positive outcomes while others spoke of increased community awareness, as well as increased private sector investments as significant cultural planning achievements. Further, suggestive of the outcomes expected with a “cultural approach” to policy and planning, many cited the substantial inroads that were being made into other municipal policy initiatives. This was seen primarily in the incorporation of arts and culture into a variety of municipal planning documents (*e.g.* downtown business plans, Official Plans, urban design guidelines). In addition, most interviewees commented on how cultural planning had impacted, or could impact, “secondary” concerns. The suggested impacts were tied not only to tourism but also to the fostering of greater local support for the cultural sector (*e.g.* increased volunteerism, private sector investments) and the dissemination of ideas into the community (*e.g.* creative city literature).

Although many of the objectives outlined within municipal cultural plans are being carried through, nearly all cultural planning practitioners interviewed expressed some concerns about the implementation process. For some, the number of cultural planning goals seemed unrealistic and problematic, especially given the reality of limited budgets, personnel and time constraints. For most others, the problems encountered in the implementation of their cultural plans were related more to the vagueness of particular goals and, in particular, to the lack of a specific implementation strategy, one that delineated the specific departmental responsibilities for each strategic objective. As observed from several interviews, there was particular frustration over the lack of cross-departmental cooperation in the implementation of individual goals. This is a significant finding since cultural planning, as a cultural approach to planning and as a method of joining-up local government (see Chapter 2), is founded on the assumption that cross-departmental collaboration readily occurs. For some, the solution to this problem lies in provincial legislation, a suggestion that has been noted elsewhere (*e.g.* 2005 Ontario Municipal Cultural Planning Forums, see Baeker, 2005a and Runnalls, 2007). While for others, much of the solution can be found simply in situating cultural planning within stand-alone “culture units” or “strategically” within more influential municipal departments like planning and

economic development. The latter “solution” is an important point. Not only does it reflect recent interview-based observations made by Runnalls (2007) in the Canadian context, it also mirrors long-standing critiques made abroad (Stevenson, 1998b, 2004, 2005). More importantly, it ties into the “planning connection” addressed in Chapter 5; a connection that is clearly at the heart of much of the dialogue and debate on the future of cultural planning.

7.0 EVALUATION, IMPLICATIONS AND CONCLUSIONS

The goal of this study was to provide empirical research on cultural planning in Canada. Five research objectives were addressed through an analysis of all extant cultural plans and related policy documents in mid-size Ontario cities, as well as through interviews conducted with cultural planners. This concluding chapter summarizes the findings related to each research objective and outlines several recommendations for municipalities contemplating cultural planning. This chapter concludes with suggestions for future research.

7.1 Evaluation of research objectives

7.1.1 Grounding the conceptual basis of cultural planning

The first objective was to examine the conceptual basis of cultural planning since its emergence in the late 1980s and early 1990s. This objective was met through an investigation of the cultural planning literature from the United States, Britain and Australia followed by the more recent publications on the topic from Canada. It was found that while interpretations and rationales abound, two common underlying conceptualizations exist: cultural planning is a cultural development strategy that involves identifying or “mapping” cultural assets and strategically leveraging these resources for community and economic development; cultural planning is also positioned as an holistic cultural approach to urban planning. While both of these notions often accompany each other, the former is often used in the context of a narrow arts-focussed interpretation of cultural planning while the latter is increasingly being de-emphasized and commented on less frequently in the academic literature.

As it is currently defined, Canadian cultural planning closely follows conceptualizations developed in other national contexts. Municipal cultural planning, as it is officially known, is also typically explained as the strategic use of cultural resources for community and economic development, as well as a holistic cross-departmental approach to municipal planning and policy. The purported benefits of municipal cultural planning also echo those found in the international literature since the first publications appeared on the topic (*e.g.* strengthening the arts sector, revitalizing public space). In addition, it was found that there is significant emphasis on what is referred to in the literature as the initiative’s “joining-up” potential in local government, as well as a strong emphasis on cultural planning’s role in fostering the quality of place sought by members of the creative class.

7.1.2 Investigating the development process of cultural planning in Ontario

The second objective was to determine the role of community consultation in the cultural plan development phase. It was found that the development of cultural plans has typically involved substantial participation from the public, not-for-profit and, to a lesser extent, private sectors. In addition, the development process has involved local and external expertise. Significantly, while the participatory cultural mapping or resource identification process has been commonly explained as a preliminary step in the development of cultural plans, it was found that this was not the case. The cultural mapping process called for by leading cultural planning advocates in Canada and abroad did not occur in most cases analyzed. Rather, it was often simply left as a strategic goal of the cultural plan.

7.1.3 Examining the nature of what is being addressed in cultural plans

The third objective involved investigating whether the growing arts policy critique of cultural planning that is being cited abroad is applicable to cultural planning in Canada. It was demonstrated that the “arts plus” label does not accurately apply to most cultural planning initiatives surveyed. An examination of cultural plans and interviews with cultural planners showed that whereas several municipalities do follow an arts-driven cultural planning agenda, this is not the case in most municipalities. This finding is significant since it ties into the long-standing debate about whether cultural planning should be understood and marketed as something more than a traditional arts-centred cultural policy. In Canada, it is clearly something more.

7.1.4 Situating planning within the municipal cultural planning framework

The fourth objective was to investigate the relationship between cultural planning and municipal planning practice. It was found that many of the arguments for municipal cultural planning are founded on an urban planning-centred rationale originating abroad. This rationale is seemingly meant to distinguish the approach from traditional cultural policy. The research findings indicate that the detail and scope of planning and urban development-related activities outlined in cultural plans are typically superficial and that cross-departmental collaboration in the implementation of strategic goals can be tokenistic in nature. Nevertheless, nearly half of the cultural plans surveyed did address a broad range of more specific planning-related goals, and responses from interviewees suggested that substantial inroads were being made in disseminating the importance of cultural planning concerns into municipal departments like planning.

7.1.5 Assessing the outcomes of cultural plans

The fifth objective aimed to assess the outcomes of cultural plans. It was found that cultural plans are being effectively implemented and that the majority of strategic goals are being achieved. More importantly, it was observed that the objectives being implemented were not limited to traditional arts sector concerns and that they covered a broad policy scope. These included everything from the creation of cultural endowment funds and development of public art strategies to the incorporation of cultural references in municipal policy documents and construction of cultural performance spaces.

7.2 Observations and implications

From the research objectives examined, this dissertation makes several contributions to the cultural planning literature. It also offers several practical contributions for municipalities contemplating or in the midst of municipal cultural planning. In particular, four broad areas of observation emerge from the research findings, which have implications for the success of municipal cultural planning. These concern the conceptualization of municipal cultural planning, cross-departmental collaboration, cultural plan implementation, and the recording of cultural plan outcomes.

Cultural planning conceptualization

The conceptualization of cultural planning that has been adopted in Canada follows the more holistic planning-centred model that has been advocated abroad (*e.g.* Mercer, 2003; Mills, 2003). Explanations of municipal cultural planning typically emphasize the initiative's potential in integrating culture into public planning and other municipal planning priorities (*e.g.* Ontario Ministry of Culture). However, despite this ambitious conceptualization, there is some confusion as to what extent municipal cultural planning can or should be influencing policy activities beyond the immediate scope of arts sector concerns. Several interviewees acknowledged this to be a problem. Their comments suggested that there is a need for further clarification on the expected primary and secondary outcomes of municipal cultural plans by the Municipal Cultural Planning Partnership (MCP), the Ontario Ministry of Culture, and leading experts in the field. Given that confusion over cultural planning can result in a waste of time and resources the MCP, in particular, should seek to establish a more well-defined explanation of the initiative.

Collaborative planning

Several cultural planning practitioners expressed frustration in their attempts to engage other departments in the cultural planning process. They were clearly aware that, as a cultural approach to planning and policy, cultural planning is founded on the assumption that cross-departmental planning readily occurs. For some interviewees, the solution to promoting a truly collaborative cultural planning approach could be found in enshrining the development of cultural policy as a municipal requirement in legislation. They also indicated that the professionalization of cultural planning could boost the credibility of the initiative within the general sphere of municipal planning. Although some interviewees thought that it would be best integrated as such into an existing profession, most thought that cultural planning could be a stand-alone profession, one that draws from the expertise of many related disciplines. For others, the solution to dealing with the lack of cross-departmental cooperation in the development and implementation of cultural plans could simply be found in strategically situating cultural planning within more influential municipal departments such as the CAO and planning, rather than in departments like recreation and community services where it has traditionally been placed.

Cultural plan implementation

Although strategic objectives outlined within municipal cultural plans are generally being implemented, nearly all interviewees expressed some concern about the implementation process. Given the reality of limited budgets, personnel and time constraints, several interviewees acknowledged that the number of cultural planning objectives incorporated into their municipality's cultural plan seemed unrealistic and problematic in hindsight. For most, however, the problems encountered in the implementation stage were related more to the vagueness of particular goals and to the lack of an accompanying implementation strategy that delineated the specific departmental responsibilities for each strategic objective. These are problems that should be noted in any future cultural planning guidebooks.

Progression of cultural planning strategies

The investigation into the outcomes of cultural planning initiatives revealed that the progression of cultural planning strategies, with few exceptions, are not being adequately recorded and made available to the public. Only a limited number of progress reports were available for analysis and the links between objectives and results were not always clear or convincing. As noted abroad, the lack of quantitative or even qualitative evidence, as well as the vague nature of what is often being addressed in cultural plans will be increasingly problematic in the context of evidence-based government

funding. Thus, the development of cultural plan-monitoring and evaluation guidelines should be put on to the agenda of the MCPP and other organizations involved in promoting municipal cultural planning in Canada.

7.3 Future research

Directions for future research applicable to thematic chapters 3 to 6 are provided – that is, potential research that can add to the studies undertaken on the development, arts policy and planning directions, and implementation outcomes of municipal cultural plans in Ontario’s mid-size cities.

1) Although cultural planning is primarily a mid-size city initiative in Canada, several metropolitan cultural plans, particularly Toronto’s “Culture Plan for the Creative City” (2003), have been referenced in the development of some of the cultural plans surveyed. Its recent accompanying document, the 2008 “Creative City Planning Framework,” advocates the stronger integration of culture into the City’s planning framework. Given that this study has addressed research objectives concerning the nature and scope of arts and urban planning issues in cultural plans, the analysis of these documents, as well as municipal cultural plans from other Canadian metropolitan centres could offer additional insights into the validity of municipal cultural planning’s conceptualization as a cultural approach to municipal planning.

2) This study examined urban cultural planning initiatives. However, municipal cultural planning strategies are increasingly being applied to rural municipal settings (e.g. Prince Edward County). This never-before-examined cultural planning context presents a further opportunity to assess the research objectives in different geographic and cultural contexts.

3) Ontario is at the forefront of cultural planning in Canada. However, cultural planning also has a strong presence in British Columbia and it is increasingly being adopted in the Prairie Provinces (e.g. Saskatoon). In addition, little is known about the state of cultural planning in Quebec where arts and culture are to the fore. Both, but particularly the latter geographic area, may offer a rich source of information on potentially novel localized cultural policy strategies.

4) Finally, several of the research findings in this study were contrasted to observations that have been made in other countries (e.g. the validity of the arts policy critique). A comparison of the strategic policy objectives and implementation strategies found within cultural plans from different countries

could reveal further similarities and differences between cultural planning initiatives in different national contexts. It could also clarify differing observations made by scholars on the cultural planning approach.

7.4 Conclusion

Several findings have emerged from this research that show that the comparatively new cultural planning movement in Canada, in many ways, fits the formative conceptualization of cultural planning as a holistic cultural approach to planning (Chapter 2). The development of municipal cultural plans involves substantial community participation, albeit not through the cultural mapping approach, as well as input from a variety of municipal departments (Chapter 3). The development process is not dominated, as in other national contexts, by arts organizations and arts funding agencies. Indeed, the critique abroad that cultural planning may be nothing more than a traditional arts policy strategy does not apply to the majority of cultural plans examined. An analysis of strategic objectives and interviews with cultural planners confirmed that this is simply not the case (Chapter 4). The policy scope of municipal cultural plans is generally broad, often encompassing an array of strategic objectives including planning-related goals (Chapter 5). These objectives are being implemented and effecting positive change (Chapter 6). However, it was also observed that while municipal cultural plans are not overly focused on a particular aspect of culture (*i.e.* the high arts), the influence of cultural planning beyond the activities of the lead department is often superficial and the nature of cross-departmental planning interactions often tokenistic in nature. These are problems that will need to be seriously addressed if municipal cultural planning is to realize its full potential to energize planning in general. Nevertheless, Canada appears to be in a strong position to achieve the benefits of cultural planning that have eluded planners in other parts of the world.

REFERENCES

- Baeker, G. (1999). *Museums and Community Cultural Planning: A Case Study in Participatory Action Research in Peterborough Ontario*. Unpublished doctoral dissertation, University of Waterloo, ON.
- Baeker, G. (2002). Sharpening the lens: Recent research on cultural policy, cultural diversity, and social cohesion. *Canadian Journal of Communication*, 27, 179-196.
- Baeker, G. (2005a). Municipal cultural planning: Combating the 'geography of nowhere.' *Municipal World*, September issue, 9-11.
- Baeker, G. (2005b). Culture and sustainability: From advocacy to practice. Paper presented to Building Our Communities: Solutions for Sustainability Conference – Regina, October 23-25.
- Baeker, G. (2009). Cultural mapping. In G. Hume, *Cultural Planning for Creative Communities* (pp. 29-34). St. Thomas, Ontario: Municipal World Inc.
- Baeker, G., & Hanna, J. (2009). Culture, authenticity, place: Connecting cultural mapping and place branding. *Municipal World*, February issue, 9-12.
- Baine, J. (2006). Mapping Grand culture. *Grand Actions: The Grand Strategy Newsletter*, 11(6), 3.
- Bianchini, F. (1991). Models of cultural policies and planning in west European cities. In EIT Pty Limited (Ed.), *The Cultural Planning Conference*. Mornington: Engineering Publications.
- Bianchini, F. (1993). *Urban Cultural Policy in Britain and Europe: Towards Cultural Planning*. Griffith University, Australia: Institute for Cultural Policy Studies.
- Bianchini, F. (1996a). Themes for a new century: Rethinking the relationship between culture and urban planning. In F. Matarasso & S. Halls (Eds.), *The Art of Regeneration: Nottingham 1996: Conference Papers* (pp. 8-13). Stroud, UK: Comedia.
- Bianchini, F. (1996b). Cultural planning: An innovative approach to urban development. In J. Verwijnen and P. Lehtovuori (Eds.), *Managing Urban Change* (pp. 18-25). Helsinki: University of Art and Design Helsinki.
- Bianchini, F. (1999a). The relationship between culture and urban planning. In C. Greed (Ed.), *Social Town Planning: Planning and Social Policy* (pp. 195-202). London: Routledge.
- Bianchini, F. (1999b). Cultural planning for urban sustainability. In L. Nyström and C. Fudge (Eds.), *City and Culture: Cultural Processes and Urban Sustainability* (pp. 34-51). Karlskrona: Swedish Urban Environment Council.
- Bianchini, F., & Ghilardi, L. (2007). Thinking culturally about place. *Place Branding and Public Diplomacy*, 3(4), 280-286.
- Bianchini, F., Fisher, M., Montgomery, J., & Worpole, K. (1988). *City Centres, City Cultures: The Role of the Arts in the Revitalisation of Towns and Cities*. Manchester: Centre for Local Economic Strategies.

Brand, R. & Gaffikin, F. (2007). Collaborative planning in an uncollaborative world. *Planning Theory*, 6(3), 282-313.

Bunting, T., Fillion, P., Hoernig, H., Seasons, M., & Lederer, J. (2007). Density, size, dispersion: Towards understanding the structural dynamics of mid-size cities. *Canadian Journal of Urban Research*, 16(2), 29-52.

Cardinal, D. (1999). *Envisioning Cities: Making Municipal Cultural Policy in Canada*. Unpublished Masters Thesis, Department of Political Studies, University of Alberta.

City of Barrie. (2003). *Foundation for our Future 2003-2023: 20 Year Plan* [community based strategic plan], accessed 8 August 2007, <http://www.barrie.ca/WCMAdmin/Images/wwwbarrie.ca/PDF_Corp/20%20Year%20Plan%20-%20Vision.pdf>.

City of Barrie. (2006). *Building a Creative Future: A Plan for Culture*, accessed 10 April 2008, <http://www.barrie.ca/WCMAdmin/Images/wwwbarrie.ca/PDF_Files/Cultural%20Plan%20Final%20April%202006.pdf>.

City of Barrie. (consolidated 2007). *Official Plan*, accessed 8 August 2007, <<http://www.city.barrie.on.ca/docs/tableOP.pdf>>.

City of Brantford. (2005). *Municipal Cultural Plan*, accessed 9 August 2007, <http://www2.brantford.ca/bcn/pdf/MCP_Aug2005.pdf>.

City of Brantford. (2006). *Brantford's Community Strategic Plan: Shaping Our Future*, accessed 9 August 2007, <<http://www.brantfordbrant.com/publications/AdoptedStrategicPlan.pdf>>.

City of Burlington. (n.d.). *Official Plan*, accessed 9 August 2007, <<http://www.burlington.ca/Planning/Official%20Plan/index.htm>>.

City of Burlington. (2004). *Future Focus VI: Pillars for Success* [strategic plan], accessed 9 August 2007, <<http://cms.burlington.ca/AssetFactory.aspx?did=3385>>.

City of Burlington. (2005). *Cultural Inventory & Mapping Project*, accessed 9 August 2007, <<http://cms.burlington.ca/Asset619.aspx?method=1>>.

City of Burlington. (2006). *10-Year Cultural Strategy*, accessed 9 August 2007, <<http://cms.burlington.ca/Asset601.aspx?method=1>>.

City of Burlington. (2008). *10-Year Cultural Strategy: Implementation Plan, Phase 1* (PR Report), accessed, 10 March 2009, <<http://cms.burlington.ca/AssetFactory.aspx?did=10131>>.

City of Chatham-Kent. (2005). *Official Plan: 'Turning Vision into Reality'*, accessed 9 August 2007, <<http://www.chatham-kent.ca/NR/rdonlyres/E5AAC83F-CD75-4593-B12A-F7711DA4147E/134/OFFICIALPLANADOPTEDJAN102005.pdf>>.

City of Chatham-Kent. (2005). *Community Strategic Plan, Second Edition: Working Together...To Achieve the Vision*, accessed 9 August 2007, <[139](http://www.chatham-</p></div><div data-bbox=)

kent.ca/cityBundle_services/downloadsService/downloadfiles/92e1df65-6d9c-4e73-973a-012c8b3bffe_a_CSP%20black%20and%20white%20.pdf>.

City of Chatham-Kent. (2007). *Culture, Economy, Community: A Cultural Plan for Chatham-Kent, Final Report*, accessed 1 April 2008, <http://www.chatham-kent.ca/cityBundle_services/downloadsService/downloadfiles/bbfc3bf8-6527-4012-bf16-51ba73baff78_Chatham-Kent%20Cultural%20Planning%20Project%20-%20Final%20Report.pdf>.

City of Greater Sudbury. (2003). *Coming of Age in the 21st Century: An Economic Development Strategic Plan for Greater Sudbury in 2015*, accessed 9 August 2007, <<http://www.sudbury.ca/content/gsdcd/documents/GSDCStrategicPlanJune2003.pdf>>.

City of Greater Sudbury. (2005). *A new vision for Downtown Sudbury*, accessed 9 August 2007, <http://www.city.greatersudbury.on.ca/content/dept_gd/documents/Downtown_vision_eng_2005.pdf>

City of Greater Sudbury. (2006?). *Arts & Culture Charter Strategy Policy*, accessed 9 August 2007, <http://www.city.greatersudbury.on.ca/content/dept_gd/documents/charter_strategy_policy_eng.pdf>.

City of Greater Sudbury. (2006). *The City of Greater Sudbury Official Plan: People Engaged, Places Defined, Progress Driven*, accessed 9 August 2007, <http://www.city.greatersudbury.on.ca/content/div_planning/documents/OP_adopted_June14_2006.pdf>.

City of Kitchener. (1996). *Culture Plan: A Cultural Strategic Plan for Kitchener*, accessed 15 March 2008, <<http://www.waterlooregionalartscouncil.on.ca/shadowpages/librarypages/kitchenercultureplan.html>>.

City of Kitchener. (2005). *Culture Plan II*, accessed 9 August 2007, <http://www.kitchener.ca/pdf/CulturePlanII_2005.pdf>.

City of Kitchener. (consolidated 2005). *Municipal Plan*, accessed 9 August 2007, <http://www.kitchener.ca/municipal_plan/mpmain.aspx>.

City of Kitchener. (2007). *A Plan for a Healthy Kitchener (2007 to 2027): Community Strategic Plan*, accessed 9 August 2007, <http://www.kitchener.ca/pdf/a_plan_for_a_healthy_kitchener.pdf>.

City of London. (2004). *Creative City Task Force Report*, accessed 3 June 2008, <http://www.london.ca/Committees_and_Task_Forces/PDFs/creative_city_final.pdf>.

City of London. (2004). *Strategic Planning Session*, accessed 9 August 2007, <http://www.london.ca/Cityhall/CityManager/Strategy_September9_04presentation.pdf>.

City of London. (2006 [1989]). *CityMap Official Plan*, accessed 9 August 2007, <http://www.london.ca/d.aspx?s=/Official_Plan/op_mapresource.htm>.

City of London. (2006). *Highlights of Current City of London Creative City Cultural Initiatives*, accessed 10 December 2008, <http://www.london.ca/Committees_and_Task_Forces/PDFs/Board_of_Control_Cultural_Initiatives.pdf>.

- City of London. (2007). *Council Strategic Plan 2007-2010*, accessed 19 May 2008, <http://www.london.ca/Budget_2008/PDFs/Council_Strategic_Plan_August07.pdf>.
- City of St. Catharines. (1999). *Municipal Cultural Policy for the City of St. Catharines*, accessed 10 August 2007, <<http://www.stcatharines.ca/recreation/resources/CulturalPolicy.pdf>>.
- City of St. Catharines. (2006). *Strategic Plan Report: St. Catharines Community Vision Committee*, accessed 10 August 2007, <http://www.stcatharines.ca/cityservices/CAO/resources/Strategic_Plan_2006.pdf>.
- City of St. Catharines. (updated 2006). *Official Plan of the St. Catharines Planning Area*, accessed 10 August 2007, <http://www.stcatharines.ca/cityservices/citydepartments/planning/resources/OP_Webupload_2.pdf>.
- City of Toronto. (2003). *Culture Plan for the Creative City*, accessed 10 January 2009, <http://www.toronto.ca/culture/brochures/2003_cultureplan.pdf>.
- City of Toronto. (2008). *Creative City Planning Framework*, accessed 10 January 2009, <<http://www.toronto.ca/culture/pdf/creative-city-planning-framework-feb08.pdf>>.
- Cogbill, J. B. (2008). Protection of arts and antiquities during wartime: Examining the past and preparing for the future. *Military Review: The Professional Journal of the U.S. Army*, LXXXVIII(1), 30-36.
- Creative City Network of Canada. (2007a). *Cultural Planning Toolkit*, A. Russo & D. Butler (authors), A partnership between Creative City Network of Canada & 2010 Legacies Now, accessed 20 April 2007, <<http://creativecommons.ca/toolkits/downloads/Cultural-Planning-Toolkit.pdf>>.
- Creative City Network of Canada. (2007b). *Cultural Mapping Toolkit*, S. Stewart (author), A partnership between Creative City Network of Canada & 2010 Legacies Now, accessed 10 November 2008, <<http://www.creativecity.ca/toolkits/downloads/Cultural-Mapping-Toolkit.pdf>>.
- Deffner, A. M. (2005). The combination of cultural and time planning: A new direction for the future of European cities. *City*, 9(1), 125-141.
- Dowling, R. (1997). Planning for culture in urban Australia. *Australian Geographical Studies*, 35(1), 23-31.
- Dreeszen, C. (1994). *Reimagining Community: Community Arts and Cultural Planning in America*. Doctoral Dissertation. Department of Landscape Architecture and Regional Planning, University of Massachusetts.
- Dreeszen, C. (1997). *Community Cultural Planning Handbook: A Guide for Community Leaders*. Washington, DC: Americans for the Arts & the Arts Extension Service, University of Massachusetts.
- England, J. (1998). A case study of culture in our community. In R. Rentschler (Ed.), *Shaping Culture: Arts and Entertainment Management* (pp. 171-186). Geelong, Australia: Deakin University Press.
- Evans, G. (2001). *Cultural Planning: An Urban Renaissance?* London: Routledge.

- Evans, G., & Foord, J. (2008). Cultural mapping and sustainable communities: Planning for the arts revisited. *Cultural Trends*, 17(2), 65-96.
- Everitt, A. (1999). *The Governance of Culture: Approaches to Integrated Cultural Planning and Policies*. Strasbourg: Council of Europe Publishing.
- Florida, R. (2002). *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. London: Basic Books.
- Florida, R. (2008). *Who's Your City? Why the Place You Choose to Live is the Most Important Choice You Will Ever Make*. London: Basic Books.
- Forester, J. (1999). *The Deliberative Practitioner: Encouraging Participatory Planning Processes*. Cambridge, MA: MIT Press.
- Garnham, N. (1987). Concepts of culture: Public policy and the cultural industries. *Cultural Studies*, 1(1), 23-37.
- Ghilardi, L. (2001). Cultural planning and cultural diversity. In T. Bennett (Ed.), *Differing Diversities: Transversal Study on the Theme of Cultural Policy and Cultural Diversity* (pp. 116-127). Strasbourg: Cultural Policy and Action Department, Council of Europe.
- Gibson, L. (2004). Cultural planning and the creative tropical city. Paper presented at the Charles Darwin Symposium Series 2004, Darwin Australia, accessed 12 July 2007, <<http://www.cdu.edu.au/cdss0406/presentations/papers/Lisanne%20Gibson.pdf>>.
- Gilmore, A. (2004). Local cultural strategies: A strategic review. *Cultural Trends*, 13(3), 3-32.
- Gray, C. (2004). 'Joining up or tagging on?': The arts, cultural planning and the view from below. *Public Policy and Administration*, 19(2), 38-49.
- Gray, C. (2006). Managing the unmanageable: The politics of cultural planning. *Public Policy and Administration*, 21(2), 101-113.
- Grodach, C. (2006). *Cultural Development and the Entrepreneurial City: The Flagship Cultural Strategy in Los Angeles, San Francisco, and San Jose*. Unpublished Ph.D. Dissertation, University of California.
- Grogan, D., Mercer, C., & Engwicht, D. (1995). *The Cultural Planning Handbook: An Essential Australian Guide*. St. Leonards, Australia: Allen & Unwin.
- Harris, N. (2002). Collaborative planning: From theoretical foundations to practice forms. In P. Allmendinger & M. Tewdwr-Jones (Eds.), *Planning Futures: New Directions in Planning Theory* (21-43). London: Routledge.
- Harrison, J. (2008). Municipal cultural planning and built heritage conservation. *ACORN: The Journal of the Architectural Conservancy of Ontario*, XXXIII(2), 5-6.
- Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. Melbourne: Common Ground.

- Hawkins, G., & Gibson, K. (1991). Cultural planning in Australia: The good, the bad and the ugly. In EIT Pty Limited (Ed.), *The Cultural Planning Conference*. Mornington: Engineering Publications.
- Hawkins, G., & Gibson, K. (1994). Cultural planning in Australia: Policy dreams, economic realities. In S. Watson and K. Gibson (Eds.), *Metropolis Now: Planning and the Urban in Contemporary Australia* (pp. 217- 228). Leichhardt, Australia: Pluto Press.
- Healey, P. (1997). *Collaborative Planning: Shaping Places in Fragmented Societies*. London: Macmillan.
- Hume, G. (2009). *Cultural Planning for Creative Communities*. St. Thomas, Ontario: Municipal World Inc.
- Innes, J. (1996). Planning through consensus building: A new view of the comprehensive planning ideal. *Journal of the American Planning Association*, 62(4), 460-473.
- Jenkins, B. (2005). Toronto's cultural renaissance. *Canadian Journal of Communication*, 30, 169-186.
- Jones, B. (1993). Current directions in cultural planning. *Landscape and Urban Planning*, 26 (1-4: Special Issue), 89-97.
- Kotler, P., Haider, D. & Rein, I. (1993). *Marketing Places Attracting investment, industry and tourism to cities, states and nations*. New York: The Free Press.
- Kunstler, J. H. (1993). *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*. Reed Business Information.
- Kunzmann, K. R. (2004). Culture, creativity and spatial planning. *Town Planning Review*, 75(4), 383-404.
- Landry, C. (2000). *The Creative City: A Toolkit for Urban Innovators*. London: Earthscan.
- Landry, C. (2006). *The Art of City Making*. London: Earthscan.
- Landry, C., & Bianchini, F. (1995). *The Creative City*. London: Demos.
- Markusen, A., Wassall, G. H., DeNatale, D., & Cohen, R. (2008). Defining the creative economy: Industry and occupational approaches, *Economic Development Quarterly*, 22(1), 24-45.
- McNulty, R. (1988). What are the arts worth? *Town and Country Planning*, 57, 266-268.
- McNulty, R. (1991). Cultural planning: A movement for civic progress. In EIT Ltd (Eds.), *The Cultural Planning Conference*. Mornington: Engineering Publications.
- Mercer, C. (1991). Brisbane's cultural development strategy: The process, the politics and the product. In EIT Pty Limited (Ed.), *The Cultural Planning Conference*. Mornington: Engineering Publications.
- Mercer, C. (1994). From cartographies of taste to cultural mapping. In M. Breen (Ed.), *Enhancing Cultural Value: Narrowcasting, Community Media and Cultural Development: Proceedings of a CIRCIT Conference* (pp. 24-29). Melbourne: CIRCIT.

- Mercer, C. (1996). By accident or design: Can culture be planned? In F. Matarasso & S. Halls (Eds.), *The Art of Regeneration: Nottingham 1996: Conference Papers* (pp. 57-65). Stroud, UK: Comedia.
- Mercer, C. (2003). Making culture, diversity and development walk and talk together: Cultural mapping and cultural planning. Conference Proceeding, *Diversity and Coexistence: The Role of Cultural Policy for Global Development* (pp. 18-29), Stockholm, May 15.
- Mercer, C. & Worpole, K. (1995). Urban cultural policy and planning. In J. Walter, H. Hinsley, & P. Spearritt (Eds.), *Changing Cities: Reflections on Britain and Australia* (pp. 169-185). Sir Robert Menzies Centre for Australian Studies.
- Mills, D. (2003). Cultural planning - policy task, not tool. *Artwork Magazine*, 55, May issue, 7-11.
- Montgomery, J. (1990). Cities and the art of cultural planning. *Planning Practice and Research*, 5(3), 17-24.
- Mulgan, G., & Worpole, K. (1986). *Saturday Night or Sunday Morning: From Arts to Industry, New Forms of Cultural Policy*. London: Comedia.
- Murray, G., & Baeker, G. (2006). Culture + place = wealth creation. *Municipal World*, 13-17.
- Myerscough, J. (1988). *The Economic Importance of the Arts in Britain*. London: Policy Studies Institute.
- Ontario Ministry of Culture. *Municipal cultural planning* webpage, accessed 10 January 2008, <<http://www.culture.gov.on.ca/english/about/mcp.htm>>.
- Ontario Ministry of Culture. (n.d.). *Municipal Cultural Planning Brochure*.
- O'Regan, T. (2001). Cultural policy, cultural planning and creative industries policy making. In C. Mercer (Ed.), *Convergence, Creative Industries and Civil Society: The New Cultural Policy* (pp. 33-50). Zagreb: Culturelink/Institute for International Relations.
- Osborne, B. & Kovacs, J. (2008). Cultural tourism: Seeking authenticity, escaping into fantasy, or experiencing reality, *Choice: Current Reviews for Academic Libraries*, 45(6), 927-937.
- Palmer, R. (2002). Cultural planning 101. Roundtable session, facilitated by R. Palmer, at the 2002 Creative City Network of Canada Conference, 7 November.
- Porter, Robert (Ed.) (1980). *The Arts and City Planning*. New York: American Council for the Arts.
- Regional Municipality of Waterloo. (2002). *Arts, Culture and Heritage Master Plan*, viewed 12 August 2007, <[http://www.region.waterloo.on.ca/web/region.nsf/8ef02c0fded0c82a85256e590071a3ce/DAE687E12CE8BE9385256B1A00626A73/\\$file/masterplan.pdf?openelement](http://www.region.waterloo.on.ca/web/region.nsf/8ef02c0fded0c82a85256e590071a3ce/DAE687E12CE8BE9385256B1A00626A73/$file/masterplan.pdf?openelement)>.
- Regional Municipality of Waterloo. (2004). *Strategic Focus 2004-2006*, accessed 12 August 2007, <<http://www.region.waterloo.on.ca/strategicfocus/files/Strategicfocus%202004-2006.pdf>>.
- Regional Municipality of Waterloo. (consolidated 2006). *Regional Official Policies Plan*, accessed 12 August 2007,

<[http://www.region.waterloo.on.ca/web/Region.nsf/0/297822CA308E1ED985256E4000697FA3/\\$file/2006%20ROPP%20Consolidated.pdf?openelement](http://www.region.waterloo.on.ca/web/Region.nsf/0/297822CA308E1ED985256E4000697FA3/$file/2006%20ROPP%20Consolidated.pdf?openelement)>.

Runnalls, C. (2006). *Choreographing Community Sustainability: The Importance of Cultural Planning to Community Viability*. Unpublished MA thesis, Royal Roads University, BC.

Runnalls, C. (2007). *Choreographing Community Sustainability: The Importance of Cultural Planning to Community Viability*. Centre of Expertise on Culture and Communities, Simon Fraser University, BC.

Season, M. (2005). Indicators and core area planning: Applications in Canada's mid-size cities. In R. Phillips (Ed.), *Community Indicators Measuring Systems* (pp. 96-114). London: Ashgate.

Smith, M. (2007). Space, place, and placelessness in the culturally regenerated city. In G. Richards (Ed.), *Cultural Tourism: Global and Local Perspectives* (pp. 99-111). Binghamton, NY: Haworth Hospitality Press.

Stevens, L. K. (1987). *Conducting a Community Cultural Assessment: A Work Kit*. Amherst, MA: Arts Extension Service.

Stevens, L. K. (1990). *Developing a Strategic Cultural Plan: A Work Kit*. Amherst, MA: Arts Extension Service.

Stevenson, D. (1991). Cultural planning and urban redevelopment. In EIT Pty Limited (Ed.), *The Cultural Planning Conference*. Mornington: Engineering Publications.

Stevenson, D. (1992). Urban re-enchantment and the magic of cultural planning. *Culture and Policy*, 4, 3-18.

Stevenson, D. (1998a). *Agendas in Place: Urban and Cultural Planning for Cities and Regions*. Rockhampton, Queensland: Institute for Regional Sustainable Development, Central Queensland University Press.

Stevenson, D. (1998b). From theory to practice: Some reflections on cultural planning in Australia. In A. Beale and A. Van den Bosch (Eds.), *Ghosts in the Machine: Women and Cultural Policy in Australia and Canada* (pp. 131-147). Toronto: Garamond Press.

Stevenson, D. (2004). 'Civic gold' rush: Cultural planning and the politics of the third way. *International Journal of Cultural Policy*, 10(1), 119-131.

Stevenson, D. (2005). Cultural planning in Australia: Text and contexts. *Journal of Arts Management, Law, and Society*, 35(1), 36-48.

Stratton-Smith, R. (2004). Local cultural planning: The view from the Department for Culture, Media and Sport. *Cultural Trends*, 13(3), 33-36.

Town of Ajax. (consolidated 2005). *Town of Ajax Official Plan*, accessed 8 August 2007, <<http://www.townofajax.com/Asset683.aspx>>.

- Town of Ajax. (2006). *Ajax... Inspired by Creativity, Driven by Passion: An Integrated Community Arts and Cultural Plan for the Town of Ajax*, accessed 8 August 2007, <<http://www.townofajax.com/AssetFactory.aspx?did=2148>>.
- Town of Ajax. (2007a). *Corporate Strategic Plan and Community Vision 2007-2010*, accessed 1 April 2008, <<http://www.townofajax.com/AssetFactory.aspx?did=3077>>.
- Town of Ajax. (2007b). *Integrated Community Arts and Cultural Plan: Summary of Key Outcomes and Results*, accessed 15 July 2008, <<http://www.townofajax.com/AssetFactory.aspx?did=4414>>.
- Von Eckhardt, W. (1982). *The Good Life: Creating Human Community through the Arts*. New York: American Council for the Arts.
- Williams, R. (1961). *The Long Revolution*. London: Penguin.
- Williams, R. (1976). *Keywords: A Vocabulary of Culture and Society*. London: Fontana.
- Whitt, J. A. (1987). Mozart in the metropolis: The arts coalition and the urban growth machine. *Urban Affairs Quarterly*, 23(1), 15-36.
- Whitt, J. A., & Lammers, J. C. (1991). The art of growth: Ties between development organizations and the performing arts. *Urban Affairs Quarterly*, 26(3), 376-393.
- Wynne, D. (Ed.) (1992). Urban regeneration and the arts. In D. Wynne (Ed.), *The Culture Industry* (pp. 84-95). Avebury: Aldershot.
- Yorkshire Cultural Observatory. (2005). *Culturecounts: Integrating Culture with Community Planning*. Leeds, UK.
- Young, G. (2008). *Reshaping Planning with Culture*. Aldershot, UK: Ashgate.

APPENDICES

Appendix A - Literature Review-based Key to Overarching Conceptualization Table

Author: Montgomery (1990) GB

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Cultural planning is a holistic cultural approach to planning, an approach that can ‘root planning in a cultural sense of place’; it has the potential of ‘breathing new life into urban planning’
- ***Cultural / Community Development Strategy*** - Cultural policies can contribute to improvement in the quality of life of residents and tourists
- ***Economic / Marketing Strategy*** - Cultural policy and the arts can help ‘brand’ or re-image cities in decline; it can help attract skilled personnel and tourists; it can also act as a keystone for developing an evening economy; there are a number of multiplier effects associated with culture

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning is a holistic approach to planning that embraces cultural economics and production, the arts and cultural policy, and urban revitalization and design
-

Author: Stevens (1990) US

Key to Overarching Conceptualization Table

- ***Ethical Corrective to Physical Planning*** - Cultural planning is often concerned with community design and ‘the need to plan for the quality of the community’s built environment, its public art, and cultural districts’
- ***Strategy to put Culture on Planning Agenda*** - Cultural planning could be a catalyst for a variety of planning activities
- ***Cultural / Community Development Strategy*** - Cultural plans can be blueprints for building livability into an area; cultural development can foster community identity; cultural resources can be leveraged for community development; cultural planning can strengthen cultural organizations and artist networks; a common goal of cultural planning is to improve coordinated cultural development efforts; another common goal is to raise public awareness of the value of arts and culture; cultural planning objectives are also often tied to cultural facility development, artist support, and arts organization development
- ***Cultural Resource Identification / Management Initiative*** - The cultural plan work kit is meant to complement Stevens’ 1987 Conducting a Community Cultural Assessment
- ***Economic / Marketing Strategy*** - A common cultural planning issue relates to improving cultural tourism and economic development efforts
- ***Social / Environmental Objectives*** - A common objective of cultural planning is to improve ‘access to the arts to diverse cultures, people with special needs, the economically disadvantaged, and those geographically isolated,’ and improve arts education; another objective is tied to multiculturalism and the need for pluralistic recognition in the arts

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning “offers vision and major goals for accomplishment [and] it outlines specific strategies and action steps to meet those goals” (p. 2)
-

Author: Stevenson (1992) AU

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Ideally cultural planning deals with urban issues like the design of the built environment; it is about a 'new way of approaching planning'; it is a basis for a revised urban planning
- ***Ethical Corrective to Physical Planning*** - Cultural planning is a manifesto for change within the urban planning process
- ***Strategy to put Culture on Planning Agenda*** - Cultural planning uses the bureaucratic structures of planning; it is on the terrain of traditional urban planning; it targets levels of government responsible for everyday planning
- ***Cultural / Community Development Strategy*** - Cultural initiatives are associated with reviving city life and improving quality of life; cultural planning delineates the role for culture and arts; it prioritizes cultural activities
- ***Economic / Marketing Strategy*** - Cultural planning is linked to the fostering of economic activities and initiatives
- ***Social / Environmental Objectives*** - Cultural planning should be linked to housing policies, inner city decline strategies, and issues around access and equity; it requires participation in city planning; it is concerned about how equity and participation can be achieved; it may help construct mechanisms for marginal groups to use the built environment to express their differences > *main point of article*

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning, in its narrow and questionable focus, is an attempt to use the bureaucratic structures of planning to reconstruct lost urban pasts
 - ***Critique of Cultural Planning*** - Cultural planning privileges city centres; there needs to be deeper social objectives and responsibilities within the movement; cultural planning objectives are underwritten by economic rationalism; social objectives are subordinate to economic objectives; cultural planning discourses have failed to engage in such important urban political issues as how equity and participation can be achieved
-

Author: Bianchini (1993) GB

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Town planning does not pay enough attention to aesthetic questions; it is not sufficiently rooted in an understanding of cities as cultural entities; Wolf Von Eckhardt's (1980) definition of cultural planning as an art of urban design, transportation planning, economic development, etc, is cited
 - ***Ethical Corrective to Physical Planning*** - Cultural planning as displayed in one example involved the employment of an artist who worked with planners, urban designers, landscape architects, and engineers
 - ***Cultural / Community Development Strategy*** - Civic pride can be enhanced by raising resident awareness of cultural resources; educational programmes can be imbued with an awareness of cultural resources and their possible applications
 - ***Cultural Resource Identification / Management Initiative*** - Cultural plans consist of audits of existing cultural resources; public consultation is a necessary step in the cultural planning process
 - ***Economic / Marketing Strategy*** - Cultural resources can be used for economic development purposes (e.g. cultural industries strategies, cultural tourism, etc); cultural attractiveness can be enhanced through city marketing strategies and effective monitoring of media images, etc; cultural facilities in run-down areas can raise the value of property and increase the pressure for development; cultural animation programmes, etc, can help revitalize public social life and the evening economy
-

-
- ***Creative City Strategy*** - Creativity should be interjected into urban policy; creativity is defined in the context of cultural planning as a mode of thinking which encourages innovation and experimentation, etc; the task of cultural planning is to inject creativity into the city 'in the ways in which it protects and enhances its natural environment, develops its built form and social dynamics, runs its economy, and handles its political arrangements'
 - ***Social / Environmental Objectives*** - Community-based cultural initiatives, festival and other cultural animation programmes can be used to enhance public sociability, social cohesion and perceptions of safety

Other Important Considerations

- ***Definition of Cultural Planning*** - cites Von Eckhardt's (1980) definition of cultural planning as involving "all the arts...the art of urban design, the art of winning community support, the art of transportation planning, and the art of mastering the dynamics of economic development."
 - ***Cultural Resource Categories*** - **a)** the range and level of skills in pre-electronic performing and visual arts, and in contemporary cultural industries like film, video, photography, broadcasting, etc; **b)** the facilities and skills necessary for the management and development of local talent, and for the pre-production, production, distribution and marketing of products listed in category a; **c)** the presence of peculiar and specialised products and skills in particular forms of crafts, manufacturing industry and services (e.g. jewellery, ceramics, etc); **d)** the vibrancy and attractiveness of the 'out of hours' economy of the city, which encompasses qualities like the diversity in the provision of cultural, leisure and entertainment facilities, the attractiveness of public spaces, and local traditions of sociability; **e)** the city's historical, artistic, architectural, archaeological and anthropological heritage; **f)** urban landscapes, vistas, landmarks and amenities created by human intervention; **g)** external and internal perceptions of the city as represented in novels, films, popular songs, media images, and conventional wisdom
 - ***Critique of Cultural Planning*** - Although advocating a wide concept of culture, the critique that cultural policy can become unmanageable if founded on the anthropological definition of culture is acknowledged; cultural policy-makers should have basic knowledge not only of arts administration but also of urban economics, politics, sociology, geography and urban planning, and in cultural policy in other (European) countries
-

Author: Jones (1993) US

Key to Overarching Conceptualization Table

- ***Strategy to put Culture on Planning Agenda*** - Historically little attention has been paid in planning to non-physical issues like the cultural arts; cultural planning emerged between traditional planning and the arts; it is a form of social planning
- ***Cultural / Community Development Strategy*** - Cultural planning initiatives have the potential to improve community relations, quality of life, and community livability
- ***Economic / Marketing Strategy*** - Cultural planning often results in increased public support for economically beneficial arts initiatives
- ***Governance / Communication*** - Cultural planning strategies may help improve inter-organizational relations
- ***Social / Environmental Objectives*** - Cultural planning may nurture cultural democracy and broaden ownership of the arts

Other Important Considerations

- ***Critique of Cultural Planning*** - A consensus had not emerged on the content of cultural plans; the fate of cultural plans is determined by whether it is implemented by council; professional planners need to be more involved in the cultural planning process; a greater involvement by professional planners could help improve the quality of cultural plans, increase the likelihood that the plans will be implemented, and facilitate the integration of these planning documents into comprehensive plans
-

Author: Dreeszen (1994) US

Key to Overarching Conceptualization Table

- **Cultural / Community Development Strategy** - Cultural planning engages community arts leaders within the civic constituency; it involves applying arts to ‘build better communities’; it increases civic leadership’s awareness towards the important role that the arts play in community building
- **Cultural Resource Identification / Management Initiative** - Cultural planning is about identifying community arts and cultural resources
- **Social / Environmental Objectives** - Cultural planning initiatives may increase awareness about how the arts can enhance community well being

Other Important Considerations

- **Definition of Cultural Planning** - ‘Community’ cultural planning is a community-wide process involving public and private sectors to identify community arts and cultural resources, and needs and opportunities. It also involves planning for actions to be taken and securing resources to address identified priorities
 - **Critique of Cultural Planning** - There is an ambiguity about whose responsibility it is; cultural planning is an overly ambitious agenda for change; most plans analyzed were focussed on arts development and to a much lesser extent on problems of cities; there is a lack of prioritization of objectives within cultural plans
-

Authors: Hawkins & Gibson (1994) AU

Key to Overarching Conceptualization Table

- **Strategy to put Culture on Planning Agenda** - The main push is to put culture onto the urban planning agenda; planning is often little more than a mediation process but cultural planning has the potential to intervene in economic processes and redirect development around cultural, social, and economic objectives
- **Cultural / Community Development Strategy** - Cultural planning may promote community development and foster local identity
- **Economic / Marketing Strategy** - Cultural planning must facilitate economic diversity; it must develop a more economic and industrial focused analysis of culture; culture and economics can be aligned to nurture diversity and genuinely local urban spectacles
- **Social / Environmental Objectives** - Cultural planning must facilitate cultural diversity

Other Important Considerations

- **Definition of Cultural Planning** - Covering a wide range of activities and approaches, cultural planning’s main push in the Australian context has been to put culture on the urban planning agenda
 - **Critique of Cultural Planning** - Cultural planning’s development has been dominated by arts funding bodies; there is an implicit overemphasis on art (e.g. galleries & artists’ weeks) rather than on culture (e.g. street life & pubs); there is also a built in assumption that city councils do not appreciate culture even though they are often doing cultural planning by default; in its present form cultural planning is a misnomer as it overemphasizes 19th century subsidized cultural forms and it has not moved beyond arts planning; it must offer alternatives to corporate cultural development and hear the diverse identities and voices that make cities interesting; it must also move beyond the arts and address the wider cultural economy
-

Author: Mercer (1994) AU

Key to Overarching Conceptualization Table

- **Cultural / Community Development Strategy** - Cultural planning is concerned with relations in human, infrastructural and activity terms
- **Cultural Resource Identification / Management Initiative** - The definition of cultural mapping and planning is the identification and management of cultural resources; but culture is a bundle of resources with uneven networks of relations; there is a need to understand patterns of negotiation of cultural resources > *main point of paper*
- **Economic / Marketing Strategy** - Cultural planning has connections with industry and it has economic dimensions
- **Social / Environmental Objectives** - Various stakeholders must take part in cultural mapping exercises; cultural planning must recognize the diverse social usages of objects and places

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is the identification and management of cultural resources
 - **Cultural Resource Categories** - **a)** Visual, performing and literary arts; **b)** Cultural industries (e.g. broadcasting, film, photography, video); **c)** Specialist crafts (e.g. ceramics, jewellery, metal forging); **d)** Structures and skills for development, management, marketing and distribution of cultural industry products; **e)** Quality, diversity and vitality of community life as reflected in: cultural facilities (community centres, galleries, museums etc), entertainment, leisure, recreation and retailing facilities and services, accessibility and attractiveness of built form, public spaces and streets, local traditions of sociability (e.g. festivals), cultural and ethnic diversity; **f)** Archaeological, anthropological, artistic and historical heritage including folk traditions; **g)** Humanly created amenities, features and landscapes (e.g. parks, waterfronts); **h)** Natural environment, and; **i)** External and internal perceptions and potential images of communities for residents and visitors
 - **Critique of Cultural Planning** - Despite the use of the anthropological definition of culture there is a spontaneous representation of culture as art amongst local government and community organizations; the answer to overcoming this 'aesthetic monopoly' lies in integrated and strategic cultural planning and mapping; but there is a need to better understand the negotiation process when identifying cultural resources
-

Authors: Grogan, Mercer & Engwicht (1995) AU

Key to Overarching Conceptualization Table

- **Cultural Approach to Urban Planning** - Cultural planning is often viewed by progressive city councils as a tool for achieving integrated local area planning
 - **Cultural / Community Development Strategy** - Cultural plans should improve quality of life by improving the availability, diversity and quality of cultural resources; they should result in improved coordination of cultural activities; they should result in better utilization of local government resources; they should create a framework for professional development for individuals or groups wishing to make a career in the arts and cultural industries
 - **Cultural Resource Identification / Management Initiative** - Cultural assessment and mapping is explained in detail
 - **Economic / Marketing Strategy** - Cultural plans should result in a more robust and vital local and regional economy; there are economic benefits to implementing a cultural plan; cultural tourism is linked to the rationale of developing a cultural plan
-

-
- **Governance / Communication** - Cultural planning can integrate planning activities (e.g. government, business and private planning activities)
 - **Social / Environmental Objectives** - Cultural plans should result in improved equity in terms of access to cultural resources; there are social and community benefits to implementing a cultural plan (e.g. enhanced sense of community, social justice, etc)
- Other Important Considerations**
- **Definition of Cultural Planning** - Cultural planning is “a valuable tool for achieving integrated local area planning” (p. 3)
 - **Cultural Resource Categories:** - **a)** Visual, performing and literary arts-skills and practices; **b)** Contemporary cultural industries of film, video, broadcasting, photography, electronic music, publishing, design and fashion and the training institutions associated with them; **c)** Specialist crafts such as jewellery, ceramics, and metal forging; **d)** Structures and skills for managing, developing, distributing and marketing of arts, crafts and cultural industries products; **e)** Quality, diversity and vitality of community life as reflected in: cultural facilities such as libraries, museums, art galleries; performing arts venues, community centres; retailing, leisure, recreation and entertainment facilities; the attractiveness and accessibility of streets, public spaces and the built form; local traditions of sociability; festivals, fairs, etc; **f)** The positive presence of ethnic and cultural diversity; **g)** Historical, artistic, archaeological and anthropological heritage, including local and introduced folk traditions and the ancient but still dynamically evolving resources of [aboriginal] cultures; **h)** Humanly created landscapes, amenities and features such as park systems, waterfronts, ... streetscapes, and town squares; **i)** External ‘image’ perceived by visitors and internal perceptions-the sense of ‘identity’ perceived by the local residents
 - **Quantitative cultural assets:** **i)** Public facilities (e.g. galleries); **ii)** Cultural businesses; **iii)** Fixed heritage (e.g. heritage buildings); Movable heritage/material culture (e.g. art/museum collection); **iv)** Aboriginal culture; **v)** cultural organisations; **vi)** Religious institutions; **vii)** Cultural education and training resources; **viii)** Cultural and environmental tourism; **ix)** Festivals and events; **x)** Non-English speaking media and activities (e.g. ethnic clubs); **xi)** Cuisine, cafes and restaurants.
 - **Qualitative cultural assessment:** **i)** Cultural groups within the community; **ii)** ‘Spirit of place’ (character of place as explored through postcards, photo essays, etc); **iii)** Cultural mind-sets (invisible values, beliefs and mythologies as explored through focus groups, etc); **iv)** Artefacts and their messages (reading culture in public buildings, sculptures, etc); **v)** Livability resources and corrosives (e.g. co-operative atmosphere versus fear of crime); **vi)** Access and access barriers (i.e. identification of groups experiencing cultural, economic, or language barriers); **vii)** Coordination opportunities (e.g. potential for joint activities, sub-regional cooperation, etc)
-

Authors: Mercer & Worpole (1995) GB

Key to Overarching Conceptualization Table

- **Cultural Approach to Urban Planning** - Cultural planning is not about adding culture to planning but making culture integral to planning
 - **Ethical Corrective to Physical Planning** - Postwar planning obsessions with zoning resulted in a severing of home, work, and leisure
 - **Strategy to put Culture on Planning Agenda** - Cultural planning is examined as a way to redress the ‘imbalance’ of urban planning; it is to bring back culture into the domain of urban policy and planning
 - **Cultural / Community Development Strategy** - The provision of arts and cultural activities and facilities may encourage community participation and foster senses of identity and belonging; Cultural planning may be used to foster quality of life
 - **Cultural Resource Identification / Management Initiative** - Cultural planning is about cultural resource management; culture, and cultural resources, must be integral to urban planning
-

-
- **Economic / Marketing Strategy** - There are multiplier effects to cultural activities; a strategic issue in contemporary urban economic development is the cultural industries; cultural tourism attractions draw in an increasing proportion of tourists
 - **Social / Environmental Objectives** - Cultural policy can address issues of access, equity and participation within the framework of social development objectives

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is about cultural resource management
-

Author: Bianchini (1996a; 1999a) GB

Key to Overarching Conceptualization Table

- **Cultural Approach to Urban Planning** - Cultural planning is about the relationship between culture and urban planning; planning is ‘a form of art’; there is a need to critique urban planning from the cultural sector; there is also a need to redefine urban planning by addressing cultural considerations > *main point*
- **Ethical Corrective to Physical Planning** - The term planning is a misnomer because it is little more than land use management and development control; it is focussed on hard infrastructure and it is often insensitive to history and heritage - the “culture of cities”; there is a need to integrate the existing training of planners with knowledge of art history, practices and philosophy, and humanities, aesthetic and historical appreciation
- **Strategy to put Culture on Planning Agenda** - Planners should know more about soft infrastructure (e.g. social & cultural dynamics, urban social networks, atmosphere); the many poor examples of public art and architecture seem to indicate that they are not fully integrated into the urban design and planning process
- **Cultural Resource Identification / Management Initiative** - A variety of cultural resources are listed
- **Economic / Marketing Strategy** - There is a need to move away from economic thinking; there is a need for new research that is not exclusively focused on the economic impacts of the arts
- **Social / Environmental Objectives** - There is a need for research on social impacts, social cohesion, and organizational capacity

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is described visually. It can be imagined as a diagram where the centre of the policy making table is filled with a pool of available cultural resources. Two-way relationships can be made between cultural resource categories and economic, environmental, physical planning, transportation, and social and educational policies
 - **Cultural Resource Categories** - **a)** Arts, media, heritage; **b)** Ethnic minority, occupational and youth cultures; **c)** Cultures of different communities of interest; **d)** Traditions (accents, archaeology, gastronomy, local rituals); **e)** External and local perceptions of place as expressed in: conventional wisdom, jokes, literature, media, myths, songs and tourist guides; **f)** Built and natural environment; **g)** Diversity and quality of cultural, drinking, eating, entertainment, leisure and retailing activities and facilities, and; **h)** Repertoire of local products and skills in crafts, manufacturing, and services
 - **Critique of Cultural Planning** - The ‘way of life’ definition that is used may be unmanageable; cultural planners not only need training in such things as arts administration, they also require knowledge of the political economy, urban sociology and physical planning
-

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Cultural planning is a cultural approach to urban planning and policy; a stronger cultural dimension must be encouraged in the training of physical planners, and social and economic policy makers > *main point of paper*
- ***Ethical Corrective to Physical Planning*** - Cultural planning is an ethical corrective to technocratic physical planning; there is a need to inject a stronger cultural dimension into the curriculum for training physical planners and social and economic policy makers
- ***Strategy to put Culture on Planning Agenda*** - Connections must be made with physical and town planning; quoting Mercer's 1991 presentation at the Sydney Cultural Planning Conference, there is a need to broaden the agenda of physical planners
- ***Cultural / Community Development Strategy*** - Cultural planning emerged in the context of the erosion of local cultures; it may create a sense that we are living in distinct places
- ***Cultural Resource Identification / Management Initiative*** - The author provides a broad list of resources in response to the widespread adoption of the anthropological definition of culture
- ***Economic / Marketing Strategy*** - Cultural planning emerged in response to narrow economic ideologies; it may promote a sense of place in such a way that jobs and wealth is also created; it must make connections with economic and industry development, and with recreation planning
- ***Creative City Strategy*** - see critique section
- ***Social / Environmental Objectives*** - Cultural planning must make connections with social justice initiatives

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning's aim is to put cultural resources at the centre of policy-making table. It must make connections with physical and town planning, economic and industrial development, recreation planning and social justice initiatives
 - ***Cultural Resource Categories*** - **a)** Resources and skills in arts and media; **b)** Ethnic minority, occupational and youth culture; **c)** Heritage and traditions (e.g. archaeology, dialects, rituals); **d)** External and local perception of place (e.g. media images, myths, tourist guides); **e)** Qualities of built and natural environment; **f)** Diversity and quality of cultural, drinking, eating, entertainment, leisure and retailing facilities, and; **g)** Repertoire of specific local products and skills in crafts, manufacturing and services
 - ***Critique of Cultural Planning*** - Cultural planning is not really working in the UK or being implemented; there is a reluctance by professionals to give power away to a less specialized development approach; culture as a way of life is unmanageable in policy terms; there is a need to put creativity on the cultural planning agenda to break the reluctance of professionals to acknowledge it; the creativity of artists and other individuals will release economic, political and scientific creativity of cities
-

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Rather than simply being drafts people, planners need to be anthropologists, economists, and geographers; they need to understand 'how people relate to their environment' and how they 'live, work, and play'
-

-
- ***Ethical Corrective to Physical Planning*** - Planning is a human rather than a physical science; cultural planning can be an ethical corrective to urban plans and designs that are based on utopian spaces and master plans rather than on public consultation; it is difficult to persuade planners that 'land can be much more than something to be zoned, re-zoned, developed and sold'
 - ***Strategy to put Culture on Planning Agenda*** - There is a disabling dichotomy between the traditional attributes of planning (e.g. rationalism, instrumentalism) and those associated with culture (e.g. creativity, spontaneity); a resistance to connect the two words also stems from traditional 19th century European aesthetic view of culture as art; cultural planning is entering the language of urban planners and other professionals because of the growing concerns over quality of life and cultural diversity; Australia has developed a mechanism to integrate cultural planning with other types of planning (economic, environmental, infrastructural, social); connections must be made with physical and town planning; other planners must be persuaded of the importance of planning for improved quality of life; it is a strategy to broaden the planning agenda
 - ***Cultural / Community Development Strategy*** - Cultural planning is concerned with quality of life enhancement
 - ***Cultural Resource Identification / Management Initiative*** - Cultural planning involves using innovative cultural consultation and mapping exercises to identify 'resources, gaps and needs'
 - ***Economic / Marketing Strategy*** - Cultural planning must make connections with economic and industry development, and recreational planning; it must address a developmental logic (e.g. leisure & recreation, cultural industries, cultural tourism)
 - ***Creative City Strategy*** - Cultural planning has an urgent role to play in organizing the soft or 'creative infrastructure' of cities - this is its special domain
 - ***Social / Environmental Objectives*** - Connections must be made with social justice initiatives and housing and public works

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning is the integral and strategic use of cultural resources in community and urban development
 - ***Cultural Resource Categories*** - Culture is what counts for people; it should not be limited to traditional romantic notions of culture as art since such 'high art' does not count as culture for many non-English-speaking communities and for indigenous communities
 - ***Critique of Cultural Planning*** - Cultural planning can be superficial in producing an image of entertainment and leisure, and it is only slightly better as a beautification strategy that operates after physical planners have completed their work
-

Author: Dowling (1997) AU

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - An example where a cultural plan was put at the centre of the general planning process, rather than on the sideline, is cited
 - ***Strategy to put Culture on Planning Agenda*** - The first main goal of Australian cultural planning is to put culture on the urban planning agenda; it is an initiative to convince planners, municipal councillors, businesses and local residents of the importance of culture to urban life and places; however limited, it is often placed on the urban agenda largely because of its purported economic development role that complements increasing urban entrepreneurialism and the growing importance of symbols and place images; it is important to integrate cultural planning into the general planning processes
 - ***Cultural / Community Development Strategy*** - The second main goal of cultural planning in Australia is to develop and enhance the cultural aspect of city life; sensitive cultural planning can help foster local senses of place (e.g. main street beautification & community-based art projects)
-

-
- ***Economic / Marketing Strategy*** - Cultural planning is seen as central to economic development in post-industrial cities; cultural institutions like theatres and galleries are seen as cultural industries that complement local economies
 - ***Creative City Strategy*** - Cultural planning can help create distinctive images of place
 - ***Social / Environmental Objectives*** - Cultural planning is seen as socially beneficial as it enhances quality of life; it is increasingly concerned with suburban life and how to make such places meaningful to their residents; however, it has also been criticized for causing social isolation

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning “is about recognising and enhancing the cultural aspects of daily city life and its places.”
 - ***Cultural Resource Categories*** - To some extent the vague nature of the definition of culture used reflects cultural planning’s “attempt to capture the more interpretive sense of culture”; culture can include ‘high’ culture as well as popular activities (e.g. shopping); it can also encompass webs of meaning, stories, and interpretations of people and places; cultural resources often include art galleries, festivals, and sporting events all of which contribute to local sense of place
 - ***Critique of Cultural Planning*** - Although cultural planning adopts a broad definition of culture, in reality most cultural plans are focussed on a narrow material definition of culture; physical expressions of culture are overly focussed upon; cultural mapping is also part of this privileging of fixed notions of culture; despite statements to the contrary, arts-based definitions of culture retained primacy in an examined case study; cultural planning can promote social isolation by reproducing the importance of symbols in urban development; it can leave social inequality intact; cultural planning must move into addressing more fully the links between the cultural and social realms
-

Author: Stevenson (1998a) AU, GB

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Cultural planning is being presented by its proponents as a new way of approaching urban planning
- ***Social / Environmental Objectives*** – Cultural planning theory must construct mechanisms through which marginal groups can better use the built environment to express their differences

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning is ‘difficult to define precisely.’ It is presented as a way in which local cultural activities can be put on the urban agenda to improve city life and the built environment
 - ***Critique of Cultural Planning*** - The delineation of an optimal role for local government, local residents, and private enterprise should be of central concern; the pivotal role of economic interests has blurred the boundaries between diametrically opposed ideological positions within cultural planning; cultural planning privileges the city centre - it is fundamentally anti-suburban; there needs to be deeper social objectives and responsibilities within the movement along with concerns for all spaces of a city; issues of gender are absent in cultural planning and there is ‘no real acknowledgment of the places of women’; social objectives are subordinate to economic objectives; cultural planning activities (e.g. development of cultural precincts) can contribute to the reproduction of existing inequalities and power relations
-

Author: Stevenson (1998b) AU

Key to Overarching Conceptualization Table

- *Cultural Approach to Urban Planning* - To many in local government, cultural planning is a radical approach to city planning
- *Cultural / Community Development Strategy* - Cultural planning is capable of addressing city centre decline, urban sprawl, and industrial landscape abandonment
- *Social / Environmental Objectives* - Cultural planning is capable of addressing homelessness; it may facilitate equitable participation in decision making

Other Important Considerations

- *Definition of Cultural Planning* - Cultural planning is 'difficult to define precisely'
 - *Critique of Cultural Planning* - Cultural planning's adoption is often restrained by conflicting agendas amongst participants from the arts and cultural sectors as well as by entrenched organizational practices in local government; cultural planning occupies a marginal status in policymaking, planning practice, and implementation
-

Author: Baeker (1999) CA

Key to Overarching Conceptualization Table

- *Cultural Approach to Urban Planning* - Planning could gain from the cultural field a greater understanding of cities as cultural entities; the professionalization of planning and the land-use focus of planning are referred to in the context of cultural planning's later emergence
- *Cultural / Community Development Strategy* - cultural and community development and planning interests can be explored through the meeting place that is cultural planning
- *Cultural Resource Identification / Management Initiative* - Part of the overriding goal of cultural planning is the identification of cultural resources and their subsequent utilization for the development of place

Other Important Considerations

- *Definition of Cultural Planning* - "Cultural planning provides the meeting place or 'container' within which [the] convergence of interest between local cultural development, and planning and community development, can be explored" (p. 12)
 - *Critique of Cultural Planning* - The cultural planning field 'suffers from weak conceptual or definitional clarity and from the absence of consistent statistics and cultural indicators' (p. 3); there are dangers in adopting too broad of a definition of culture; 'evidence suggests that 'aesthetic' definitions of culture continue to dominate planning agendas' (p. 37)
-

Author: Bianchini (1999b) W. EU

Key to Overarching Conceptualization Table

- *Cultural Approach to Urban Planning* - Cultural planning is intended as a cultural approach to urban planning and policy
 - *Ethical Corrective to Physical Planning* - The physical approaches to planning are only part of the solution to dealing with urban problems; cultural policy makers must be trained in political economy, urban sociology, and physical planning
-

-
- **Strategy to put Culture on Planning Agenda** - Activities should be coordinated with architecture and urban planning initiatives that seek to build ‘open minded’ public spaces
 - **Cultural / Community Development Strategy** - Cultural planning can be an important component of urban cultural sustainability strategies
 - **Cultural Resource Identification / Management Initiative** - A broad list of resources is provided
 - **Economic / Marketing Strategy** - Cultural planning can be an important component of urban economic sustainability strategies; commitment to revitalize cultural, social and political life should precede and sustain economic and physical urban regeneration strategies
 - **Social / Environmental Objectives** - Cultural planning can be an important component of urban social and environmental sustainability strategies; it should be involved in projects that promote social interaction > *main point*

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is a cultural approach to urban planning and policy that is rooted in an understanding of local cultural resources and cities as cultural entities
 - **Cultural Resource Categories** - **a)** Arts and media activities/institutions; **b)** Cultures of ethnic minorities, youth, and other communities of interest; **c)** Heritage (e.g. archaeology, architecture, local dialects, gastronomy, rituals); **d)** Local and external perceptions of place (e.g. as expressed in songs, myths, literature; tourist guides); **e)** Built and natural environment, public and open spaces; **f)** Quality and diversity of cultural, drinking, eating, entertainment, and leisure activities/facilities, and; **g)** Local products/skills in crafts, manufacturing and services
-

Author: Evans (2001) GB

Key to Overarching Conceptualization Table

- **Cultural Approach to Urban Planning** - “Planning for culture...adopts industrial and economic resource planning and distribution, whilst the physical aspects of public culture - facilities, amenities, the public realm: a cultural infrastructure - directly contributes to urban design and the relationships between land-use, access and transport, i.e. the town planning process” (p. 2); cultural planning has been adopted as “an approach to urban design and the more integrated planning of towns and cities” (p. 4); “Cultural Planning - on one hand the ‘art of urban planning’...and also the wider integration of arts and cultural expression in urban society...is also described as ‘the strategic use of cultural resources for the integrated development of cities, regions and countries’... When combined, these produce a cultural approach to Town Planning” (p. 7)
- **Cultural Resource Identification / Management Initiative** - “cultural planning concerns activities, facilities and amenities that make up a society’s cultural resources” (p. 7)
- **Economic / Marketing Strategy** - Cultural planning is being adopted in the post-industrial era in meeting economic regeneration

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning, or the planning for the arts, can be understood as a cultural approach to town planning when seen holistically as the ‘strategic use of cultural resources for integrated development,’ as the ‘art of urban planning,’ and as the ‘integration of arts and cultural expression in urban society’
-

Author: Ghilardi (2001) EU

Key to Overarching Conceptualization Table

- **Cultural Approach to Urban Planning** - Cultural planning is an anthropological or cultural approach to urban planning; Geddes, who saw the ingredients of natural regions as Folk-Work-Place - territories as living ecosystems – is cited
- **Strategy to put Culture on Planning Agenda** - Connections need to be made between cultural planning and physical and town planning
- **Cultural / Community Development Strategy** - Cultural planning is an integrated approach to cultural development; it can help community development; it addresses quality of life
- **Cultural Resource Identification / Management Initiative** - Cultural planning enables ‘cultural policymakers to think strategically about the application of the cultural resources of localities’; it helps urban governments to identify their city’s cultural resources
- **Economic / Marketing Strategy** - Cultural planning links culture with economic life; it can help governments achieve place marketing, economic development, and industrial objectives
- **Social / Environmental Objectives** - Cultural planning links culture with social life; it addresses issues of access, participation, employment and equity; connections with housing and public works need to be made; cultural planning can help tackle challenges that cultural diversity pose to traditional vertical and hierarchical policy development models

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is a ‘cultural (anthropological) approach to urban planning and policy’
 - **Cultural Resource Categories** - **a)** Arts and heritage; **b)** Local traditions, festivals and rituals; **c)** Quality and diversity of leisure; **d)** Cultural, drinking, eating, and entertainment facilities; **e)** Cultures of communities of interest, ethnic minorities, and youths, and; **f)** Local products, skills in crafts, manufacturing, and service sectors
 - **Critique of Cultural Planning** - Cultural planning needs to be closely scrutinized to prevent the paradoxical creation of more closed social spaces
-

Author: O’Regan (2001a) AU

Key to Overarching Conceptualization Table

- **Strategy to put Culture on Planning Agenda** - Cultural policies like cultural planning are in the service of city and precinct as well as leisure planning
- **Economic / Marketing Strategy** - Cultural planning is increasingly involved in place making activities that include encouraging cultural tourism, cultural industries, and cultural sustainability
- **Governance / Communication** - Cultural planning works across various governmental silos to synergize their activities
- **Creative City Strategy** - Cultural planning is increasingly about fostering creative industries; cultural planning is a cultural policy that promotes arts and culture as a service for emerging industries and sectors (i.e. knowledge-based) > *main argument*
- **Social / Environmental Objectives** - Cultural planning is increasingly about encouraging social justice

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning involves coordinating cultural activities and building the cultural capacity of place by influencing the adjustment of funding instruments as well as the relations between different parts of the cultural sector
 - **Critique of Cultural Planning** – Culture can sometimes become marginalized when incorporated into creative city strategies
-

Author: Mercer (2003) AU

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Planning is unduly narrowed in its current understanding and remit; cultural planning is meant to ensure that the cultural element is considered in planning and development processes
- ***Ethical Corrective to Physical Planning*** - Citing Geddes, planning is described as a human science that is not just about hard infrastructure
- ***Strategy to put Culture on Planning Agenda*** - Cultural planning must not be appended as an afterthought to other planning processes; connections with physical planning must be made; other planners must be persuaded of the importance of nurturing quality of place and resources of identity
- ***Cultural / Community Development Strategy*** - The emphasis of planning should be on people; it has to be part of the community development strategy; cultural planning involves planning for quality of life, resources of identity and belonging, and the daily structures of living, shopping, working, and playing
- ***Cultural Resource Identification / Management Initiative*** - Cultural planning should involve identifying what counts as culture for those who participate in it; there is an emphasis on the cultural mapping process
- ***Economic / Marketing Strategy*** - Connections with economic and industry development objectives must be made; a developmental logic in the form of cultural industry development, cultural tourism strategies, and leisure/recreation planning must also be addressed
- ***Social / Environmental Objectives*** - Connections must be made with housing and public works

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural planning is the strategic and integral use of cultural resources in community development; rather than the 'planning of culture,' it means ensuring that the cultural element is considered at every stage of planning and development
 - ***Cultural Resource Categories*** - Culture can mean anything from contemplating the meaning of art to eating at a restaurant or sitting in a park
 - ***Critique of Cultural Planning*** - At its worst, cultural planning involves producing cultural centres in the midst of decaying neighbourhoods; a slightly better but not satisfactory version is cultural planning as an aesthetic enhancement strategy that designates what goes on after physical planners have completed their work; cultural planning must maintain a policy equilibrium between 'internal' quality of life factors and 'external' factors relating to tourism and community attractiveness to potential residents
-

Author: Mills (2003) AU

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Cultural planning could inform the whole planning process; Australian cultural plans that directly address urban design and urban regeneration, and are meant to inform separate town planning and urban design strategies, are cited; an example of how a cultural lens can be applied to a variety of planning concerns is provided
 - ***Ethical Corrective to Physical Planning*** - The importance of the 1993 South East Queensland cultural policy report which emphasizes strategic connections that must be made between the cultural sector and land use planning, industry location, and infrastructure development, is emphasized
-

-
- ***Cultural / Community Development Strategy*** - Cultural planning refers to cultural development and community building
 - ***Economic / Marketing Strategy*** - Economic development and tourism are referred to in the discussion of cultural planning
 - ***Social / Environmental Objectives*** - Quality of life and social capital are referred to in the discussion of cultural planning

Other Important Considerations

- ***Cultural Resource Categories*** - The 1993 South East Queensland cultural policy report is cited as covering a more appropriate array of cultural resources than most plans: **a)** Arts and crafts; **b)** Cultural industries (e.g. film, video, fashion, etc); **c)** Skills and structures for development and management, distribution, marketing, and audience development for arts, crafts, and cultural industries; **d)** Commercial and public cultural facilities; **e)** Built environment and humanly created landscapes; **f)** Local traditions; **g)** Ethnic and cultural diversity; **h)** Heritage; **i)** Natural environment, and; **j)** Community's image
 - ***Critique of Cultural Planning*** - Cultural planning has generally failed to be a part of integrated local area planning; it is often seen as a policy framework for arts resources management due to the arts-led push behind it; the emphasis in much of cultural planning is on mapping arts resources; while the scope of cultural policies has broadened, few Australian cultural plans address the seventeen sectors of cultural production which the Commonwealth Government has outlined (e.g. education, media & sport); the 'arts plus' approach to cultural planning encourages the policy's marginalization - the arts are seen as something that is done after such 'important things' as roads and land use planning
-

Author: Gray (2004) GB

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - Cultural planning is a sensitive approach to urban and regional planning
- ***Governance / Communication*** - Cultural planning is often seen as a formal mechanism to 'join-up' disparate actors

Other Important Considerations

- ***Definition of Cultural Planning*** - Citing De Montfort University's (UK) cultural planning research unit, cultural planning is defined as the 'use of cultural resources for community development; it is also a 'culturally sensitive approach to urban/regional planning
 - ***Critique of Cultural Planning*** - The cultural planning movement faces the obstacle of not being a statutory obligation for local government in the United Kingdom; there is a lack of clarity of what should be included in a cultural plan which reflects confusion over the term 'culture'; the proliferation of cultural planning definitions increases the likelihood of the development of contradictory and divergent cultural planning approaches; all of these problems hamper cultural planning's potential role as a formal mechanism to 'join-up' different policy actors
-

Author: Stevenson (2004) AU

Key to Overarching Conceptualization Table

- **Strategy to put Culture on Planning Agenda** - Cultural planning is simultaneously arts, economic, social, and urban planning
- **Cultural / Community Development Strategy** - Cultural planning is an approach to cultural industries development; it is concerned with community development and the level to which residents use the arts
- **Economic / Marketing Strategy** - Cultural planning is an approach to city re-imaging
- **Creative City Strategy** - Creativity is often used interchangeably with culture; creativity is often used in reference to city branding and place identity
- **Social / Environmental Objectives** - Cultural planning is often seen as an approach to deal with social marginalization and help foster an urban civic culture

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is a strategic approach to urban branding and cultural industries development which involves establishing cultural precincts, fostering creative activities, and re-evaluating civic identity and public life
- **Critique of Cultural Planning** - Cultural planning must inevitably fail due to inherent contradictions within; apart from fostering the arts sector it is questionable whether it can achieve its other goals (creative, economic, social, urban); there is evidence that cultural planning is implicated in creating enclaves of exclusivity - a prescription for gentrification; the use of an expansive definition of culture means that almost anything can be the subject of cultural planning policy – the anthropological definition of culture is ‘an unwieldy basis for strategic policy intervention’; there is an inherent tension in the cultural planning argument against privileging high art while it heavily supports, and even privileges, traditional arts activities and institutions; there is also tension in terms of the social objectives of cultural planning which are dependent on the achievement of economic development goals; the fact that cultural plans tend not to deal with ‘big ticket’ cultural initiatives (e.g. waterfront marketplaces) raises questions about whether cultural planning is more than just a re-imaged arts policy framework

Author: Stratton-Smith (2004) GB

Key to Overarching Conceptualization Table

- **Cultural / Community Development Strategy** - Cultural planning has the capacity to bring people together behind a shared sense of identity and a shared sense of direction for their community; it may promote a sense of place; it is about local solutions
- **Economic / Marketing Strategy** - It is a factor in economic regeneration
- **Governance / Communication** - The ‘joining up’ of public services is increasingly important; it is one of several concepts upon which the modernization of local government is based; cultural planning relies on partnerships between municipal departments and across the private, public and voluntary sectors
- **Social / Environmental Objectives** – It is a factor in social regeneration

Other Important Considerations

- **Critique of Cultural Planning** - From his experience in the UK’s Department for Culture, Media and Sport, culture can often be marginalized in the cultural planning process
-

Author: Baeker (2005) CA

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - The Ottawa 20/20 plan is cited as a good example of how a ‘cultural lens’ could be brought “to bear on virtually all municipal planning issues”
- ***Cultural / Community Development Strategy*** - Cultural planning is introduced as a new paradigm for local cultural development; it involves leveraging cultural resources for greater community benefit
- ***Cultural Resource Identification / Management Initiative*** - Culture is referred to as a resource for city building; the first step of the cultural planning approach is to identify and map cultural resources
- ***Economic / Marketing Strategy*** - Cultural planning approaches are used to exploit connections between culture and local economic development; it involves leveraging cultural resources for greater economic benefit
- ***Governance / Communication*** - Cultural planning helps promote horizontal collaboration in policy and planning; it helps combat the barriers against collaboration and capacity building that stem from traditional planning and policy “silos”; it embraces a shared governance model for planning and decision-making activities; cultural planning is about partnership building and resource linking - it is part of the ‘silo-busting’ trend in Canada

Other Important Considerations

- ***Definition of Cultural Planning*** - Cultural Planning is a new paradigm for cultural development that involves identifying and mapping cultural resources, and then leveraging these resources for economic and community development
 - ***Cultural Resource Categories*** - **a)** Arts, heritage, libraries, and for-profit and commercial cultural industries; **b)** Built environment and cultural landscapes; **c)** Local traditions; **d)** Diversity and quantity of leisure activities; **e)** Cultural activities of youth, ethno-racial and other communities of interest; **f)** Local products, and; **g)** Skills in crafts, design, new media, and manufacturing
 - ***Critique of Cultural Planning*** - Several barriers to progress exist including a lack of a legislative framework and a clearly articulated policy framework for municipal cultural planning as well as a lack of support and understanding on the part of elected officials and senior municipal staff
-

Author: Deffner (2005) EU

Key to Overarching Conceptualization Table

- ***Cultural Approach to Urban Planning*** - In combination with time planning, cultural planning can contribute to a new approach to urban planning and add to the theory and policy of planning; the importance of culture in ‘classical planning’ (e.g. Mumford, Sitte) is cited; planning education should be critical of comprehensive and rational planning models that ignore the complexity of the social context
- ***Cultural / Community Development Strategy*** - Cultural planning impacts education and cultural level of residents; it promotes the incorporation of art into cities; it also familiarizes residents with arts and culture
- ***Economic / Marketing Strategy*** - Culture relates more to the most neglected component of urban planning as defined by the Charter of Athens: leisure; cultural planning impacts cultural tourism; it also impacts the availability of quality events and activities

Other Important Considerations

- ***Definition of Cultural Planning*** - The author cites the De Montfort University’s cultural planning unit’s definition of cultural planning as ‘the strategic use of cultural resources for the integrated development of cities, regions and cultures’
-

Author: Stevenson (2005) AU

Key to Overarching Conceptualization Table

- *Cultural / Community Development Strategy* - Cultural planning remains highly focussed on the arts

Other Important Considerations

- *Critique of Cultural Planning* - Casting a wide net under the anthropological definition of culture suggests that everything can be the subject of cultural planning; there is reason to question whether cultural planning is not just another name for traditional arts policy; cultural planning in Australia has been largely situated within departments that have limited strategic influence; there are inconsistencies in the ways in which ideas are translated into practice; there are contradictions between the theoretical conceptualization of culture as a 'way of life' and the typical emphasis in the remainder of cultural planning documents on galleries, museums, etc.; cultural planning lacks conceptual coherence; the growing use of the word creativity seems to be more about justifying cultural planning as a relevant policy framework; it is an ambiguous activity and overly ambitious doctrine; it may be misguided to think that cultural planning can address concerns beyond those directly affecting the arts sector
-

Author: Gray (2006) GB

Key to Overarching Conceptualization Table

- *Cultural / Community Development Strategy* - Cultural planning is concerned with community development matters
- *Governance / Communication* - The premise is that there should be a joined-up approach towards culture-led community development initiatives

Other Important Considerations

- *Definition of Cultural Planning* - Cultural planning is premised on a wide-ranging approach to community development based on the management of cultural resources
 - *Critique of Cultural Planning* - It is difficult to determine how culture contributes to the attainment of goals set out in policy (e.g. culture & social inclusion); there are many difficulties in using culture as the basis of public policies; criticism has been developing on contradictions that exist within cultural planning (e.g. Stevenson's work); there is an inherent vagueness towards what cultural resources should be incorporated and how they should be utilized; there is a lack of quantitative and even qualitative evidence to support the claims of cultural planning
-

Author: Runnalls (2006, 2007) CA

Key to Overarching Conceptualization Table

- *Strategy to put Culture on Planning Agenda* - Cultural planning should be considered a cornerstone in transitioning existing planning frameworks; planning is unfortunately often understood as 'land-use centred' rather than community planning-based; a variety of planning approaches, including conventional and spatial planning, are referred to in the context of community planning of which cultural planning is a part of
 - *Cultural / Community Development Strategy* - Cultural planning is often at the helm of community revitalization and development; it is an important framework for developing a community's cultural dimension, the heart of its identity
 - *Cultural Resource Identification / Management Initiative* - Cultural mapping is the cornerstone of cultural planning
 - *Social / Environmental Objectives* - Cultural animation can create sense of place and foster community conviviality and vibrancy
-

Other Important Considerations

- **Definition of Cultural Planning** - ‘An approach to community planning and part of community development. Cultural planning processes assess the arts, heritage, and cultural resources, creative expression, and built form as well as the physical, economic, development, social, leisure, and environmental aspects of community. It is an ongoing function of cultural resource auditing involving community consultation processes’ (p. 106)
 - **Critique of Cultural Planning** - Cultural planning will remain marginalized unless it is legislated within the Municipal Act
-

Authors: Bianchini & Ghilardi (2007) GB, SE

Key to Overarching Conceptualization Table

- **Cultural Resource Identification / Management Initiative** - Cultural planning and mapping serve in identifying distinctive heritage and urban features
- **Economic / Marketing Strategy** - Cultural planning and mapping can be useful tools in place marketing and branding exercises > *main point*
- **Governance / Communication** - Cultural planning provides the methodological platform on which governments and stakeholders can build coordinated actions, communications, investments, and policies; cultural mapping can be seen as a catalyst for cross-sector partnership and work

Other Important Considerations

- **Definition of Cultural Planning** - Cultural planning is a culturally sensitive approach to different types of cultural policy, including place marketing
 - **Cultural Resource Categories** - **a)** arts and media activities and institutions; **b)** the cultures of youth, ethnic minorities and other ‘communities of interest’, including local festivals and other celebratory events; **c)** the tangible and intangible heritage; **d)** the local ‘image bank’ (i.e. local and external images of a city); **e)** the natural and built environment, including public and open spaces; **f)** the diversity and quality of places where people socialise, including street markets, bars, clubs, cafes and restaurants; **g)** local milieu and institutions for intellectual and scientific innovation, including universities and private sector research centres; and **h)** the repertoire of local products and skills in the crafts, manufacturing and services” (adapted from Bianchini 1999b)
-

Author: Creative City Network (2007b) CA

Key to Overarching Conceptualization Table

- **Cultural / Community Development Strategy** - Cultural planning can provide design opportunities that develop pride of place; it can support community empowerment; it can improve and develop more programs and services in response to community needs; it integrates culture into the larger community, increasing awareness of the potential of arts and cultural activity to contribute to community and economic development; it may improve the visibility of a community’s artists, cultural workers, and organizations; it may improve access to the arts and develop larger audiences; it may improve cultural facilities; it may increase levels of public/private funding for culture
 - **Cultural Resource Identification / Management Initiative** - Cultural planning helps local government identify cultural resources; the document states that various techniques and processes of information gathering are used; information gathering workshops and the cultural mapping process are briefly explained
 - **Economic / Marketing Strategy** - There are significant economic benefits to culture (e.g. replace lost jobs, bring corporate business, etc)
-

-
- ***Governance / Communication*** - Cultural planning can support the development of partnerships; it can improve communication and cooperation among arts and other groups; an essential element of cultural planning is the development of partnerships and alliances
 - ***Social / Environmental Objectives*** - Cultural planning may help combat social exclusion; it can support democratic cultural policy by better understanding what people are doing and want to do

Other Important Considerations

- ***Definition of Cultural Planning*** - “Cultural planning is a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is also a strategic approach that directly and indirectly integrates the community’s cultural resources into a wide range of local government planning activities” (p. 1).
 - ***Cultural Resource Categories*** - “Cultural resources are all the institutions, activities and people in a community through which we express our shared beliefs, customs, rituals and values: the libraries, historical societies, museums, galleries, symphony orchestras, theatres, public parks, community groups, First Nations and ethnic associations, training institutions, sports organizations, colleges and schools, artists, musicians, performers, writers and more...” (p. 5). Note: The Creative City Network’s Cultural Mapping Toolkit (2007a) similarly offers a broad range of cultural resources to look for (“facilities and heritage sites to individuals, artists,” etc, p. 27). It provides a data category sample in which the activities and disciplines mapped include built heritage, heritage society, museums, literary, media arts, theatre, music, dance, visual arts, research, and literacy (p. 77)
-

Appendix B - Municipalities Surveyed

Mid-Size Cities and Regional Municipalities Surveyed

Municipality	Population (2006)
Ajax, Town	90,167
Aurora, Town	47,629*
Barrie, City (Separated)	128,430
Belleville, City (Separated)	48,821*
Brampton, City	433,806
Brantford, City	90,192
Burlington, City	164,415
Cambridge, City	120,371
Chatham-Kent, City	108,177
Durham, Regional Municipality	
Greater Sudbury, City	157,857
Guelph, City (Separated)	127,009
Halton, Regional Municipality	
Kawartha Lakes, City	74,561
Kingston, City	117,207
Kitchener, City	204,668
Lambton, County	
London, City (Separated)	352,395
Markham, Town	261,573
Milton, Town	53,939
Newmarket, Town	74,295
Niagara Falls, City	82,181
Niagara, Regional Municipality	
Norfolk, Town	62,563
North Bay, City	53,966
Oakville, Town	165,613
Oshawa, City	141,590
Peel, Regional Municipality	
Peterborough, City (Separated)	74,898
Pickering, City	94,700
Richmond Hill, Town	162,704
Sarnia, City	71,419
Sault Ste Marie, City	74,948
St. Catharines, City	131,989
Thunder Bay, City	109,140
Vaughan, City	238,866
Waterloo, City	97,475
Waterloo, Regional Municipality	
Welland, City	50,331
Whitby, Town	111,184
Windsor, City (Separated)	216,473
York, Regional Municipality	

Note: Mid-sized cities (50,000-500,000) and their respective regional municipalities were surveyed. * Two cities whose population fell short of the 50,000 boundary mark that is used in the Mid-size City Research Centre's (University of Waterloo) definition of mid-size cities were included since their urban populations have likely risen since the 2006 census

Appendix C - Identified Cultural Plans and Policies

Municipality	Municipal Cultural Plan	Arts, Culture & Heritage Master Plan	Arts or Cultural Policy	Parks, Recreation & Culture Plan	Year Completed (Integrated Cultural Plans)	Council Approved (Integrated Cultural Plans)
Ajax	√			√	2006	Yes
Aurora	<i>Proposed</i>					
Barrie	√				2006	Yes
Belleville				√		
Brampton						
Brantford	√				2005	Yes
Burlington**	√		√		2006	Yes
Cambridge	<i>In Progress</i>					
Chatham-Kent	√				2007	Yes
Durham, RM						
Guelph				√		
Halton, RM						
Kawartha Lakes				√		
Kingston	<i>In Progress</i>			<i>In Progress</i>		
Kitchener	√				2005	Yes
Lambton, C						
London	√		√	√		
Markham				√		
Milton	<i>Proposed</i>		<i>In Progress</i>			
Newmarket	<i>Proposed</i>					
Niagara Falls				√		
Niagara, RM*	<i>In Progress</i>		<i>In Progress</i>			
Norfolk						
North Bay			√			
Oakville	<i>IP (Fall 08)</i>			√		
Oshawa				√		
Peel, RM						
Peterborough*	<i>Proposed</i>			√		
Pickering				√		
Richmond Hill				√		
Sarnia						
Sault Ste Marie			√			
St. Catharines	√		√	√	1999	Yes
Sudbury	√		√			
Thunder Bay*	<i>Proposed</i>		√			
Vaughan	<i>Proposed</i>			<i>In Progress</i>		
Waterloo	<i>Expired</i>			<i>In Progress</i>	1992; 1997	
Waterloo, RM		√			2002	Yes
Welland				√		
Whitby				√		
Windsor	<i>Proposed</i>			√		
York, RM						

Notes: shaded place names indicates integrated cultural plan in place or in the works. This table indicates the presence of available online documents. Documents were not found in several cases where specialized culture committees exist (e.g. Niagara Falls). *Thunder Bay is currently conducting a cultural mapping exercise to supplement its cultural policy document. Peterborough's Arts, Culture and Heritage Division and the Regional Municipality of Niagara's Culture Committee have completed the preliminary mapping of their cultural assets. **Burlington has completed its cultural mapping exercise and has developed a cultural strategy document to guide the development of a municipal cultural plan

Appendix D - Content of Relevant Plans and Policy Documents

Ajax

1. Integrated Community and Arts Cultural Plan

Completion date: 2006; **Council Approval:** yes (2006)

Outline: Executive summary; Strategic direction; Implementation plan; Appendices (survey findings, community inventory profile, research from other municipalities)

Purpose: “a blueprint for cultural development” that aims through the recommendations contained within “to support a vibrant, flourishing arts sector that will contribute personal, social and economic benefits” (p. 7); It aims to raise public awareness of the value of the arts and improve communication, promote development of policies and actions that enhance programs and experiences, strengthen partnerships, increase tourism, improve marketing, and promote better utilization of places and spaces

Vision: “As a welcoming and dynamic community enriched in cultural expression and diversity, Ajax provides opportunities that enhance the quality of life and reflects a sense of well being. The Town of Ajax is committed to engaging and supporting a local creative culture while preserving and nurturing our unique heritage and environment” (p. 17)

Plan Details: The plan identifies strategic directions for 10 year vision; provides general time-line (short, medium, and long-term) for each objective and an implementation timeline (1/2 year intervals) for the objectives; The plan delineates which departments are involved for each strategic direction

Leadership: *Recreation Services* (RS) has the lead position in overseeing and implementing the plan; Council, which has the ultimate responsibility for the plan, receives an annual implementation update from RS

Development Approach: To ensure an inclusive and transparent process, the plan involved extensive community consultation with residents, community organizations and artists; Staff from several corporate departments were involved; Community consultation was centred on eight specific areas: 1) Accessibility; 2) Heritage; 3) Diversity; 4) Recreation; 5) Cultural arts; 6) Transportation and traffic; 7) Environment; and 8) Library services. The community consultation process involved a survey to measure public views towards future directions, two public forums - one forum to help define a vision for arts and culture, and the other to give the public an opportunity to provide feedback on the draft document, a stakeholder meeting with community arts and cultural stakeholders, and three focus groups to seek more specific directions from residents and stakeholders; The overall steps involved in the plan’s development included research on existing plans, the mapping of cultural resources, and collaboration and consultation in the development of the document

Guiding Principles: 1) Maximize opportunities for communication and expression; 2) Celebrate legacy and future of community arts and heritage; 3) Promote accessibility and embrace cultural diversity; 4) Commit to success through strong leadership; 5) Build community vitality and sense of identity; 6) Unify through collaboration and consultation; 7) Achieve fiscal accountability through sustainability; 8) Cultivate social connections and utilize community resources; 9) Make the case through an agreed plan of action

Definition of Arts/Culture: “the term ‘culture’ will mean, but is not limited to, the arts, cultural industries, museums, architecture, natural and heritage resources. The arts include music theatre, dance, visual arts and literature. The cultural industries include film, television, music recording, publishing and multimedia. Heritage resources include oral traditions, cultural and natural landscapes, archaeological sites, structures, artefacts and associated archival records” (p. 17)

Cultural Inventory: 1) Tangible: public facilities; arts, cultural or heritage businesses; heritage collections; individual artists and performers; tourism agencies and related businesses (e.g. restaurants); 2) Intangible: cultural and natural landscapes; unique characteristics of the community; customs and traditions; festivals and events; symbols and local identity and quality of life attributes

Strategic Goals and Participation:

Note: C = Council; RS = Recreation Services; PD = *Planning & Development*; L = Library; ED = Economic Development; OES = Operations & Environmental Services; LS = Legislative Services; CA = Corporate Administration; CC = Corporate Communications; F = Finances; BE = Boards of Education

1) Increase and enhance the variety and diversity of creative cultural experiences and programs

- a) Develop/enhance arts and cultural offerings, ensuring arts oriented programming is planned/implemented through events and programs offered by Recreation Services [RS; L]
- b) Increase visibility/value of arts to youth; and expand opportunities and programs to develop/support youth-driven programs [RS; L]
- c) Meet with community associations to discuss/design neighbourhood arts programs [RS]
- d) Develop new opportunities for outdoor experiences (e.g. walking tours) [RS]
- e) Encourage local artists/performers by increasing opportunities for them to showcase their talent [RS; L]
- f) Coordinate programming/use of public spaces for arts festivals, fairs and events with Economic Development and Corporate Communications [ED; CC; RS]
- g) Provide more multicultural events/programs in public places by working with community members/multicultural organizations [RS; ED; L]
- h) Consider advocacy strategies to increase support/promote arts programs in schools [C; RS; L]

2) Provide and develop place and spaces for cultural and artistic activities

- a) Include feasibility study for development of a multi-use arts/cultural facility [RS]
- b) Evaluate current usage of facilities and investigate program development to improve usage by arts/cultural organizations, groups and individuals [RS]
- c) Facilitate opportunities for the community to participate/enjoy live theatre using existing facilities [RS]
- d) Identify potential sites for theatre, arts, music and cultural events [RS]
- e) Work with community organizations to improve access, communication and public awareness to an existing community theatre [RS]
- f) *Encourage planning/development proposals that contribute to the inventory of art/cultural facilities [PD; ED]*
- g) *Investigate inclusion of art features into hardscapes during application reviews (e.g. sidewalks) [PD; OES]*
- h) Expand opportunities to showcase art in public spaces [RS; L]
- i) Facilitate creation of community spaces to preserve/celebrate historical artefacts/collections [LS; RS]
- j) *Investigate inclusion of sculptures and art structures at the Region's water supply plant in pergola and seating area [RS; PD]*
- k) *Establish waterfront as primary cultural and natural landscape for arts [PD; ED; RS; OES]*
- l) Explore potential partnership opportunities for the provision of future facility development [RS; CA]
- m) Investigate opportunities for inclusion of arts/culture in joint-use of municipal and school board facilities in future developments [RS; BE]
- n) Consider inclusion of rehearsal/community workspace for artists, musicians and performers in recreation facility feasibility studies [RS]
- o) *Ensure adequate parking provisions and/or accessible transportation are considered for any future development and facility enhancements [PD; RS]*
- p) *Undergo site selection review process as part of potential creation of a permanent outdoor performance venue [RS; OES; PD]*

3) Improve communication and information resources to better market arts, culture and heritage

- a) Develop town marketing strategy to brand creative culture as valuable resource and assist arts organizations to promote branded message [CC]
- b) Utilize full range of communications tools (e.g. website, print media) to heighten awareness of arts, heritage and cultural events, local organizations and opportunities for participation [CC; RS]
- c) Expand Town website to include communication of cultural events/organizations [CC; RS]
- d) Compile list of community based communication opportunities to maximize publicity of cultural events [RS; CC]
- e) Develop network of stakeholders to meet at least annually to improve communications and marketing efforts [RS; CC]

- f) Facilitate centralization of promotion of Town arts and cultural events to provide one stop shopping for creative cultural opportunities within Town facilities in promotional vehicles [CC; RS; L]
- g) Expand/strengthen public awareness of cultural events and arts activities [CC]
- h) Explore effective communication vehicles with youth to provide arts information for youth [RS; L; CC]
- i) Create communications toolkit to assist community groups and individuals in promoting their events/activities [RS; CC; L]
- j) *Forge stronger links throughout town by engaging new residents through creation of a comprehensive new resident guide* [RS; CC; PD; L]
- k) *Market 'the Village' to promote historic status and strengthen public awareness of activities/venues* [ED; CC; PD]

4) Strengthen alliances and partnerships for effective growth and development to facilitate greater community capacity building

- a) Strengthen alliances between business community and cultural sector and nurture opportunities for joint participation in provision of arts and cultural services and program development [RS; ED]
- b) Develop an initiative to provide arts information to youth and opportunities for audience attendance and active participation [RS; L]
- c) *Support/sustain neighbourhood revitalization efforts through targeted community improvement plans* [PD]
- d) Work with arts/cultural stakeholders to strengthen communication among service providers [RS; L]
- e) Continue to play active role on a collaborative municipal-regional tourism initiative to assist profiling 'the Village' as a major heritage and tourist destination in the region [ED; RS]
- f) Develop partnerships with private/non-profit sectors and other levels of government to foster cultural opportunities through program development, tourism attractions/events and renovated/new cultural facilities [RS; ED]
- g) Create resource materials to assist community groups, organizations and individuals in the research/acquisitions of funding [CC; RS]
- h) Promote/celebrate diversity within the arts including gender, culture and age, and develop a culture of lifelong learning through strategic partnerships with schools, community members etc [RS; L]
- i) Raise public awareness of the value of arts/culture including economic, environmental and social benefits [CC; ED; RS]
- j) Nurture cultural diversity by seeking/developing community contributions that bring together distinct communities [RS]

5) Support a climate where the arts, cultural and heritage community can flourish through economic investment and cultural renewal

- a) *Investigate 'the Village' as a culture/heritage district* [PD]
- b) *Support inclusion of architectural/heritage design guidelines in proposed 'Village' community improvement plan* [PD]
- c) Consider opportunities/benefits of attracting financial contributions towards development of arts/cultural initiatives supported by the Town including potential creation of an endowment fund program [RS; F]
- d) *Include arts/cultural references, where applicable, in the Town's Official Plan* [PD]
- e) Include arts, culture and heritage related organizations, institutions and enterprises in business attraction and retention efforts [ED]
- f) Ensure activities in the integrated arts and cultural plan and those outlined in the Economic Development Strategy work in harmony toward the development of arts, culture, heritage and tourism [ED; RS]
- g) Define economic contributions of arts, culture and heritage and measure changes in economic performance of the cultural sector through economic impact analysis [ED; RS]
- h) Work in partnership with local hotel and tourism operators to develop joint marketing strategy to increase visitors [ED; CC]

6) Create an environment that encourages a thriving artistic and cultural community

- a) Review/explore existing community grant program for funding opportunities to advance arts/culture [RS; F]
- b) Define municipal leadership in key strategic directions through inclusion of arts, culture and heritage initiatives in department/corporate annual work plans [all departments]
- c) Work with Legislative Services to provide input on best approach to provide advisory input on arts/cultural issues to Council [LS; RS]

- d) Work with related municipal departments to support integration of efforts to enhance arts/cultural resources [all departments]
- e) Promote consultation/communication with community stakeholders [RS; CC]
- f) Consider arts/ culture initiatives when funding opportunities become available [CA; F; RS]
- g) Continue efforts to develop/maintain cultural mapping resources in searchable database [RS]
- h) *Encourage developers to integrate public art into new and redevelopment projects in accordance with statutory responsibilities* [PD; ED]
- i) Examine and further research impact/benefits of renaming Recreation Services department to reflect a cultural reference [RS]
- j) Support sustainability and encourage public/private investment in arts/culture through increased interest/participation; public awareness/education; and marketing/communication [RS; CC]
- k) Monitor provincial/federal; government and related association initiatives on development of cultural benchmarking and performance indicators [RS]
- l) Enhance climate for artistic creativity [RS; L]
- m) Undertake development of revenue management strategy to support long term sustainability/viability of any future multi-use arts/culture facility [RS]
- n) Enable community to attain recognition as regional/national leader in the arts as a vital element in cultural life [CA; RS]

Miscellaneous: The plan is intended to work in conjunction with the town's Recreation, Parks and open Space Master Plan," a plan that will assess population and demographics, arts culture and recreation trends, parkland and open space needs, trail development priorities, arts and culture facility and program needs, recreation facility and program needs, gaps in services, roles and responsibilities, partnership opportunities, and adult and seniors services

2. Official Plan (consolidated 2005)

References to Culture:

Introduction:

Fundamental Principle # vii (p. 6) - The Town will provide opportunities for cultural arts and recreation through:

- a) improved and expanded cultural arts and recreational spaces and facilities to accommodate the needs of a diverse and growing population; and
- b) public open space areas and linkages as significant components of the natural heritage system

Body:

2.4.1 Mixed Use Areas - Goals and Objectives (p. 24): a) Ensure that the Downtown Central Area remains a focus of commercial, residential, civic government, community facilities, and cultural activities; c) Ensure that the Village Central Area remains an historic enclave that provides a range of commercial, residential and cultural activities

2.4.2 Downtown Central Area (p. 25): a) The Downtown Central Area is intended to evolve into a mixed use area that includes the cultural and administrative centre of the Town of Ajax. It will contain a broad mix of higher intensity land uses and will become a place to live, work and play. Efforts to improve and enhance the Downtown Central Area will be directed to strengthening its economic viability and maintaining and improving the ambience, aesthetics and function of the area; b) The Downtown Central Area permits a broad range of office, retail, commercial, industrial, cultural, entertainment, community facilities and medium and high density residential uses. However, land uses which by function cater to automobiles rather than to pedestrians shall be prohibited; Park Standards (p. 70): d) Policies for Town-wide Parks shall include adequate parking and may contain major indoor or outdoor recreation facilities, cultural arts and community facilities, horticultural attractions or be oriented to natural features

3. Corporate Strategic Plan and Community Vision (2007a)

References to Culture:

Guiding Principles:

Strong Sense of Community - Section 1.1, Celebrate Our Heritage and Rich History (e.g. develop new opportunities for outdoor experiences including walking tours of historic districts); Section 1.4, Promote Arts and Culture within our Community (e.g. develop arts and cultural programs, identify types of arts and cultural related facility spaces and programs required, strengthen communication between stakeholders, expand arts and culture portal on town website); 1.8 Value our Diversity (e.g. promote opportunities for ethnic cultures to showcase their cultural heritage in community events)

Managing Growth - Section 3.6, Support Infrastructure Development (e.g. undertake a Recreation, Parks and Culture Master Plan process to identify future facility, program and service needs of the community)

Economic Prosperity - Section 5.2, Enhance and Market a Positive Business Image and Identity (e.g. marketing materials, website improvements); Section 5.4, Facilitate Community Revitalization Efforts (e.g. facilitate redevelopment projects including those that involve improving public spaces); Section 5.6, Promote Ajax as a Tourism Destination

Barrie

1. A Plan for Culture

Completion date: 2006; **Council Approval:** yes (2006?)

Outline: a 'plan for culture'; Value of culture; Oversight; Facilities; Business; Cultural history of Barrie

Purpose: The plan “focuses our arts recommendations on the downtown as a logical, creative and natural home for the arts. Investing in the arts in the downtown will increase property values thus increasing assessments, and create cultural and economic wealth through a stimulated economy” (p. 4). It provides “for the first time, a snapshot of the richness of the arts in Barrie.” The plan centres on arts facilities in the city’s downtown as economic and cultural generators, and it is intended to work in conjunction with the city’s Downtown Commercial Master Plan, which focuses on ‘cultural zones’

Theory/Literature cited: Richard Florida, James Kunstler, Charles Landry, Max Wyman

Plan Details: The plan identifies strategic directions for a 10-year vision; provides a general time-line for several strategic directions; It is intended to work in conjunction with the Downtown Commercial Master Plan to develop the city’s downtown core; 2006 and 2007 objectives for the Cultural Development Office are given

Leadership: A proposed Cultural Development Office, an office which will either be at arm’s length, a separate department, or a part of the Recreation department, will implement the tasks set out in the cultural plan

Development Approach: Steering committee members from the Ontario Ministry of Culture, the City’s Parks, Leisure and Culture, Leisure Programme Services, and Seniors and Cultural Services departments, and four consultant teams (Ted Handy & Associates Inc., Novita, SOLUTIONSink, and Lister & Associates) were involved in the development of the plan

Guiding Principles: 1) Arts and culture are recognized as an important component of a vibrant city; 2) Arts and culture can play a leadership role in the future of Barrie; 3) Existing arts and culture accomplishments are recognized; 4) Creative people, organizations and approaches are welcome in Barrie; 5) Stakeholders cooperate to realize the full potential of the arts in Barrie; 6) Accountability is maintained when making arts-related investments; 7) Municipal investments in arts and culture are leveraged through other levels of government; 8) Investments in arts and culture are focused on long term growth and sustainability; 9) Arts and culture are to be supported as a destination initiative, and; 10) that downtown will be a key arts and culture development area

Definition of Arts/Culture: “Culture can be thought of as the beliefs, attitudes, customs and practices of a people and a place. For Barrie, culture is the celebration and the reality of the experience of its people, their heritage, human creativity, imagination and originality. It is found in many things, many aspects of ourselves: the visual and performing arts, the literary arts, media, crafts, heritage, urban design, in business and in our relationship to our landscape and all creative endeavour in all sectors of the economy” (p. 25)

Cultural Inventory (culture in places): 1) Civic arts (e.g. public parks and public art sites); 2) Performing arts (e.g. concert halls and playhouses); 3) Literary arts (e.g. libraries and bookstores); 4) Visual arts (e.g. public art galleries and artist studios); 5) Heritage (e.g. historic sites and heritage properties); 6) Crafts (e.g. commercial galleries and not-profit galleries); 7) Arts education (e.g. private studios and commercial venues); 8) Festivals and events (e.g. waterfront and parks); 9) Design arts (e.g. graphic design and industrial design studios); 10) Communications media (e.g. newspaper publishers and television studios), and; 11) Electronic arts (e.g. cinemas and recording studios)

Strategic Goals:

A) Oversight and capacity building

- 1) Recommendation for the development/implementation of cultural policy
- 2) Recommendation for the collection/maintenance of arts sector data/reporting
- 3) Recommendation for continuing analysis/monitoring of health of arts sector
- 4) Recommendation for evaluation of arts organizations based on artistic programme excellence, business practices, and commitment to education and community
- 5) Recommendation for administering independent jurying of ongoing operating grants to institutions
- 6) Recommendation for administering independent jurying of arts events grants
- 7) Recommendation for oversight of city grants to organizations, events and festivals
- 8) Recommendation for formal recognition of the achievement of the arts
- 9) Recommendation for planning for the future of the arts as a recognized partner with other departments and levels of government
- 10) Recommendation for creating an arts advisory committee to give feedback on policy and recognition
- 11) Recommendation for building awareness and integration of creative cultural opportunities into all city initiatives, programmes and projects
- 12) Recommendation for reporting/submitting an arts and culture budget to Council each year

B) Facilities and cultural places

- 1) Recommendation to develop a cultural community centre to include theatre along with technical, workshop, rehearsal, and administrative space
- 2) Recommendation to relocate Georgian College's School of Design and Visual Art in downtown
- 3) Recommendation to work with Georgian College and Laurentian University to attract a School for The Performing Arts downtown
- 4) Recommendation to acquire strategic private opportunities for cultural development
- 5) Recommendation to retain significant publicly-owned properties for cultural development
- 6) Recommendation to develop an outdoor performing arts place
- 7) Recommendation to plan the development for a major performing arts centre
- 8) Recommendation to upgrade the Fisher Auditorium to serve as an interim performing arts centre
- 9) Recommendation to develop a permanent indoor/outdoor market hall
- 10) Recommendation to develop storage facilities to meet with the unique storage needs of our arts organizations

C) Business Plan

- 1) Recommendation to support excellence in artistic programme development and continue to build capacity through the Cultural Development Office (CDO)
- 2) Recommendation to maximize the participation and investments of other levels of government and other organizations in the development of cultural facilities and cultural planning
- 3) Recommendation to support creation and enhancement of arts education programmes within the work of arts organizations
- 4) Recommendation to formally review/recommend further cultural facilities development by 2010
- 5) Recommendation to work with Georgian College in relocation of the School of Design and Visual Art and Laurentian University's School for the Performing Arts to the downtown
- 6) Recommendation to develop a marketing strategy for the arts in coordination with CDO, EDO and Tourism Barrie
- 7) Recommendation to build/encourage strategic opportunities and programming between for-profit and not-for-profit cultural organizations
- 8) Recommendation to implement the ArtCity public art strategy and investigate incorporation of other cultural activities
- 9) Recommendation to measure/evaluate cultural activity and growth and report to Council annually
- 10) Recommendation to formally recognize cultural excellence and achievement including recognition of volunteers
- 11) Recommendation to implement a one-time stability grant of \$375,000 for 2006 for arts organizations pending facility investment
- 12) Recommendation to commit to downtown as principal location of cultural facility investment

- 13) Recommendation to design/plan arts events and festivals to retain and maximize economic spin-off of cultural spending in Barrie and its downtown
- 14) Recommendation to set goals for growing the cultural economy
- 15) Recommendation to implement a gap and opportunity analysis to be undertaken by consultants to integrate/rationalize recommendations of the Downtown Commercial Master Plan and the Building a Creative Future Plan in order to maximize downtown wealth creation potential

CDO Recommended Directions

2006

- Establish CDO office, budget, and hire personnel
- Organize statistical information and analysis of the cultural sector through the establishment of databases and other modes
- Review the 2006 budget and consolidate objectives
- Consolidate existing cultural policies and structures and begin the planning for required policy changes and the creation of new policy
- Set the guidelines, forms, and timing for operating grants for performing arts, visual arts, art service, and arts festival organizations
- Set the guidelines, forms, and timing for arts project grants
- Organize independent juries for the adjudication of arts granting for performing arts, visual arts, art service, and arts festival organizations, and project grants
- Organize and establish the Barrie Cultural Advisory Committee
- Organize and establish the Barrie Cultural Recognition Awards
- Create and implement a communication's strategy for the advocacy and promotion of the cultural sector
- Meet with cultural leaders and producers to gain insight, needs and direction
- Meet with cultural organizations to promote an understanding of the CDO's direction
- Communicate and inform CDO's activities to other City departments and advocate cultural sector planning with other departmental planning
- Develop 2006 CDO Cultural Sector Report and develop 2007 budget and planning direction for the approval of Council

2007

- Organize the ongoing maintenance of current statistical information and analysis of the cultural sector and establish and oversee any required surveys or studies
- Review the guidelines, forms, and timing for arts project grants
- Complete 2007 applications, jurying, granting and other oversight of the granting process
- Review current policy and recommend additions or changes
- Create, manage and implement a 2007 communication's strategy for the advocacy and promotion of the cultural sector
- Establish and set objectives for the Barrie 2007 Cultural Advisory Committee
- Complete the Barrie 2007 Cultural Recognition Awards
- Review City planning to see opportunities for cultural sector integration and collaboration
- Continue to communicate and inform CDO's activities to other City departments and advocate cultural sector planning within other departmental planning and decision
- Continue to meet with arts leaders and organizations to help direct cultural sector decisions, planning and advocacy
- Set objectives and implement the promotion of cultural activities outside Barrie
- Develop 2007 CDO Cultural Sector Report and develop 2008 budget and planning direction for the approval of Council
- Begin long-range planning and identify needs and objectives for the cultural sector

Miscellaneous: The plan is intended to work in conjunction with the city's Downtown Commercial Master; The emphasis in both documents is on the revitalization of the city's downtown area; The plan focuses heavily on the economic benefits of the arts (e.g. provides table on past, present and projected economic impacts of the arts); The plan cites several American cultural plans; It is more planning oriented than many other cultural plans, showing gateways and corridors, cultural nodes, buildings, districts, and sites for cultural development; The concluding portion of the plan contains a cultural history of Barrie

2. Official Plan (consolidated 2007)

References to Culture:

General Policies Section:

3.0: Tourism (p. 3-3) - a) “Council shall actively promote tourism in co-operation with local and area tourist associations”; b) “Council periodically may undertake tourism studies which are intended to identify the most appropriate strategy ... Policies which reflect Council’s strategy shall be included in this Plan by way of amendment”; c) “Council may designate areas as ‘Tourism Development Areas’ and give priority consideration to development proposals which encourage tourism.” *Community Improvement Areas* (p. 3-14) - “When reviewing redevelopment proposals in Community Improvement Areas, the City shall have regard for the adequacy of schools, parks, libraries, cultural centres, sewer and water services and utilities”

4.0 Land Use Policies: Several references to ‘cultural/recreational’ in policies on permitted land uses in designated areas: e.g. Institutional uses that serve entire city including main library and cultural facilities should be encouraged to locate in City Centre Planning Area (p. 4-25); Development on waterfront lands could impact cultural vitality of City Centre, potential effects of development applications must be reviewed (p. 4-32)

3. Community Strategic Plan (2003)

References to Culture:

Strategic Corporate Goals:

1) **Maintain and enhance Barrie’s premier lifestyle** - Celebrate Barrie’s superior quality of life by encouraging community identification. Enhance civic pride through participation and innovative partnerships, and continue to provide cultural and recreational opportunities and special events throughout the City. Encourage community diversity, equality and understanding through the provision of cultural, social, educational and recreational programs, facilities and opportunities, which foster personal growth and development;

2) **Waterfront Excellence** - Ensure planning, development and management of the City’s waterfronts are undertaken in a manner which recognizes their premier quality and exceptional scope and which promotes public ownership, community access, recreation, tourism, and downtown revitalization

Brantford

1. Municipal Cultural Plan

Completion date: 2005; *Council Approval:* yes (2006)

Outline: Executive summary; Introduction; Description of community; Integrating cultural planning with municipal initiatives; Guiding principles; Strategic goals; Evaluation strategies; Appendices (list of participants, socio-economic benefits of culture, preliminary cultural inventory, past city expenditures on cultural facilities and organizations)

Purpose: “The purpose of the Municipal Cultural Plan (MCP) is to provide a policy framework and implementation strategies for City Council, to ensure: An effective process of cultural development through the co-ordination of cultural planning, facility development and support programs; The appropriate infrastructure to support the goals of the services offered; The efficient and effective use of municipal resources; A broad range of cultural services to meet the needs of residents and visitors to guarantee that Brantford is a community where people want to live, visit and do business” (p. 3)

Theory/Literature cited: Richard Florida

Plan Details: The plan identifies strategic goals; It is intended to be reviewed on a five-year basis

Leadership: *Brantford Cultural Network* (BCN), an initiative of the Economic Development and Tourism Department, is responsible for overseeing and implementing the plan. The BCN receives support from the Tourism Advisory Board and Tourism staff. It is responsible for reporting to Council annually about the cultural health of the community

Development Approach: “The plan was developed by the Brantford Cultural Network in consultation with the public, City of Brantford staff, political representatives, and a host of arts, culture, and heritage professionals, volunteers and organizations” (p. 3). The community consultation process involved a review of community feedback from previous public forums on arts and culture, a review of master plans and documents from other jurisdictions, interviews and focus groups with stakeholders (government officials, representatives from cultural organizations, local business, school boards, and college and university), and public forums that gave the public an opportunity to express concerns and interests

Guiding Principles: 1) Building on what already exists - growth must involve nurturing and strengthening existing organizations as well as developing new cultural amenities; 2) Building incrementally toward the vision - rather than being achieved immediately, the goals and initiatives will be achieved over time as resources are available; 3) City support - the city will respond to the recommendations in the plan in tangible (e.g. funding, meeting space, staff support, etc) as well as intangible ways (e.g. moral support, encouragement, openness to new ideas, etc)

Definition of Arts/Culture: “‘Culture’ is a broad term encompassing all types of human activity; a Municipal Cultural Plan must be more specific. For the purposes of this document, the term culture will be used as an umbrella term that includes the arts, cultural industries, and heritage. The arts include music, theatre, dance, visual art, media arts, literary arts and galleries. Cultural industries include film, television, music recording, publishing and multimedia. Heritage include oral traditions, archaeological sites, archival materials, artefacts and associated records, and museums” (p. 3)

Cultural Inventory: 1) Heritage organizations (e.g. museums, historical societies); 2) Arts and Cultural Organizations (e.g. theatre, literary arts); 3) Cultural Industries (e.g. dance studios, graphic design firms); 4) Professional Cultural Workers (e.g. artists, actors, authors)

Strategic Goals:

- 1) **Creation of a Public Art Program** (whereby “Public art encompasses a variety of art forms that can include literature, visual art, sculpture, and performance art that are collected as public assets” p. 8)
 - a) Recommendation that the Brantford City Council create a Public Art Program
 - b) Recommendation that the Brantford City Council develop City Art Acquisition and Collections Management Policies and Procedures
 - c) Recommendation that the Brantford City Council adopt a ‘percentage for art’ program to fund a Public Art Program
 - d) Recommendation that the Brantford Cultural Network coordinate community partners to develop a Public Art Program and policies that meet the needs of the community as a whole

- 2) **Creation of a Cultural Facilities Development Program** (e.g. performance venues, gallery spaces, etc)
 - a) Recommendation that the City of Brantford approve the creation of a Cultural facilities Development Program
 - b) Recommendation that the Brantford Cultural Network work with the cultural community to develop a comprehensive inventory of cultural facilities in Brantford

- 3) **Creation of a Cultural District in the Downtown Core** (whereby “A cultural district is a diverse and compact area of a city where cultural endeavours are the anchor. They are normally less than five square kilometres in size” p. 10)
 - a) Recommendation that the City of Brantford approve the creation of a Cultural District in the downtown core, and that the boundaries of this district be established in consultation with the Brantford Cultural Network, the Brantford Heritage Committee, the Business Improvement Association, and other community stakeholders

- 4) **Development of a Community Cultural Investment Program** (for accountable disbursement of grant monies)
 - a) Recommendation that the Brantford Cultural Network Committee develop a Community Cultural Investment Program
 - b) Recommendation that Brantford City Council approve the Community Cultural Investment Program presented by the Brantford Cultural Network Committee

- 5) **Creation of a Cultural Endowment Fund** (for long-term sustainable investments and as a funding source)
 - a) Recommendation that Brantford City Council make an investment of \$50,000 each year for four years for the creation of a Cultural Endowment Fund
 - b) Recommendation that the City’s investment be used to leverage additional funds from other levels of government, foundations, private corporations, and individuals to increase the endowment fund capital
 - c) Recommendation that the Brantford Cultural Network coordinate an annual fundraising event, such as a ‘Mayor’s Celebration of the Arts’ to further augment the endowment fund capital, and that Brantford’s City Council create a new business unit for this event
 - d) Recommendation that the Brantford Cultural Network develop an application process and assessment criteria for the distribution of cultural grants through the Cultural Endowment Fund

- 6) **Creation of a Full-Time Permanent Brantford Cultural Network Staff Position** (for advocacy, communication, partnerships, etc)
 - a) Recommendation that Brantford City Council approve the creation of a permanent Brantford Cultural Network Coordinator position

Miscellaneous: The plan is intended to replace a fragmented approach to local cultural development; The implementation process is dependent on collaboration between the Brantford Cultural Network, Tourism Brantford, Brantford Business Improvement Area, Brantford Heritage Committee, and cultural organizations and artists; Evaluation will be based on measures including per capita investment in culture by the city compared to other cities, economic impact of cultural sector, and number of new cultural jobs, etc. - the evaluation measures will be reported to Council on an annual basis

2. Official Plan

Not available (under review) - the cultural plan refers to the existence of several references to culture in the Official Plan including 'culture as a tool for use in achieving economic objectives' (6.2.5.1), and 'culture as being a tool for natural and built environment objectives' (6.2.4.1)

3. Community Strategic Plan (2006)

References to Culture:

Goals:

- 1. *Economic Vitality and innovation*** - strategic action 1.7: Expand tourism opportunities and benefits to the community

- 2. *High quality of life and caring for all citizens*** - strategic actions 2.1: Implement Municipal Cultural Plan;
2.3 Continue to support and invest in sports and recreation facilities and programs implementation of Parks and Recreation Master Plan

Burlington

1. 10-Year Cultural Strategy & Cultural Inventory Project

Completion date: 2006; *Council Approval:* yes (2006)

Outline: Context and overview; Research and consultation findings; Vision, Guiding principles and values; Strategic approach, Long-term goals and specific actions

Purpose: The Strategy outlines a vision for cultural development in Burlington. Accompanied by a cultural mapping exercise, the Strategy sets the ground for the development of a more detailed implementation strategy to follow in the form of a municipal cultural plan

Vision: The Cultural Strategy offers recommendations that can contribute to the following elements of the envisioned “culturally vibrant” city: “Culture would be a rich and enduring source of community pride for more citizens; Culture in Burlington would be active, progressive, accessible, and thriving; A majority of Burlington citizens would be involved in cultural activities...; Public celebration of diverse cultures would be frequent and visible; There would be greater diversity of cultural expression; There would be an increase in professional cultural activities; Our local media would give more coverage to culture ...; Local artists and other cultural workers would feel that Burlington was a great place for them to live and work; There would be an increase in the number of indoor and outdoor places in which Burlington citizens would gather to enjoy a cultural experience; Public art would be found throughout the City; More cultural businesses would locate in Burlington because of the networking opportunities and synergies; The economic impact that Burlington realizes from cultural industries would be increased; More citizens would be able to make a living from cultural activities; Burlington would be recognized as a cultural destination, and would attract more visitors...; Strong leadership for cultural development would exist...; Additional funding for cultural groups would be available from a range of government sources; COB staff and politicians would consider cultural impacts and implications in municipal decision-making; Culture would become a defining characteristic of Burlington’s evolving identity and a part of the City’s branding (p. 1)

Theory/Literature cited: Richard Florida; Glen Murray

Plan Details: The Cultural Strategy identifies long-term goals for the city and it recommends a two-phased approach to cultural development over a 10-year period. Phase 1, 2006-2010: City leadership to make culture a more visible part of the community, Phase 2, 2011-2015: City provides joint leadership with the cultural community

Leadership: The Community Development Planner in the Business and Community Development Services Section is responsible for overseeing the Strategy’s implementation in consultation with other departments

Development Approach: An inter-departmental ‘Cultural Strategy Team’ was initially formed to undertake the development of the Cultural Strategy under the guidance of Carrie Brooks-Joiner and Associates: “The Cultural Strategy was publicly launched in January 2005 at a meeting about culture ... This gathering of Burlington’s cultural community brought over 60 people together from a range of cultural disciplines, and included members of the general public with no specific cultural affiliations [...] The Team undertook extensive research into the cultural sector both in Burlington and beyond, including interviews with representatives from government, cultural institutions, and other cultural experts. A Cultural Inventory and Mapping Project, completed by Carrie Brooks-Joiner and Associates, provided a solid base of information about cultural assets and resources in Burlington today. [...] Further discussion about culture with the general public occurred as part of the consultations regarding Burlington’s changing downtown. [...] Following the tabling of a draft version ... a second Forging the Links meeting was held to solicit public input on the draft. [...] In addition, further one-on-one consultation was held with key stakeholders” (p. 6); Strategic development workshops were held with members of the cultural community in preparation for the draft document - two of four workshops, which led to the strategy’s development, were facilitated by Fred Galloway of F. J. Galloway Associates Inc.

Guiding Principles: 1) Culture is a defining characteristic of urban growth and development; 2) Culture is a strategic tool for community growth and development; 3) Values for the cultural strategy include being: a) Inclusive and accessible (i.e. should be a sufficient range of activities and they should be geographically accessible and affordable); b) Community driven with municipal leadership (i.e. appropriate role of government is to provide symbolic leadership and practical incentives to foster cultural development); c) Progressive and diverse (i.e. diversity of ideas, attitudes and experiences should be respected); d) Integrated and visible (i.e. culture should not exist in isolation of the community); e) Flexible and responsive (i.e. cultural activities need to be flexible in how they are developed/delivered); and e) Achievable and sustainable (i.e. cultural activities need to be achievable and delivered in a fiscally responsible manner)

Definition of Arts/Culture: “Generally, culture is understood to include both material culture, in the form of objects with artistic and/or heritage value, structures, sites and landscapes, natural and built heritage and infrastructure, and living or expressive culture as evidenced in forms such as visual arts, crafts, performing arts, literary arts, oral tradition, heritage interpretation, and language. For the purposes of the Strategy, culture includes the arts, heritage, festivals and events, and cultural industries and services. The latter category includes those businesses and services that produce cultural products (such as publications or television shows) or directly support the production of cultural products (such as printing and marketing services). Multi-ethnic forms of expression that fit within all of these categories are also included” (pp. 4-5)

Cultural Inventory: 1) Arts; 2) Heritage; 3) Festivals & events; 4) Visual arts; 5) Performing arts; 6) Cultural industries and services; 7) New media-broadcasting; 8) Literary-publisher-publication; 9) Supplier-retailer-dealer; 10) Granting agencies & bodies; 11) Ethno-cultural; 12) Association-collective-guild; 13) Municipal committees & related bodies; 14) Schools-training bodies; 15) Practicing artists-artisans & bodies; 16) Professional-consultants; 17) Venues-facilities; 18) Public art centres-galleries & museums

Strategic Approaches:

Long-Term Goals

1) Provide leadership for cultural development

“COB leadership for cultural development needs to be both symbolic and tangible. Symbolic leadership involves communicating and reiterating the importance of culture to our community, and ensuring that culture is included meaningfully in a broad range of municipal initiatives” (p. 17)

2) Build capacity in the cultural sector

“... the cultural community has not traditionally had a strong unified voice. Municipal governments frequently step in to provide leadership on an interim basis, while working with the cultural community to develop leadership from within. This work can take place both at a broad community level and through organizational development work with specific organizations. In the process, disparate elements of the community are encouraged to communicate and to develop the ability to speak as one, both politically and publicly. This is a significant and expected outcome of a municipal cultural planning approach” (p. 18)

3) Deliver benefits to the community

“The success of this goal depends on tangible and sustainable actions that will benefit the citizens of Burlington over time. Building upon existing and creating new partnerships with local agencies in other sectors, such as education, business and tourism, will be key in maximizing community benefit from culture -especially economic benefit” (p. 18)

Miscellaneous: The implementation plan for the Cultural Strategy is aligned with the City’s Business Strategy as well as the Organizational Design for Parks & Recreation 2006-2010 document; Six success factors are listed as being crucial to the success of municipal cultural planning: 1) Customized local solutions; 2) Champions at senior staff and council levels; 3) Commitment of resources; 4) Buy-in from local cultural community; 5) Access to information from other municipalities, and; 6) Time to use multiple techniques for broad citizen engagement

2. Official Plan (1994)

References to Culture:

Mission Statement:

To maintain and enhance the City's physical, natural and cultural features and to manage growth and development in a manner that enhances the quality of life in Burlington

Guiding Principles:

3.0a - Provide a community plan and growth strategy aimed at creating an attractive, livable community that offers a wide range of opportunities for its citizens: The Plan enhances the quality of life for Burlington residents by providing a range of housing, job and leisure opportunities

3. Strategic Plan (2004)

References to Culture:

Long-Term Goal Statements:

'Vibrant'

#3 Burlington will enhance its arts and cultural opportunities and experiences

Three-year Goals:

- 3.1 The city will enhance year round festivals and events. Strategy: a) Develop an events and festivals strategy that investigates ways of sustaining existing and introducing new events and festivals through community-based and private-sector delivery models. Responsibility: Parks and Recreation
- 3.2 Burlington will be known for its excellent visual and performing arts. Strategy: a) Evaluate the building of a performing arts centre in the downtown; b) Continue to support the efforts of the Burlington Art Centre in providing opportunities to participate in the visual arts. Responsibility: Parks and Recreation
- 3.3 Burlington will continue to celebrate and promote international cultural relationships and partnerships. Strategy: a) Expand 'city twinning' opportunities with municipalities in other countries within budget realities. Responsibility: Corporate Services
- 3.4 Public libraries will continue to be an essential part of the community's identity and civic fabric. Strategy: a) Continue to support the Burlington Public Library in the areas of technology, programs development, facility planning and other services to meet the needs of the community. Responsibility: Community Services

#4 Burlington will promote and protect its local history and conserve its built and natural heritage through community-based leadership

Three-year Goals:

- 4.1 Natural and built heritage will continue to play an important role in tourism, education and community identity. Strategy: e) Encourage Burlington residents to celebrate their heritage through festivals and events
- 4.2 Burlington will be known as a community in a unique setting that offers both urban and rural lifestyles, experiences and opportunities. Strategy: a) Promote the city's distinct urban and rural lifestyles and settings to residents, businesses and visitors

'Liveable'

#1 Burlington will be a thriving, liveable and productive municipality, comprising distinct and permanent urban and rural areas

Three-year Goals:

- 1.3 The city will maintain the quality of life as the city grows to maturity. Strategy: b) Develop an acquisition and retention strategy for lands essential to the city's recreational, cultural and environmental well-being

Chatham-Kent

1. Cultural Plan

Completion date: 2007; **Council Approval:** yes (2007?)

Outline: Project; Summary; Study context; Where are we now?; Where do we want to be?; How do we get there?; Appendices (community forum results, strategic priorities working group, cultural resource framework)

Purpose: “The purpose is to establish a set of assumptions and actions to maximize culture’s contribution to economic and broader community development agendas” (p. 4). A core element of the plan’s purpose is the development of Chatham-Kent’s tourism sector

Vision: “The Corporation of the Municipality of Chatham-Kent embraces the following vision to guide its work. We see creativity and culture as central to what makes us a community in which people wish to live, work, play and invest. We see our creative and cultural industries as important and expanding sources of employment and economic growth. We see culture as the foundation of our shared identity as a municipality. We see a dynamic cultural tourism destination built on strong cultural attractions and our unique history and identity as a community. We see authenticity and vitality of our downtowns as essential cultural and economic assets. We value and support strong cultural organizations working together toward shared purposes. We value creativity and culture as tools for celebrating diversity and fostering inclusion” (p. 4)

Theory/Literature cited: George Latimer, Philip Kotler, Michael Porter, Richard Florida

Plan Details: The plan identifies strategic priorities and actions to mobilize cultural resources in support of economic and community development; The central focus of the plan is on cultural tourism opportunities and development strategies (e.g. Black history tourism; agritourism, etc); The tourism focus is reflected in the plan’s emphasized connections with the City’s Economic Development Strategy; The cultural plan additionally highlights the need for municipal roles and community partnerships to be established, and for the need to build capacity to support culture via three strategies: cultural mapping; community awareness and engagement; and the strengthening of cultural organizations and networks

Leadership: The Culture and Special Events group of the Community Services Department posted the cultural plan; The plan proposes the creation of “Creative Chatham-Kent,” a municipal branch that will serve to support collaboration between the Municipality and business and community partners; The creation of an Inter-Departmental Culture Team is also proposed to support cross-departmental coordination - the members of the team would include the directors of Planning, Economic Development, Library Services, and Community Services, the manager of Culture & Special Events, and the coordinator of Partnership Development

Development Approach: A Community Leaders Group guided by two consultation firms (AuthentiCity; Steven Thorne Associates) developed the content of the cultural plan

Guiding Values: 1) partnerships and collaboration - collaborate with business and community partners; 2) acknowledge local leadership - local leaders understand community needs best and have capacity to effect change; 3) inclusive engagement - commitment to community participation, and; 4) emphasize results - continuous monitoring and evaluation of results

Definition of Arts/Culture: “In the widest sense, culture is understood as *the unique ways of life that characterizes a community or social group*. It is comprised of all elements - both tangible and intangible - that combine to define the unique identity of a community. While this broad understanding of culture is important, the focus of the Cultural Plan is focused more concretely on a specific set of *cultural resources*” (p. 1)

Cultural Inventory: 1) Cultural heritage (heritage buildings & cultural landscapes); 2) Cultural facilities (e.g. archives & art galleries); 3) Non-profit cultural organizations (e.g. historical societies & multicultural organizations); 4) Cultural businesses (e.g. bookstores, commercial galleries & bars/restaurants with live music); 5) Festivals and events (e.g. country fairs & street fairs); 6) Creative industries (e.g. publishers & sound recording), and; 7) Natural heritage (e.g. botanical gardens & open farms)

Strategic Priorities:

1) Organizing ourselves - Municipal roles and community partnerships

a) Municipal Capacity Building

- *Establish Inter-departmental Culture Team:* establish team; confirm mandate; appoint members
- *Establish Mandate and Roles:* review/confirm proposed mandate and roles; ensure mandate complements and addresses other corporate priorities identified in Economic Development Strategy and Municipal Strategic Directions document
- *Develop Organizational/Staffing Proposals:* consider organizational options set out in cultural plan; ensure input from Create CK; consider new staffing requirements to implement cultural plan - assess in light of Economic Development Strategy and Municipal Strategic Directions document
- *Develop Multi-Year Implementation Plan:* develop detailed plans and budgets to implement cultural plan ensuring integration with other Corporate priorities especially Economic Development Strategy

b) Create Chatham-Kent (Create CK)

- *Develop Detailed Implementation Proposals:* establish Transition Board for Create CK to confirm formal mandate and founding members; define specific role for Create CK in cultural tourism development; propose ongoing financial and administrative support; develop 3 year operating and project workplan and budget; ensure effective collaboration with business and community partnership, especially those identified in Economic Development Strategy; present to Council
- *Establish Create Chatham-Kent:* establish regional Cultural Action Teams; establish Task Forces as needed to address priorities addressed in cultural plan; secure financial support for three years from Municipality and other community sources
- *Convene First Summit:* determine date, venue, agenda; promote widely and deliver Summit

2) Building capacity to support culture

a) Cultural Mapping

- *Establish Necessary Project Resources:* confirm approvals and recruit contract staff
- *Complete Baseline Mapping:* complete consolidation, coding and cleaning of data; ensure effective administrative and policy interface with other municipal databases; create self-posting tool for organizations; develop and establish mapping icons
- *Establish Partnership Framework:* confirm initial strategic partners; develop and sign Memorandum of Understanding; launch Partnership
- *Build Out Mapping System - Support Other Priorities in Cultural Plan:* short term-develop press release template for cultural organizations; build out an extension of current calendar of events and self-posting capabilities; mount awareness campaign and encourage community participation. Medium to longer term-support tourism marketing and other economic development priorities; strengthen heritage databases and support the work of Municipal Heritage Committee and Municipal Heritage Planner; develop the capacity to use mapping to tell community stories and support theme based tours, routes and itineraries; support interface with information kiosks at strategic locations (e.g. libraries, senior's centres, highway service centres, etc)

b) Community Awareness and Engagement

- *Raise awareness of the Cultural Plan:* develop standard script and messages to include: 'what is municipal cultural planning?', 'why does culture matter?' -ensure strong emphasis on economic significance of culture; post relevant information to community portal; develop presentation tools and resources and recruit community leaders to carry the message across the municipality; engage youth to promote plan using web-based tools (e.g. Facebook)
- *Support launch of Create CK and First Summit:* develop visual identity and web design; develop and deliver a communications strategy for the first Summit
- *Build Out Engagement and Support Other Cultural Plan Priorities:* develop long-term engagement strategy integrating web-based and community-based engagement based on best practices from other communities; hold forum on community economic development; support tourism marketing (e.g. consolidated Visitor Guide, lure brochure); other potential projects/initiatives - create Community Ambassadors Plan, establish competition for best planning idea, support annual celebration of World Town Planning Day, establish competition for young artists

c) Strengthen Cultural Organizations and Networks

- *Establish Support Mechanism*: establish a Task Force under Create CK to develop detailed proposals for an organization or mechanism to support networking and collaboration; explore options for an organization or mechanism to support networking/collaboration - consider re-purposing an existing organization or establishing a new one; build relationships with regional Cultural Action Teams; develop Ontario Trillium Foundation 3-year funding application - seek matching funds from local sources
- *Communicate with Cultural Organizations*: establish listserv with cultural organizations identified through cultural mapping; use Survey Monkey to determine needs and interests of cultural organizations; strengthen collaboration with public libraries; other potential projects - hold joint networking forum and training event, ensure connection with Francophone cultural organizations, develop strong relationship with Thames Institute of the Arts
- *Develop Capacity Building Tools for Cultural Organizations*: establish contact with other Ontario municipalities developing similar capacity building tools; support work of cultural mapping group; other potential projects - develop strategy for joint delivery of brochures to locations around the municipality, study feasibility of shared administrative services and facilities
- *Launch Major New Multidisciplinary Festival*: plan event to engage wide variety of arts/cultural groups; ensure festival supports cultural tourism strategies and priorities; potentially connect to launch of festival to re-opening of Capitol Theatre

3) Cultural tourism strategies

a) Product Development

- *Address Priority New Tourism Development Opportunities*: develop strategies for Black History and Agritourism; continue development strategy for recreational birding; undertake feasibility study for major new tourism attraction in RM Classic Car Exhibit/Interpretive Centre; take maximum advantage of War of 1812 Bicentennial to strengthen tourism attractions and overall tourism industry capacity
- *Strengthen Existing Tourism Products and Experiences*: ensure completion of Capitol Theatre; develop cultural district strategy for downtown Chatham to support revitalization; support revitalization of downtowns across municipality as key tourism assets; develop Erieau beautification strategy; ensure strong facilities/programs at Chatham Cultural Centre; work with Rondeau Provincial Park to explore the new Visitor Centre; consider Francophone heritage district and tourism strategy
- *Improve Signage*: address poor signage across municipality

b) Marketing and Promotion

- *Establish Visual Identity and Brand*: develop recognized tourism brand for Chatham-Kent; ensure brand is complementary to overall branding/marketing strategy for Chatham-Kent
- *Strengthen Tourism Marketing Products*: consolidate cultural tourism offerings in Visitor Guide; Replace 'pay-as-you-play' with municipal investment; develop lure brochure; develop standalone tourism website; establish 'in-market' marketing campaign to residents; explore potential for cultural tourism kiosks at key locations supported by cultural mapping system

c) Build Industry Capacity

- *Define and Implement New Organizational Arrangement*: consider organizational proposals set out in cultural plan when determining new organizational structure for Economic Development Department; encourage recruitment of new Director of Economic Development with strong culture/tourism experience
- *Build Marketing Research Capacity*: develop 'marketing intelligence system' to support stronger research to inform marketing decisions; establish performance measures/indicators to track results (e.g. economic impacts); explore partnership with St. Clair College to support overall tourism development strategies; explore partnerships with other regional tourism development agencies
- *Strengthen Human Resources*: enhance training and professional development program to support/enhance industry professionalism and capacity
- *Establish Destination Marketing Fee*: examine feasibility and timing for introduction of fee to support marketing/industry development

Miscellaneous: The plan contains a list of proposed actions that were developed during several community forums; The proposals include a variety of place specific recommendations. For example, a forum that explored the Francophone heritage of the area offers several place specific recommendations that include providing greater support for the advertisement of French-language events and the possibility of drawing in Francophone tourists from Windsor; The plan provides a one page vision of cultural tourism in 2012

2. Official Plan (consolidated 2005)

References to Culture:

Body:

Part A: Proving safe and healthy communities: 2.7 Community Improvement (p. 58): subsection 2.7.2.3: Community improvement plans shall be prepared and adopted to: h) promote the ongoing viability/revitalization of the downtowns and main streets in Primary and Secondary Urban Centres as the focus of pedestrian-oriented retail, civic, cultural, entertainment and government uses; k) promote cultural development Developing a thriving economy: 3.1 Strategic Plan Context (p. 61): sub point 3: Develop and promote Chatham-Kent as a desirable tourist destination - This Strategic Direction is implemented through initiatives that result in an increase in the number of tourist destinations, the enhancement of historical/cultural/environmental assets, improved tourist facilities, an increase in the number of shows/exhibits and bus tours ... Celebrating our diverse heritage: 5.4 Human Services Policies (p. 7): subsection 5.4.2.13: Museums, theatres, cultural facilities, places of worship, health care facilities and recreation facilities in the Municipality shall be supported

Part B: Urban centre plan for the primary urban centres: B.2.2 Downtown/Main Street Area Policies (p. 4): subsections B.2.2.2.1: The Chatham Downtown/Main Street Area shall be recognized and reinforced as the historic core area of Chatham and the community focal point of Chatham-Kent. It shall contain a concentration of pedestrian oriented retail, business, financial, office, residential, dining, cultural, entertainment, tourist and government uses. A mix of uses including retail commercial, multiple density residential, business and professional offices, restaurants, cultural, recreation and entertainment shall be encouraged to locate in the Chatham Downtown/Main Street Area to reinforce it as an important shopping area, a centre of business and finance, a people place and a community meeting place/focus for resident and visitors; B.2.2.2.4: Permitted uses in the Chatham Downtown/Main Street Area shall be pedestrian oriented retail and service commercial, offices, restaurants, cultural, tourism, recreation, entertainment, accommodation, personal services and residential uses. Major office buildings, hotels, cultural/performing arts facilities and government facilities which will enhance the downtown as the community focal point for Chatham-Kent shall be encouraged to locate in the Chatham Downtown/Main Street Area; B.2.2.3.3: Permitted uses shall include retail, service, recreational and tourist commercial uses, entertainment, cultural, community, business and professional offices, and residential uses, as more specifically defined in the Zoning By-law; B.2.2.8.5: Continue to work with the Business Improvement Association, individual business owners, building/property owners, residents, public agencies and other interested groups to strengthen the Downtowns and Main Streets in Chatham-Kent, including: b) active promotion of the Downtowns and Main Streets as a location for retail and service commercial, office, hotel, tourism and recreational, cultural and entertainment uses; B.2.7 Community Commercial Area (p. 27): subsection B.2.7.3: Permitted uses in the Community Commercial Area shall include a range of convenience goods and services such as food stores, retail stores, restaurants, professional services, personal services and offices, as well as complementary uses such as a gas bar and recreational and cultural facilities, as more specifically defined in the Zoning By-law

3. Community Strategic Plan (2005)

References to Culture:

Strategic Objectives:

Economy - Section B: B1 Promote and market Chatham-Kent: 3.1 Continue to support heritage, arts and cultural investments; B2 Make Chatham-Kent a business-friendly community and a desirable leisure destination: 2.1 Promote our amenities, including recreation facilities, parks, human services, heritage culture and other attractions in Chatham-Kent, as assets to support quality of life, the growth of tourism, and economic development

Culture - Section D: D1 Celebrate and support heritage, arts and cultural events and programs: 1.1 Establish Cultural Council for Chatham-Kent to promote and encourage organizations; 2.1 Encourage high school students to use their mandatory volunteer hours towards heritage, arts, and cultural events and activities; 3.1 Increase communication between and among heritage, arts, and cultural organizations; 4.1 Include more heritage, arts, and cultural events and activities in tourist publications, the community portal, and the Community Events Calendar; D2 Protect and promote heritage, arts and cultural areas and resources: 1.1 Develop a cultural plan and policy for the Municipality; 1.2 Ensure that the Capitol Theatre reaches completion; 2.1 Realign heritage, arts, and cultural priorities/events so that funding from community resources become available and are achievable; 3.1 Adopt, support and integrate the Thames Institute of the Arts into the Chatham-Kent community; D3 Provide recognition to people/organizations that make significant contributions to our heritage, arts and culture: 1.1 Give certificates to individual/organizations on an annual basis; 2.1 Nominate more individuals for provincial/national heritage, arts, and cultural awards; D4 Encourage the community to embrace divergent heritage, arts, and cultural expressions: 1.1 Encourage performing arts in the youth; 1.2 Offer a divergent cultural festival for non-mainstream cultures; 1.3 Diversify the economic base to reflect all cultures; 1.4 Establish a multi-cultural council

Kitchener

1. Cultureplan II

Completion date: 1996; 2005; **Council Approval:** yes (2006?)

Outline: Role of plan; Philosophy; Report; Arts investment; City of Kitchener; Recommendations; Afterwords; Appendix (Vision 2010 Recommendations)

Purpose: the plan “represents the creation of a visionary, integrated, five-year strategy identifying activities and investment required for cultural development in Kitchener, as based on vast public input. [...] CulturePlan II champions the critical benefits of investing in our unique cultural assets as a tool to develop community-wide prosperity and revitalization, quality of life, and city identity; The plan presents an implementation strategy consisting of multi-partnered activities for all residents across all sectors of the community; CulturePlan II is considered a ‘living document’, to continually evolve along with the needs of our citizens” (p. 4)

Vision/Opportunity: “Our Creative City will be a thriving community offering residents a unique, vibrant quality of life. Our Creative City will maintain networks that support culture and commerce, education and neighbourhoods, heritage and urban evolution. Strategic investment in culture will assist the positioning of Kitchener among top cultural cities and employment sectors in Canada” (p. 4). An additional 8-point community vision is outlined (p. 16): 1) Opportunity and access to arts and cultural [resources] are the right of every person and child. In Kitchener, opportunities are integrated among our diverse population groups; 2) We are diverse. New cultures and art forms create Kitchener culture; 3) Arts and culture festivals/events punctuate the year; 4) Downtown Kitchener is a vital Centre of Excellence: an arts and culture destination for tourists, and a source of pride for residents; 5) Communications networks link artists to one another and to the community at large; Our evolving identity: place, heritage, innovation and diversity are celebrated/explored through arts and culture; 7) Long-term investment and planning (including capital partnerships) from the City and citizens sustain the city’s cultural health, and; 8) Human creativity is valued and regularly applied to the challenges of living in community, addressing civic concerns as they arise

Theory/Literature cited: Richard Florida, Meric Gertler, Jane Jacobs

Plan Details: The plan identifies strategic directions for a 5 year vision; It represents an implementation strategy to strengthen cultural infrastructure and community wide-partnerships; Departmental responsibilities for strategic recommendations are delineated in the plan; The plan recommends that the city facilitate and fund projects as proposed in a 3-level implementation strategy and budget: economic development initiatives, community development projects, direct programming; Community assets and successes as identified by the public are listed (e.g. ‘distinguished festivals’ including Multicultural festival, Quilt festival, Pride Festival; cultural businesses; flagship organizations including KW Symphony and KW Art Gallery, p. 23); Gaps as identified by the public are listed (e.g. shortage of affordable performance/rehearsal space; multicultural development, p. 24); The plan aligns with the recommended actions outlined in the Region’s Arts, Culture and Heritage Master Plan

Leadership: Cultural planning is managed by the Arts and Culture Coordinator with the Community Services Department in collaboration with staff from Economic Development, Events, and Planning (Centre of Cultural Management, 2005); A proposed interdepartmental City Culture Team, linked to the CAO Office (Corporate Policy), as well as a CulturePlan II Implementation Team will work towards implementing the tasks set out in the cultural plan. Community and city stakeholders are listed as: a) *Primary community* (community artists, arts organizations, not-for-profit organizations, audience members, diverse cultural communities, neighbourhoods, downtown, entertainment/ tourist industry, education cluster, business sector, private developers, community centres, media, volunteer sector); b) *Advisory committees* (economic development, arts and culture, public art, heritage, youth, seniors, Grand River accessibility, environmental, Downtown improvement, Downtown advisory); c) *Secondary community* (residents at large, workforce); d) *Primary city and government city staff* (city managers, facilities management and operations, planning department and landscape architects, culture division, economic development, chief administrative officer, project administration services, finance department, insurance services, Downtown development, program and resources services, district facilitators, building and operations department and staff, Region of Waterloo staff, municipal and federal staff) e) *Secondary city and government* (mayor and council)

Development Approach: A steering committee comprised of professionals from the arts, culture and heritage sectors assembled the arts and culture priorities; The plan was modeled on the guiding principle of the city's first cultural plan: "To build on what already exists"; A Toronto-based consultant (Jane Marsland) served as a part-time consultant to the steering committee; Public consultation began with a questionnaire followed by stakeholder interviews with 80 key informants. A public input session was subsequently held to gather further information on issues of communications, sustainability, arts in the community, and the arts community and two additional public sessions were later scheduled. City staff together with a citizen-based sub-committee managed the development of the cultural plan and a public input session was held to review the draft document

Guiding Principles and Values - Community values: 1) We value quality of life; 2) We value creativity and imagination; 3) We value our community identity (e.g. this community commits to celebrating the past and cultural traditions); 4) We uphold the role of the resident; 5) We uphold the role of the artist; 6) We value diversity, and; 7) We uphold community responsibility. **Community principles:** 1) We join hands: citizen initiative-city support-city leadership; 2) We build our vision one step at a time; 3) We build on what already exists; 4) We integrate, and; 5) We invest

Definition of Arts/Culture: "Arts is anything that results from a process of human creation/invention of an original idea with aesthetic content. The arts are usually defined as including the visual arts, the literary arts, music, theatre, dance, performance, media arts, craft and multidisciplinary arts. Culture is a broad concept that comprises many spheres of activity. In its broadest sense, it can be defined as the way of life of a people. In fact, it incorporates all the traits and elements that distinguish a given society as it evolves over time; including its identity and its vision of the world. It also includes its values, beliefs, customs, language, way of life and traditions. [...] Heritage refers to the tangible and intangible aspects of our natural and cultural past, from prehistory to the present. Tangible aspects include buildings and structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artefacts, specimens and collections. Intangible aspects include beliefs, ideas, customs, language, religion, stories and many others..." (p. 6)

Cultural Inventory 1) Programs and organizations (e.g. KW Arts Awards); 2) Flagship organizations (e.g. Centre in the Square); 3) Festivals (e.g. KW Songwriter Festival); 4) Funding and community supporters (e.g. Region of Waterloo Arts Fund), and; 5) Cultural businesses (e.g. The Boathouse and Encore Records)

Strategic Objectives (as proposed in Vision 2010 section of plan)

A) **Strategies for culture:**

- 1) *To champion the evolved role of culture as an essential asset for the city's social and economic health, replacing the outdated perception of culture as 'subsidized recreation'*
- 2) *To adopt and champion the Vision of CulturePlan II as a collaborative, community-owned strategy for developing culture, diversity and economic development*
- 3) *To celebrate and develop our cultural diversity*
- 4) *To prioritize investment in nurturing and sustaining our vital cultural community through economic development initiatives, community development and direct programming*
- 5) *To market and brand the unique and evolving identity of the arts community as part of putting Kitchener on the map as a cultural destination and Creative City*
- 6) *To develop new industry and attract workers and residents through support of culture and amenities, including further development of creative industries such as film-making, digital media and design*
- 7) *To facilitate wide-spread access to cultural experiences and the integration of culture and heritage into the daily life of residents*
- 8) *To invest in Downtown as a 'Centre of Excellence' for the arts, emphasizing cultural elements in Design Guidelines, Districts and Corridors*
- 9) *To facilitate region-wide networks, partnerships and alliances in commerce and culture, as part of launching regional cultural and economic health*
- 10) *To develop City Infrastructure mobilized to develop the evolving needs and vision of city-wide culture through integrated creative approaches: Interdisciplinary internal City Culture Team linked to CAO Office; CulturePlan II Implementation Team; Addition of staff resources to facilitate Culture portfolio/division*

B) Strategic recommendations:

Note: NCA = new cultural agenda; CDI = community development initiative; DP = direct programming; EDI = economic development initiative; EDIF = economic development investment fund; UIS = urban investment strategy

- 1) *Mayor, Council and staff actively support the cultural plan and its 10 Strategies for Culture, with full commitment to positioning (NCA)*
- 2) *Integration of culture, creative approaches and multiculturalism in civic services Corporation-wide (NCA)*
- 3) *City to hire one full-time Arts and Culture facilitator to meet increased current needs for consultation, cultural plan implementation management and general project management, and to accommodate increases in capacity, multicultural development and service needs (NCA)*
- 4) *Creation of year-round Internal City Culture team as linked to the CAO office and the creation of year-round Cultureplan II Implementation Team to include strong leadership from community stakeholders, as managed by Cultureplan II facilitative staff and as reporting to Arts and Culture Advisory Committee (NCA)*
- 5) *Funding for City cultural staff to attend Leadership Waterloo Region (CDI)*
- 6) *Public Art Trust Fund replenishment plan and growth strategy (CDI)*
- 7) *City to support education and arts projects (CDI)*
- 8) *City to develop additional funding for successful Artist-In-Residence Program sponsors and incremental increase in city funding (CDI)*
- 9) *City to invest yearly in accruing budget for Cultureplan studies to be updated/completed every 5 years (CDI)*
- 10) *City to maintain excellent 'Public Art/Percent for Art Program' including ongoing Incentive Initiatives for developers: Density for Public Art. Public Art to be encouraged in public space, residential areas and private development (CDI) [City of Kitchener Culture, Planning and Facilities Maintenance Staff]*
- 11) *Create Connected Network for artist community and public (CDI)*
- 12) *Arts community socials (CDI)*
- 13) *Communication, cooperation and coordination with neighbour Cities and rural areas via marketing and committee involvement (CDI)*
- 14) *Standardize grant application process with City of Waterloo (CDI)*
- 15) *City support for intercultural and intergenerational involvement in programming, marketing and committee composition in arts and culture (CDI)*
- 16) *Integration of arts and culture programming and experiences within the workplace, corporations, churches, community centres, marketplace, funders, libraries, neighbourhoods (CDI)*
- 17) *Greening of City and commitment to development of healthy environment through Environmental Planners and City Advisory as a reflection of commitment to environment and creativity (CDI)*

- 18) *Planning Department and Economic Development Department to continue to consult ACAC/artists and to map Downtown cluster. Development of creative industries (CDI) [Economic Development and Planning staff]*
- 19) *Use of empty and reuse spaces for Arts and Culture in keeping with the 'Underused Space Program' outlined in Downtown plans as follows: Venue partnerships: with community towards secure, permanent space for the arts including affordable rehearsal/performance spaces (CDI)*
- 20) *City to consider 'Downtown Cultural Corridor' or consideration of official arts district (CDI) [City in partnership with Planning Department and Communications Department]*
- 21) *Review of Kitchener Multiculturalism: Gaps and Status to determine methods to maximize accessibility for multicultural communities: language, publications, geography (CDI)*
- 22) *Corporate Diversity Policy to apply findings of Review of Kitchener Multiculturalism; City to respond to current diversity and projected immigration/population composition in future (CDI)*
- 23) *City to actively solicit multicultural and artist representation in programming, committees, Boards, etc (CDI)*
- 24) *Mentor/host program for newcomer/multicultural artists-database of artists willing to volunteer as supporters and mentors to newcomer artists (CDI)*
- 25) *City to develop and incorporate front line worker 'cultural sensitivity' training (CDI)*
- 26) *Exploration of possible need for Youth-Arts network (CDI)*
- 27) *City to continue to support the integration of youth into cultural initiatives via Youth Coordinator, grants, programming, camps and community centres as incorporating arts and development (CDI)*
- 28) *City to solicit Youth Involvement on committees and Boards (CDI)*
- 29) *City to facilitate community discussion of supplemented arts curriculum and artists-in-schools and to support development to solidify partnership in cultural development with universities and school boards (CDI)*
- 30) *City to fund city-wide arts marketing: arts logo/branding; visible ads/postering; publications budget; standardized promo, city signage; website (DP)*
- 31) *Possible Centralized Development of Fundraising Agency like 'Arts for Change' in Toronto to build working capital, endowment funds (DP)*
- 32) *City to maintain current successful direct programming of City Rotunda Gallery (DP)*
- 33) *Staff and budget made available to do Arts Partnered-Facility Inventory and development of this program (DP)*
- 34) *Collaborations to share resources such as mailouts, weblists and redevelopment of Arts Alliance (DP)*
- 35) *Develop focussed Region-wide tourism strategy and determine audience. Develop goals for national recognition and choose specific cultural projects to market (DP)*
- 36) *Develop and complete Kitchener Tourism Storefront as full 'cultural storefront' as per 2004 ACAC report: signage, computer/connection, brochure rack (DP)*

- 37) *City to support the community initiative of a Kitchener culture magazine to serve as stylish listings and culture journalism for the area (DP)*
- 38) *Audience Development: Assessment of audiences for cultural events through compiling statistics from local venues, towards mobilizing marketing efforts, determining marketing strategies, etc (DP)*
- 39) *Inventory of media and arts writers (DP)*
- 40) *Media Handbook for Artists to develop promo (The records, radio, TV) (DP)*
- 41) *Development of Media Council - Summit of arts leaders and media leaders to develop regular dialogue towards access and representation (DP)*
- 42) *Mainstream arts report on local radio and television and advocating more space on local media (DP)*
- 43) *The Record full Arts and Culture insert and use of free space (DP)*
- 44) *Community partners to review increased support to Waterloo Regional Arts Council based on list of services needed in the Regional arts community (DP)*
- 45) *City to support community workshops on Board membership training with staff facilitation, mailouts, provision grants where applicable (DP)*
- 46) *City to promote Sustainability manual (DP)*
- 47) *To support all archival and historical institutions in the community toward the shared and ongoing purpose of preservation, to include: databases, cataloguing as well as support to Historical Society (DP)*
- 48) *Community inventory of availability of archival materials as well as possible development of expanded public archive or civic museum (DP)*
- 49) *Continued support to Kitchener Industrial Artefacts Project: placement of artefacts through downtown, reprint of Tourbook, retaining copies of records pertaining to Industrial Artefacts in Corporate Archives as accessible to public (DP)*
- 50) *Culture staff to create website, databases with photos of all City Corporate Arts Collection; development of criteria for Archival artwork in collaboration with Corporate Records Management staff (DP)*
- 51) *City to continue to support and provide staff collaboration within KW Arts Awards committee (DP)*
- 52) *City to continue to explore opportunities to recognize Festivals and Events (DP)*
- 53) *City to maintain the current Provisional and Annual Grants Program to the community, to approve base budget yearly and increase incrementally until 2009 (DP)*
- 54) *City to support Events and festivals as follows: to maintain current popular festivals; to facilitate development of small growing Festivals; To investigate value in regional marketing and development strategies; To develop community partnership festivals and events as these emerge from the community (DP)*
- 55) *City to develop Artsweek or Mayor's Giant Artsweek/month akin to City-based Toronto arts festival (DP)*
- 56) *Development of Industry Association to merge culture and commerce, for purpose of advocacy, integration, leadership. This may align with the initiatives of the Prosperity Council or also with the Waterloo Regional Arts Council. Projects may include: development of Endowment Funds; Business models and development applied to the arts community; Checklist for 'cultural businesses - how to support the arts and what the arts can do for you (EDI)*

- 57) *City committed to collaborate on proposals for: Capital Investments, Live/Work Projects; Operating costs for flagship organizations* (UIS)
- 58) *City to undertake a Feasibility Study to determine the possible need for a multiuse Downtown Arts Centre, to be completed by 2008. May include performance space, rehearsal space, community programming, arts collective and arts organizations headquarters* (EDI; EDIF; UIS)
- 59) *As aligned with Downtown development priorities, City to facilitate community investment in Live/Work spaces for artists to create Incentive Initiatives for Live/Work* (EDI; EDIF; UIS)
- 60) *Continued research on Clusters and Economic Development, benefits of culture, sustainability and Cultural Planning* (CDI)
- 61) *Research and development of new creative industries such as film, media, digital media and design* (EDI; EDIF; UIS)

References to Planning: Planning department and landscape architects are listed along with 14 other municipal categories (e.g. Culture Division, Economic Development, Region of Waterloo staff, etc) under the “primary city and government city staff” heading: “Leadership, collaboration: emphasis of cultural elements and approaches in all processes including: Urban Design Manual, Corridors, Districts, Downtown Design Guidelines, urban renewal and adaptive reuse, rezoning, Heritage planning, inclusion of Industrial Artefacts, public art opportunities in public space, residential and private development. Work with Landscape Architects on beautification, parks, monuments, installations and signage” (p. 47). Although not defining the ranked importance of planning in the cultural planning process, the planning department is listed after “City Managers” and “Facilities Management and operations” and immediately before “Culture Division” and “Economic Development”

Miscellaneous: The plan refers to, and cites, definitions from the Region of Waterloo’s Arts, Culture and Heritage Master Plan. It was also partly modelled on municipal strategic planning documents from across Canada (e.g. Vancouver, London, Ottawa); In 2004, approximately \$95,000 worth of community volunteer time was donated towards the cultural planning process (p. 11); Previous grant amounts given to cultural initiatives like Christkindl Market, KW Oktoberfest, and KW Symphony are listed in the plan; 61 strategic recommendations outlined in plan would total \$414,500; Five pages of the plan are devoted to Public Art (e.g. murals, fountains, sculptures); The plan contains a ‘project risk assessment’ for not proceeding with specific plan recommendations; An eight page history of the region and city is provided in the plan - it offers an overview of the original First Nations presence in the area, the arrival of the Mennonites, and the settlement of German immigrants and early development of German culture in the area

2. Official Plan (consolidated 2005)

References to Culture:

Part 1: Introduction:

The Planning Framework (p. 3-1): 3.2 Planning Principles: 2. The City will create a compact urban form at increased densities by designating mixed use nodes and transit corridors. The concentration of employment and the location of business, entertainment, cultural, community facilities and higher residential densities will be encouraged at and/or adjacent to nodes and transit corridors... [...] 4. The Downtown will continue to be the cultural, entertainment and social focal point of the City and will remain the primary regional centre for administrative, business, cultural and commercial entertainment facilities. Additionally, attempts will be made to make Downtown Kitchener more attractive as a place to live in order to maintain an active City Centre.

Part 2: General Policies Plan:

2. The Economy (p. 2-1): 2.1 Economic Development Objectives: iii) To ensure continued growth and development in the City of Kitchener Downtown core by promoting and marketing Kitchener Downtown to attract retail, office, residential, entertainment, hotel development, restaurants, cultural and institutional facilities and financial establishments.; Economic Development Policies: 5. Primary Node - is intended to have the largest and most dense concentrations of employment, tourism, residential, entertainment and cultural uses...;

3. Community and Cultural Services (p. 3-1): 3.5 Arts and Culture Objective: To facilitate the availability of opportunities to people of all ages and cultural background to experience arts and cultural activities and to explore their creativity at all levels of artistic and cultural accomplishments throughout the City. Arts and Culture Policies: 1. In order to retain and enhance its rich and vibrant cultural community, the City of Kitchener shall, in cooperation with the business community, associations, arts and cultural organizations, individual artists and residents; nurture and strengthen its existing arts and cultural infrastructure and activities and add new ones incrementally as appropriate and feasible.; 2. The City shall support and promote initiatives of the arts and cultural community in tangible and intangible ways as appropriate and feasible.; 3. The City recognizes the downtown as the major business, arts, cultural, entertainment and tourist centre and shall endeavour to create a climate that is conducive to the growth and development of these activities.; 4. The City shall provide opportunities for live/work space that will allow for the integration of residential accommodation with workplace, gallery and retail space for artists through flexible zoning and encouraging the incorporation of such spaces in publicly and privately planned developments.; 5. The City shall encourage and support arts and cultural activities at the neighbourhood level in order to foster neighbourhood cohesion.

Part 3: General Land-use Plan (p. 8-1):

8. Downtown Districts (p. 8-1): 8.2 East Market: 3. The area has a market-like atmosphere featuring a rich diversity of ethnic and cultural resources in an environment of open space plazas and irregular building setbacks. In order to sustain and further develop this theme and encourage pedestrian activity, outdoor uses or uses with an outdoor component will be encouraged.; 8.3 Market Village: 4. The area should continue to provide a unique range of specialty products and services which take advantage of the village character of the area or promote the use of outdoor promenades and amenity areas, such as boutiques and cafes. Those uses appealing to the cultural and leisure interests of the tourist such as small studios, galleries and museums, but not including amusement arcades, are encouraged. To attract such uses and preserve the village character, no parking shall be required for new development of those uses most likely to enhance the unique character of the area. The residential function of the Market Village area is one which is strictly ancillary to the specialty commercial function.; 8.4 Office District: 1. ... It is important to strengthen the association between the Office District and Mackenzie King Square. Continuation and enhancement of the functional link between offices in the Office District and the County Court House, Registry Office, Regional Administrative Offices and Main Library in Mackenzie King Square is encouraged. This can be complemented by a link between high density residential uses in the Office District and the library, park and cultural arts facilities in Mackenzie King Square.; 8.7 Mackenzie King Square: 3. Mackenzie King Square will continue to be the focus of public institutional, administrative and cultural use. Commercial uses which are complementary to the main uses will be permitted

3. Community Strategic Plan (2007)

References to Culture:

Strategic Directions for Quality of Life:

3) That the City highlights arts and culture as a factor critical to the health of the community through supporting goals and objectives of CULTUREPLAN II

Strategic Directions for Development:

1) That the City manages its growth and development relative to the Province's 'Places to Grow', the 'Regional Growth Management Strategy' and the 'City of Kitchener's Official Plan' with a view to the critical elements of a healthy community. As such the City must consider the economic, social, cultural and environmental implications of all future development projects and initiatives; 5) That the City continues with its economic strategies, including its focus on cluster development (manufacturing, education and knowledge creation, bio-medicine and pharmaceuticals, and arts and culture), urban vitality and employment lands, as a solid approach to the City's economic health and well-being

Strategic Directions for Downtown:

4) That the City supports the goals and objectives in CULTUREPLAN II and, in so doing, fosters vitality in the core

London

1. Creative City Task Force Report

Completion date: 2004; **Council Approval:** yes (2005)

Outline: The Forest City in its 150th year; Economic Development; Arts and Culture; Public Art; Capital Projects; Heritage and Planning; Financial; Healthy Lifestyle and Environment

Purpose: The report is intended to guide the City towards its objective of becoming a leading mid-size creative city

Theory/Literature cited: Richard Florida

Plan Details: The report contains a broad range of strategic goals and actions, many of which are directly tied to arts and culture

Leadership: A proposed Culture Division, based in the CAO's office, would consolidate scattered cultural responsibilities (excluding the Library) in the municipality (not yet approved); A Creative City Committee (established 2007) works with the City's Creative City Task Force to further strategic priorities that relate to culture

Development Approach: A Creative City Task Force (CCTF) was formed with the task of determining how the city could become a "creative city;" The CCTF was responsible for studying Toronto's "Culture Plan for the Creative City" in preparation for the development of the City's creative city plan

Definition of Arts/Culture: "Art: The products of human creativity; The creation of beautiful or significant things; A superior skill that you can learn by study and practice and observation. Culture: All the knowledge and values shared by a society; The totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought; These patterns, traits, and products considered as the expressions of a particular period, class, community, or population; These patterns, traits, and products considered with respect to a particular category, such as a field, subject, or mode of expression; The predominating attitudes and behaviour that characterize the functioning of a group or organization; Intellectual and artistic activity and the works produced by it; Development of the intellect through training and education; Enlightenment resulting from such training or education; A high degree of taste and refinement formed by aesthetic and intellectual training; Special training and development" (p. 4).

Strategic Goals:

1) **Moving Ahead - The City of London accepts this report and, by so doing, recognizes the importance of creative industries, activities and unique features of London which strengthen and build the economic diversity, prosperity and resources of our community, and the social and cultural fabric of our city**

Create Culture Division as part of CAO's Office

1. All culture activities administered and/or supported by the City of London will be consolidated into a 'Culture Division' within the Office of the Chief Administrative Officer (CAO) of the City

Prosperity Congress

2. The City will establish a new 'Prosperity Congress'. This Congress will recommend methods and ideas to help shape London's economic future prosperity ...

Promotion of Creative City

3. The Culture Division, and the Corporate Communications Division, in consultation with the Prosperity Congress, will bring together a resource team from the cultural sector, to assist in the development of a communications plan and an implementation schedule to establish and reinforce a new image of a creative London
4. The City will declare 2007, London's Year of Innovation in Arts and Science, and will work with other communities throughout the Region and Province...

New Regional Approach

8. The City will recommend a new regional approach to culture and creativity in southwestern Ontario, including cultural tourism, recreation, sports, regional theatre etc.

2) **Economic Development - The City of London commits sufficient resources to assist in enhancing London as an appealing business location for creative and immigrant entrepreneurs, internationally trained professionals, skilled workers and investors, and commits to realizing the full economic potential of the creative sector and its importance to London's prosperity, development and assessment growth**

Encourage Youth to Live in London

10. The Culture Division will work with educational institutions to promote career opportunities in London in the creative industries (e.g. sciences, arts, heritage and museums, film and audio recording, economic development, environment, and planning)
13. The City will ask the London Chamber of Commerce, the London Labour Council, and other organizations to create and foster a mentoring program between London businesses, social agencies, arts and cultural institutions, and students from university, colleges and high school and internationally trained professionals and skilled workers
14. The City will reach out to our incoming students... The City of London will create and host an annual 'Welcome to London' week to be located in the downtown in late September, to introduce students to the wide variety of economic, cultural, artistic and community/neighbourhood attractions, opportunities and partnerships available in London

3) **Arts and Culture - London broadens public access to the excellence and diversity of our local arts sector, and aggressively promotes policies to attract and retain the creative class**

Promotion and Marketing

31. The Culture Division and the City's Corporate Communications Division will assist the promotion and marketing of London's vibrant arts, cultural, heritage, sports, festivals and other events and attractions, to create and advocate for 'the buzz' on, in, and about London
32. Tourism London will be requested to include promotion of and assistance to the various forms of arts, heritage and culture available in London, recognizing that there are significant economic benefits from visitors and tourists participating in, and enjoying, London's multi-faceted and dynamic cultural scene
33. The LTC, through their existing media partners, will be encouraged to offer free advertising space to arts, heritage and cultural organizations

Space

34. The City will provide the arts, heritage and cultural community with reasonable access to municipal space, facilities or properties, including surplus space, for uses as venues, in education and training programs, and as studio, rehearsal, storage and administrative space
35. City Hall and other municipal facilities will exhibit curated displays of art on their premises, with the art being changed regularly, to give exposure to London's many emerging and established artists

London Arts Council

36. The City of London will ask the London Arts Council to: a) search for and recommend to City Council the first Artist in Residence for London, and to recommend a process for honouring the many artists and creative thinkers who were born or lived in London, or who have been associated with London; b) adjudicate two new annual Arts Awards for Literature; c) adjudicate two new annual Youth Creative Arts Awards

Education

37. The City of London will request that school boards, the Provincial Education Ministry and their administrations actively support and encourage arts programs in all grades of schooling

Community Events

38. The Culture Division and Tourism London will work with MainStreet and appropriate communities to: a) encourage community events (festivals and public celebrations) and promote such activities on the City's website and other public opportunities; b) to develop more fall and winter community events and festivals

Culture Division

39. The Culture Division will: a) liaise with City institutions and human resources departments of businesses to encourage partner attraction and retention; b) explore, with the Library Board and the private sector, the feasibility of establishing the Canadian Literary Hall of Fame in London, and an annual week-long literary festival; c) seek new funding opportunities for cultural organizations, such as creating partnerships to leverage other grants; and, d) work, with the London Arts Council, and other groups, to develop an internet based 'virtual tour' of London's arts, heritage and cultural resources and facilities

4) Public Arts Policy - The City will approve the new draft Public Art Policy and appoint a Public Art Committee for the purpose of adjudication through a contractual arrangement with the London Arts Council

40. The City of London will approve a new policy that encourages public art initiatives on its properties, celebrates its existing public art, and encourages the participation of its Agencies, Boards and Commissions
41. The Culture Division will develop a Public Art Inventory and Master Plan that will document existing public artworks and will identify locations for and prioritize new works of public art
42. The Culture Division will work with community organizations across the City to create public art projects
43. The City will encourage temporary displays of curated public art exhibits in Reg. Cooper Square, at no charge
44. The Culture Division will hire young artists each summer to create public artworks in selected locations

Financing Public Art

45. The City will establish a new London Public Art Reserve Fund. Contributions to this fund are to come from cash in lieu from private developers, tax-deductible gifts and contributions to implement the Public Art Master Plan
46. The City will adopt a policy where 1% of the capital budget of all major municipal buildings and above ground projects, including those of its agencies, boards and commissions, be dedicated to public art
47. The City will encourage the private sector, through bonusing and other mechanisms, to contribute 1% of the capital cost of all new significant private sector developments to public art. This could be achieved through planning and site plan approval processes

5) Capital Projects - London begins to plan and invest for the future of our new creative city through prudent capital investments

48. The City will declare that by the year 2015 it intends to open a Performing Arts Centre. The City will include this project in its long-range capital plan, and will appoint two Council representatives to sit on the London Performing Arts Centre (LPAC) Board
49. The City will agree to put up to 50% of any operating surpluses into a new Performing Arts Centre Reserve Fund established to help fund the City's portion of the costs of a new performing art centre

6) Heritage and Planning - To reinforce and protect the unique heritage of London, the City strengthens its policies and commitment to protecting the heritage of our City and begins a new commitment to revitalize our public spaces, neighbourhoods, main streets and communities as vital, energetic, active and attractive people-friendly places

Planning Policies

50. The City will ask the Planning and Development Department to recommend new policies and guidelines dealing with urban design, protection of heritage properties and beautifying our City: a) A new chapter or section in the Official Plan will be created as part of the 2006 Official Plan Review, entitled 'Creative City Policies', which will establish the clear intent of Council to place high priority on developing London as a creative city; b) Policies will be developed which address 'live/work/play/display' space. (this includes multi-purpose use of studios and apartments, which would provide a considerable benefit to young, emerging artists and entrepreneurs.); g) Urban Design Guidelines and priorities will be developed that encourage an environment of innovation in design, people friendly design, respect for heritage, and encourage public art opportunities; i) The Planning and Development Department and the Culture Division will work together under the direction of the Planning Committee to realize community cultural benefits under Section 37 of the Planning Act. (S.37 provides for increased height and density of development in return for provision of facilities or services.) This will encourage owners, builders and developers to 'build a community that cares' by converting old factories and businesses to modern, livable spaces

Financial Incentive Programs

52. The Planning Division will work with the Province to develop, and implement, a realty tax incentive program for the preservation and retention of the City's history and culture
53. The Planning Division will work with other cities, and with the Province, to create new Tax Incentive Zones to encourage cultural industries and clusters of complementary cultural businesses, including small and medium-sized enterprises

Promotion of Location and Signage

55. The City will promote the location of cultural facilities within Community Improvement Districts
56. The City will install new and additional directional signs and banners for our cultural and heritage locations
57. The City, LDBA and MainStreet will print and distribute a map of the downtown area featuring its tourist attractions, walking and bike paths, heritage facilities and river walk
58. The City and Tourism London will work with the Province to identify and promote London's cultural and heritage attractions through the posting of appropriate highway signs
59. The Planning Division will review its sign & canopy by-law for the downtown. Also it will review the detracting of suburban signage to high quality places, and consider how signage in urban areas should be treated differently than suburban signage

Revitalization

61. The City will request that the Planning Committee review existing and emerging cultural districts in other communities for the purpose of preparing an Arts and Culture District Strategy
65. The Planning Division will explore how outdoor café's and other on-street activities might be accommodated more liberally for year-round activities
66. The Planning Division will encourage MainStreet, and the owners of vacant properties downtown, and in Old East, to make space available for the display and/or creation of art

7) Financial - The City of London establishes a leadership position, with other municipalities, to secure new, non-property tax based funding sources, that will develop and enhance the capacity of each Canadian City's financial commitment towards becoming a more creative city, and recognizes in future municipal budgets, that investment of local tax dollars in developing and enhancing the creative city is both prudent and cost-effective

69. Tourism London will be encouraged to facilitate a volunteer Visitor Levy to augment its destination marketing programs, and that a portion of the Visitor Levy be used to promote cultural tourism initiatives
70. The City will join with other Ontario cities to advocate to the Province the diversion to London of a portion of the retail sales tax for five years. Two percentage points of the PST on admissions over \$4.00 out of the ten percent normally collected from Places of Amusement in London will be put toward cultural development
71. The City will join with other Ontario cities to advocate to the Government of Canada the diversion to London of a portion of the goods and services tax (GST) for five years. Half of the GST currently collected on admissions to Places of Amusement in London will be put toward cultural development
73. The City will join the Canada Council for the Arts in its advocacy to the federal government to provide better income tax incentives to individuals who make financial donations in support of culture
74. The City will work with the London Arts Council to significantly increase the amount of operational funding available, for a five year period.
75. The Culture Division will work with the local business, heritage, arts and cultural communities to identify needs and opportunities for London, and will recommend action plans to obtain appropriate funding, and fill needed gaps
76. The City will request that the Federal, and/or. Provincial governments approve a new Canadian Cultural Loans Program through a new 'bank', to be financed from investments through interested foundations and other sources, with the money then available to artists and cultural businesses for start-up monies for innovative cultural projects, and the bank to be headquartered in London
78. The City will establish a 'London Creative Trust' which would be a new fund, administered by the London Arts Council and the London Community Foundation, to gather funds for special projects for the dynamic London arts scene

8) Healthy Lifestyle and Environment - London recognizes that a key aspect of being a creative city is that it supports a healthy lifestyle and a healthy environment

References to Planning: There is a suggested transfer of several cultural responsibilities (heritage planning, parks design, heritage coordination) from the City's Planning and Development Department to the proposed Culture Division (p. 13); There are several strategic recommendations (e.g. #50, 52, 61) that involve the Planning Division

Miscellaneous: - The financial resources required for a number of strategic recommendations are given in a subsequent report - the lead and sub lead departments and divisions are also defined

2. Official Plan (2006)

References to Culture:

2. Planning Framework:

- 2.2.1. Official Plan Vision Statement - v) promote an urban form that features a strengthened and revitalized Downtown serving as the commercial, cultural and administrative centre for the City and Region...
- 2.3.1. Planning Principles - iii) Land use planning should be conducive to the maintenance and enhancement of environmental quality and conservation of natural, cultural and built heritage resources
- 2.8.2. Community Services Plan Goals - (point 1) affordable and available arts, culture and recreation opportunities
- 2.12.3. Downtown Revitalization Strategies - i) promote the location of entertainment and cultural facilities within the Downtown area
- 2.14.2. Heritage Planning Goal - It is a goal of this Plan to promote the conservation of the City's historical, architectural, archaeological, cultural and natural heritage resources and to enhance the contribution of these resources to the form and character of the City

4. Commercial Land Use Designations:

- 4.1.2. Downtown Objectives - i) Promote the continued development of the Downtown as the primary business, administrative, institutional, entertainment and cultural centre for the City of London and as a regional centre for southwestern Ontario; ii) Concentrate the development of major office buildings, hotels, convention facilities, entertainment and cultural uses ... within the Downtown
- 4.2.3. Downtown: Major Facilities - Major office uses, hotels, convention halls, government buildings, entertainment uses and cultural facilities which have a city-wide or larger service area will be encouraged to locate in the Downtown
- 4.2.4. Downtown: Permitted Uses - Council shall support the continued development of the Downtown as a multi-functional regional centre containing a broad range of retail; service; office; institutional; entertainment; cultural; high density residential; transportation; recreational; and open space uses

3. Community Strategic Agenda (2004) & Council Strategic Plan (2007)

References to Culture:

Community Strategic Agenda

Objectives: #3 Culture

Major Objective: A distinct and positive identity and image of the city. Definition: Investments made in the maintenance, replacement, rehabilitation, and construction of facilities and other assets that enhance the unique quality of life, identity and image of the community. Examples contributing to this objective include arts, entertainment, heritage, libraries, and museums

Sub-Objectives: 3a) To regularly maintain, replace or rehabilitate ageing or deteriorating arts, culture, heritage, leisure, and performance facilities and venues; 3b) To expand or construct new facilities or venues to accommodate growth or to strategically invest in new cultural activities

Council Strategic Plan

Strategic Priorities:

5 Creative, Diverse and Innovative City: Capturing the Value of London's heritage, culture, arts and diversity - Out goal is to define and strengthen the city's unique identity

St. Catharines

1. Municipal Cultural Policy

Completion date: 1999; **Council Approval:** yes (2000)

Outline: Background; Definition of culture; Vision; recommendations; Culture plan; Appendices (Percentage-for-Art Programme, Culture in other municipalities, etc)

Purpose: 1) To facilitate the development of the cultural community and its ability to provide cultural opportunities for the citizens of St. Catharines; 2) To support self-determination for the cultural community, recognizing that autonomy and self-direction by cultural groups and individuals are critical to vibrant cultural production; 3) To collaborate with the cultural community towards developing sustainable financial support for cultural activity; 4) To promote art in public places; 5) To use human and financial resources judiciously through collaborative management based on clear mandates, task identification and delivery of services, and; 6) To promote collaboration amongst City Departments in reflection of the multi-disciplinary nature of culture, recognizing that culture, the urban environment, economic development and tourism benefit one another through integrated and collaborative planning

Vision: To view St. Catharines as a livable city which recognizes the contribution of culture, promotes access to cultural opportunity for all citizens, encourages diverse artistic creation, acts responsibly to pass on cultural legacies entrusted to us, and, integrates culture into the City's broader vision and goals

Plan Details: The Cultural Policy identifies strategic goals for the city and is to be complemented by annual 'culture plans'; Responsibilities for strategic goals are delineated

Leadership: The proposed formation of a Culture Committee will, among other tasks, develop an annual culture plan in accordance with the Cultural Policy. The Committee is to be composed of 1 Councillor, 4 members of the cultural community, 2 artists, the Director of Rodman Hall, the Chief Museum Complex Officer, the CEO of the Public Library, the CEO of any future Performing Arts facility, a representative from the Economic Development & Tourism Services, a representative from Planning Services, and the Cultural Services Supervisor; One of the main responsibilities of a proposed "Cultural Services Supervisor," based out of the City's Recreation and Community Services Department, is to administer and implement the Culture Committee's annual Culture Plan [the City has since created a Cultural Planning Supervisor position]

Development Approach: A Cultural Policy Steering Committee (Cultural Coalition) was formed to undertake the development of the cultural policy. A series of focus groups (13) and public meetings (5) were conducted over the course of a year during which time the policy document was being developed. Focus groups were conducted with heritage organizations, music organizations, multicultural groups, city staff, etc

Definition of Arts/Culture: "'Culture' is a broad term encompassing all manner of human activity; a Municipal Cultural Policy necessarily must be more specific. For the purposes of this policy, the term 'culture' will mean the arts, cultural industries and heritage resources. The arts include music, theatre, dance, visual art, media arts and literature. The cultural industries include film, television, music recording, publishing and multimedia. Heritage resources include oral traditions, cultural landscapes, archaeological sites, structures, artefacts and associated records" (p. 4)

Recommendations:

1. the Vision Statement be adopted
2. the Goals to realize the Vision Statement be adopted
3. the Definition of Culture be adopted
4. the Official Plan of the St. Catharines Planning Area include Culture in Section 1.2 Community Goal Statements, stating: "Recognize the contribution of culture to a livable city through the implementation of cultural policy"

5. the City identify and review all arts, cultural industries and heritage functions within all City departments to facilitate communication and rationalize service if appropriate
6. the City support the formation of a Community Foundation through an investment of a portion of any proceeds from the future divestitures of assets
7. the City establish a Public Art Programme
8. the City undertake a percentage-for-art programme in which one percent of the total cost of construction or renovation of City buildings and public spaces be expended on works of art
9. a City Art Collection management policy and procedure be established
10. the City undertake fee-for-service cultural contracts with the cultural community
11. the City provide the resources to develop and maintain a cultural website
12. the City encourage and facilitate centralized events scheduling
13. the City encourage and facilitate joint marketing initiatives in the cultural community
14. the City encourage collaboration between festivals and cultural groups or individuals
15. the City recognize the importance of the use of parks and public places for cultural events and activities
16. a Culture Committee be struck by Council (This Committee is the evolution of the Cultural Coalition Committee)
17. the City create a position of Cultural Services Supervisor in the Recreation and Community Services Department

Strategic Goals:

Note: CC = Culture Committee; CSS = Cultural Services Supervisor

Goal 1: to facilitate the development of the cultural community and its ability to provide cultural opportunities for the citizens of St. Catharines

Objectives:

- Confirm or modify Culture Plan [CC]
- Establish joint marketing initiative [CC]
- Establish financial and human resource support for the establishment and maintenance of a cultural website [CC]
- Cultural website development and management [CC]
- Administer and implement the Culture Plan [CSS]
- Establish method of events scheduling [CSS]
- Develop ongoing strategy to facilitate collaboration between festivals and cultural organizations or individuals [CSS]
- Facilitate networking and dissemination of information within the cultural community [CSS]
- Work with Recreation and Community Services on the Leisure Guide to support the city's arts, cultural industries and heritage resources [CSS]
- Complete an Arts Facilities Inventory and assist cultural organizations and individuals requesting guidance on facility selection [CSS]

Goal 2: to promote art in public places

Objectives:

- Establish a Public Art Programme (mandate, policies and procedures), develop sustainable funding mechanism(s) [CC & CSS]
- Review City bylaws, policies and procedures to facilitate the use of parks and public spaces for cultural events and activities [CSS]
- Establish a percentage-for-art programme in which one percent of the total cost of construction or renovation of City buildings and public space be expended on works of art [CC & CSS]

Goal 3: to support self-determination for the cultural community, recognizing that autonomy and self-direction by cultural groups and individuals are critical to vibrant cultural production

Objectives:

- Include primary producers (artists) and members of the cultural community in the membership of the Culture Committee
- Act as a resource for cultural groups [CSS]
- Facilitate networking and dissemination of information within the cultural community [CSS]

- Develop an ongoing strategy to facilitate collaboration between festivals and cultural organizations or individuals including facilitating delivery of programming proposals to festivals [CSS]
- Work with Recreation and Community Services on the Leisure Guide to support the city's arts, cultural industries and heritage resources [CSS]
- Complete an Arts Facilities Inventory and assist cultural organizations and individuals requesting guidance on facility selection [CSS]

Goal 4: to collaborate with the cultural community towards developing sustainable financial support for cultural activity

Objectives:

- Promote fee-for-service contracts in the annual Culture Plan; establish clear and equitable guidelines and eligibility criteria [CC]
- Consult with the City and any future Community Foundation on funds to be dedicated to culture [CC]
- Develop sustainable funding mechanism(s) for the public art programme [CC & CSS]
- Establish a percentage-for-art programme in which one percent of the total cost of construction or renovation of City buildings and public spaces be expended on works of art [CC & CSS]
- Develop ongoing strategy to facilitate collaboration between festivals and cultural organizations or individuals [CSS]
- Establish joint marketing initiative [CC]
- Foster and maintain effective relationships with federal, provincial, regional and other municipal agencies relevant to cultural matters [CSS]

Goal 5: to use human and financial resources judiciously through collaborative management based on clear mandates, task identification and delivery of services

Objectives:

- Act as a resource to cultural groups [CSS]
- Liaise with Directors of designated community cultural facilities such as Rodman Hall, St. Catharines Museum and St. Catharines Public Library to enhance collaborative opportunities [CSS]
- Foster and maintain effective relationships with federal, provincial, regional and other municipal agencies relevant to cultural matters [CSS]
- Provide expert advice to other City Departments on arts, cultural industries and heritage matters [CSS]

Goal 6: to promote collaboration amongst City Departments in reflection of the multi-disciplinary nature of culture, recognizing that culture, the urban environment, economic development and tourism benefit one another through integrated and collaborative planning

Objective:

- Participation of representatives of Recreation and Community Services Department, Economic Development & Tourism Services, and Department of Planning Services on the Culture Committee

References to Planning: see Purpose #6 and Strategic Goal #6

Miscellaneous: There is equal emphasis in the policy document on the social and economic benefits of culture; The City has since developed a Public Art Policy (2003) and a Cultural Investment Program (2004) to complement the objectives outlined in the Municipal Cultural Policy

2. Official Plan (2006)

References to Culture:

Section 4 -Economic Activities:

4.2.1.3 Only those uses serving the needs of the travelling public or tourist shall be permitted in areas zoned and intended for tourist commercial purposes. These cover a vast range of services and facilities that are linked to a tourist attraction, including: c) arts and cultural establishments such as museums, galleries and theatres; g) festivals and events; h) specialty retail shops such as souvenir shops and art and craft stores

Section 6 - The Central Area:

6.1.3 Major office buildings and administrative quarters of major businesses and service activities, large hotels and convention facilities, large and specialty retail operations and major cultural activities will be encouraged to locate in the Central Area. Where a proposal for one of these functions or its like is considered by the City, every effort will be made to induce its location on a central site

3. Community-Based Strategic Plan (2006)

References to Culture:

Vision Themes:

3) *Stimulate and value a vibrant Downtown core. Goal: To enhance the attractiveness, accessibility and viability of the Downtown as a commercial, residential, social, entertainment and civic centre*

Objective: Develop accessible attractions to enhance the Downtown as the civic centre of St. Catharines

Action: develop a Downtown Tourism Strategy which promotes the tourism/entertainment, economic and community benefits of its natural and built environment

4) *Embrace the culture and the diversity of St. Catharines' citizens. Goal: To celebrate cultural diversity and draw out broader community participation*

Objective: Enhance year round festivals and events in St. Catharines

Action: Develop an Events and Festivals Strategy that develops existing and introduces new events and festivals that build the profile and understanding of St. Catharines

Action: Work with neighbourhood associations to develop and enhance neighbourhood celebrations and events

Action: Broaden cultural choices available to the community through the provision of a cultural centre in the Downtown

Objective: Celebrate and promote cultural partnerships, including international partnerships and build pride in the cultural heritage of the community

Action: Continue to implement the City's Cultural Policy

Action: Build on existing relationships and develop new associations with other communities and countries

Action: Promote arts, cultural and historical resources as tourism attractions/people places

Sudbury

1. Arts & Culture Charter Strategy Policy

Completion date: 2006; **Council Approval:** yes (2006?)

Outline: Background; Guiding principles & goals; Arts and culture grant policy

Purpose: The policy is intended to increase arts and culture capacity through a variety of long- and short-term strategies

Vision (as adopted from Official Plan vision statements): “Greater Sudbury is a modern, vibrant and diverse community offering the amenities and services of a large urban centre as well as immediate access to the natural environment [...] Greater Sudbury is open to business and strives to provide an economic environment to retain and grow commercial and industrial enterprises and to attract new investment and human capital. [...] Greater Sudbury’s downtown will be developed and sustained as the vibrant hub of a dynamic city by preserving its historical built form, promoting arts and culture, improving linkages to neighbourhoods and amenities, integrating natural features, developing residential uses, and creating unique urban spaces through innovative design” [...] Greater Sudbury is a healthy and sustainable community which recognizes that the quality of life of citizens is directly related to environmental, economic and social determinants.” (p. 2)

Theory/Literature cited: Richard Florida

Plan Details: The policy document provides five long term goals with proposed tactics and measures for success as well as ten short-term (1-2 year) priorities with specific target dates; The document also introduces and explains the Greater Sudbury Arts and Culture Grant Policy; The policies are intended to be included in other City plans and functions like the Official Plan, Economic Development and Tourism Strategies, and Downtown Vision

Leadership: A Steering Committee was formed to assist in guiding the implementation of the cultural strategy. Members of the Steering Committee originate from such arts establishments and organizations as the Sudbury Arts Council and the Sudbury Symphony Orchestra

Guiding Principles or Goals: 1) A community that is committed and supportive of arts & culture; 2) A community proud of its character and heritage; 3) A community that values the economic potential and contribution of the arts; 4) A community that nurtures innovation and creative expression, and 5) A community that promotes strong collaborations and communication

Definition of Arts/Culture: “Arts as included in this strategy will include the broad areas of visual arts including painting, drawing, sculpture and architecture, material arts and crafts such as ceramics, design, carving and fibre arts, performing arts such as theatre, dance and music; literature such as fiction, poetry and drama, media arts such as photography, video and film and interdisciplinary arts. Culture which consists of learned ways of acting feeling and thinking is a term used to describe the way of life of a people. It includes all the traits and elements that distinguish a given society, its identity and its vision of the world. It includes our values, beliefs, customs, language, lifestyles and traditions. Heritage is the continuing story of our people and their interaction with the environment. Heritage tells us who we are, where we have come from, and what we have accomplished. It is a source of strength and confidence that puts the changes of society into perspective and helps us to build a better future” (p. 1)

Strategic Directions:

Long-Term

Goal 1: A Community that is Committed and Supportive of Arts and Culture

Strategic Directions:

- Provide a broad balance of arts and culture programs that are accessible and available to all residents of the City of Greater Sudbury
- Enhance existing spaces and develop new public space to define and create a special sense of place
- Adopt a sustainable funding policy framework to support and ensure stability for the arts and culture sector
- Foster the development of strong boards and an effective volunteer base
- Engage the private sector in arts and culture development

Proposed Tactics:

- Develop an inventory of current space availability and usage and identify gaps
- Recognize outstanding accomplishments in the arts in order to acknowledge those artists, arts organizations and patrons who contribute in a major way to the cultural life in Greater Sudbury
- Media campaigns and public events aimed at increasing awareness of arts and culture in the community and the opportunities created by the diversity of our audience
- Work with partners to develop training programs to provide the skills needed to effectively manage their operations
- The City recognizes the importance of endowments as additional sources of financial support for the arts. The City will encourage the creation of an arts fund within the Sudbury Community Foundation
- Support of arts is an investment, not a donation. Similar to previous years, the City of Greater Sudbury will establish an arts and cultural fund created through the municipal budget
- The City will work to encourage new private sector partnerships by piloting a matching fund program through the City's annual arts and culture grants allocation
- Develop a multi-year protocol for arts funding which would include not only multi-year funding for arts groups but also sustainable funding for facilities and facility development
- Work creatively with other levels of government for the benefit of the arts community by monitoring and ensuring that Greater Sudbury obtains its fair share of provincial and federal arts related resources

Success Measures:

- Increased attendance measured by ticket sales, number of performances, four season use, increased membership and subscriptions
- A diversity of choices available that targets a variety of specialized interests
- A variety of operationally efficient public spaces culturally friendly to everyone and sensitive to the different uses of space
- An increase in event audiences for public events with spin off activity
- Broader audience makeup (ages, gender, ethnicity, etc)
- Higher visibility measured by multiple storefront spaces and expanded hours of operation
- More partnerships with the business community for arts and culture projects
- Attain above average funding at the municipal level
- Increased financial support from provincial and federal levels

Goal 2: A Community Proud of its Character and Heritage

Strategic Directions:

- Develop vibrant and diverse cultural identities as defined by the City's cultural assets, people, ethnicity, industry and natural environment
- As members of the global community, expand our vision of who we are by looking to the rest of the world's presence in Greater Sudbury
- Offer a range of leisure and entertainment activities to encourage the celebration and appreciation of Greater Sudbury's cultural authenticity
- Be an advocate for the protection of Greater Sudbury's history and heritage
- Build a greater understanding of the cultural character and identity of Greater Sudbury and its communities through research, promotion and awareness

Proposed Tactics:

- Develop a cultural map, of arts and culture organizations, groups and individuals, heritage buildings and sites and industries. Broadening and deepening the information base on City arts and cultural resources is fundamental to future progress and to implementing the results of the planning process
- Develop intercultural events, exchanges, and networking projects put on by cultural organizations

- Integrate heritage/history of Greater Sudbury into school curricula. If youth are sold on the City, they are more likely to stay/return and use their own ingenuity to create jobs, etc.
- Increase the integration of arts and culture and heritage in urban planning and development

Success Measures:

- Tourists to the City are familiar with the branding of the City and recognize its uniqueness
- The development of signature events
- Increased tourism

Goal 3: A Community that Values the Economic Potential and Social Contribution of Arts and Culture

Strategic Directions:

- Articulate and promote the contribution of arts and culture to the social and economic well being of Sudbury
- Position Greater Sudbury as a globally competitive Creative Community and destination for skilled workers, visitors and businesses
- Facilitate cooperative efforts between arts and culture organizations and tourism/economic development authorities to better promote the quality and variety of arts and culture in Greater Sudbury
- Ensure arts and culture is included in other municipal strategies and plans such as economic policy, social policy, downtown development, and public works

Proposed Tactics:

- Grow mysudbury.ca to include all arts organizations in Greater Sudbury and further their integration in the information highway
- Incorporate arts and culture in tourism marketing campaigns
- Ensure that City policies and administration position Greater Sudbury as a film friendly location

Success Measures:

- Increased direct and indirect employment in the arts and culture sector
- Return on Investment from arts and culture higher than the national average
- Skilled professionals easier to recruit/retain due to enhanced quality of life
- Increased business opportunities in the arts and culture sector

Goal 4: A Community that Nurtures Innovation and Creative Expression

Strategic Directions:

- Build on Greater Sudbury's capacity and reputation as a city for innovation, learning opportunities and centre for artistic and design excellence
- Establish and maintain a public art program that will enhance public spaces
- Develop Greater Sudbury as a place of opportunity and creative development for children and youth
- Stimulate reward and recognize talent with the city's artistic community
- Encourage citizens to be both active participants in, and audience members for the arts

Proposed Tactics:

- A campaign to increase community awareness that arts and culture contribute to positive outcomes across a range of fronts including community health and well being and quality of life, cross-cultural understanding, community safety and economic growth
- Provide assistance for the development of arts and culture district(s) including downtown Sudbury with affordable venues for smaller arts groups
- Promote formal education in the arts
- Ensure arts and culture is represented in school curriculums

Success Measures:

- Diversity of product in different media, including public art forms
- Recognition that extends beyond Greater Sudbury's borders
- Recognition by citizens and Council of the intrinsic value of arts and culture to quality of life

Goal 5: A Community that Promotes Strong Collaboration and Communication

Strategic Directions:

- Develop the conditions, infrastructure and networks needed to develop Greater Sudbury's reputation and status as a creative community
- Encourage creative partnerships across arts and cultural pillars
- Develop an accessible inventory and network of cultural assets and information

- Encourage and facilitate co-operative partnerships in other sectors including health, government, business and education to deliver arts and cultural services

Proposed Tactics:

- Mapping the city's arts resources and setting up a mechanism for linking organizations with resources
- Reviewing the mandate and responsibilities of the arts and culture support groups and formalizing their relationship with the City of Greater Sudbury
- Establish a single point of contact with the City of Greater Sudbury
- Structure the Tourism, Culture and Marketing Department to most effectively use resources
- Ensure adequate staffing at the municipal level

Success Measures:

- Collaboration on timing of activities
- Packaged events, for example, a Cultural Passport with multiple organizations working together
- Joint funding applications
- Shared resources, space and equipment
- Public awareness of what's available and when

Short-Term

- 1) Develop an inventory of current space availability and usage and identify gaps
 - a) Develop a proposal outline to identify resources required to complete the project
 - b) Conduct primary research to fill in gaps that will assist with decision making on whether to build, expand or update
 - c) An internet based solution would be appropriate where facilities would be listed along with a corresponding list of organizations that require space in order to provide a matching service
- 2) Ensure adequate staffing and resources at the municipal level and build the necessary networks and relationships
 - a) Create an arts and culture steering committee
 - b) Conduct an annual or semi-annual forum to review progress and plan for the future
 - c) Develop a network to share information and identify projects
- 3) Review and redesign the current Municipal Arts and Culture Funding Policy
 - a) Create task force to revise current application process
 - b) Develop a multi-year funding protocol for applications requiring ongoing operational costs
 - c) Develop relevant standard questions - consider other examples for simplicity and flexibility
 - d) Clarify eligibility requirements and assign weighting factors for application evaluation
 - e) Funding envelopes should be identified for projects, operational costs, capital, and new developments
 - f) Explore alternative models to the current advisory panel structure and make recommendations for changes
- 4) Increase the integration of arts and culture and heritage in urban planning and development
 - a) Ensure that the arts and culture sector plays a role in a focused way and in cooperation with other community partners such as museums and libraries and developers in the preservation of heritage resources
- 5) Develop a cultural map of all of the important organizations and activities in arts and culture
 - a) The City needs to identify and allocate sufficient staff resources which will include an archivist/database position and provide direction for the project
 - b) Form a task force and assign members to each mapping category
 - c) Develop on line solution
 - d) The preliminary inventory gathered through the consultation process will be expanded upon and will also draw on existing lists and directories including a preliminary inventory of attractions developed for the Premier Ranked Tourism Destination project
- 6) The City will work to encourage new private sector partnerships by piloting a matching fund program through the City's annual arts and culture grants allocation
- 7) Provide assistance for the development of arts and culture district(s) including downtown Sudbury with affordable venues for smaller arts groups
- 8) Strengthen marketing of arts and culture in Greater Sudbury and acknowledge the opportunities created by the diversity of our audience
- 9) Recognize outstanding accomplishments in the arts in order to acknowledge those artists, arts organizations and patrons who contribute in a major way to the cultural life in Greater Sudbury
- 10) Establish a single point of contact within the City of Greater Sudbury

2. Official Plan (2006)

References to Culture:

1.2 Vision - #6 Greater Sudbury's Downtown will be developed and sustained as the vibrant hub of a dynamic city by preserving its historical built form, promoting arts and culture, improving linkages to neighbourhoods and amenities, integrating natural features, developing residential uses, and creating unique urban spaces through innovative design

Programs - 1. Council will develop the Downtown as a creative district by promoting arts & culture, encouraging public art initiatives, and partnering with non-profit sector and other levels of government. The development of a performing arts facility in the Downtown core will be a key priority (p. 35)

14.0 Urban Design

14.6 Programs

#6. Programs to beautify the Downtown are required to improve the quality of the built form and support its role as a centre of retail, arts & culture, government and business services. Such initiatives will contribute to the viability of Downtown residential development

16.0 Healthy Community

16.2 Policies

16.2.3 A Prosperous community with employment opportunities:

#3. Recognize that arts, culture, heritage and libraries are integral to healthy communities, and that the support, preservation and promotion of these are fundamental in attracting and retaining skilled, entrepreneurial individuals to the community...

16.2.7 An inclusive, diverse and tolerant community

#1. Seek out and support public/private sector partnerships that enhance culture, inclusiveness and diversity

17.0 Economic Development

17.5 Developing Quality of Place - Improving quality of place is directly tied to the success of our economic engines. Council must recognize the importance of recreation, arts & culture, and cultural diversity for attracting and retaining the creative talent that will contribute to the economic prosperity of the City and its entrepreneurial spirit. Given its impact on the City's image and appeal, the physical appearance of the urban landscape must be improved through a renewed focus on good urban design

17.6 Programs – Council in conjunction with the Greater Sudbury Development Corporation and other stakeholders as appropriate:

h) Will continue to develop tourism infrastructure and promote the City as an outstanding vacation destination and place to live and work by: ii. Selectively enhancing arts and cultural amenities to fit unique heritage and local strengths

3. Community-Based Economic Development Strategic Plan (2003) & Downtown Vision (2005)

References to Culture:

Strategic Plan

Engine #2: A city for the creative, curious and adventuresome

Strategies: 1) Stimulate the cultural scene: Entertainment, theatre, restaurants, cafes... (culture identified as priority by 63% of online survey respondents -first of five strategies)

Tactics to Achieve Strategies: Initiate a downtown revitalization program to encourage investment in the city's core

Engine #3: One of Ontario's top 4 destinations

Strategies: 2) Selectively enhance arts and cultural amenities to fit unique heritage and local strengths; 4) Build on existing world-class attractions to create a critical mass of tourism opportunities; 5) Create comprehensive marketing strategy to bring Sudbury's tourism and lifestyle advantages to key markets
Tactics: Inventory tourism assets and identify gaps in tourism products as opportunities to investors

Downtown Vision

Guiding Principle #1: Arts & Culture will be an important element in the development of a vibrant downtown

Suggested Strategies

Advocacy: 1) Inform elected representatives, government officials and the media on the value of Arts & Culture to the community; 2) Municipal decision-making should consider the role and value of Arts & Culture; 3) Arts & Culture should be proactive with a long-term perspective. The focus should be on the overall value of Arts & Culture as opposed to reacting to individual cases; 4) Consider developing community support for the Arts & Culture sector outside of traditional communities of support; 5) Arts and cultural issues are reflective of the diverse nature of our community; 6) A common voice and messaging from the Arts & Culture community will assist the broader community in understanding these issues and their importance; 7) Recognize the importance of the First Nations community and its role in Greater Sudbury's Arts & Culture community

Projects & Programs: 1) The City should establish a program of developing public art at various locations within the Downtown. The development of public art within the Downtown should be viewed as an opportunity to engage the community in creative ways. Public art within the Downtown should be reflective of the community and Northern Ontario; 2) The City should encourage street art in the Downtown. The creation of a Downtown artscape should begin with an initiative to locate public art on its property. It should also encourage other public agencies to do likewise; 3) The City should develop a Master Plan and criteria, which is based on community consensus, as to the locations for public art. In addition the criteria should also define what type of art should be considered; 4) The City should develop partnerships among private and non-profit sectors and with other levels of government to foster culture through renovated, expanded and new cultural facilities including the development of a Performing Arts Centre and an Art Gallery; 5) A new community partnership should be created to develop a festival of national prominence held within the Downtown focusing on Arts & Culture; 6) The City, its Downtown partners and the arts community should facilitate arts and cultural experience for youth within the downtown

Waterloo, RM

1. Arts, Culture and Heritage Master Plan

Completion date: 2002; **Council Approval:** yes (2002?)

Outline: Introduction; Region of Waterloo; Importance/impact of cultural heritage; Integrating cultural heritage planning with municipal and regional initiatives; Research findings; Role of the Region of Waterloo; Goals, recommendations, and implementation strategies; Appendices (research methods, committees, terms of reference, list of participants, interview findings, maps, etc)

Purpose: the plan “is intended to help stabilize, harmonize, and raise the profile of cultural heritage endeavours through systematic planning” (p. 1)

Vision/Rationale/Intent: “Arts, culture, and heritage resources are a fundamental basis for community, social, and personal development. They are also essential contributors to quality of life and provide a unique opportunity to participate in and develop an internationally competitive economic sector” (p. 1); “Arts, culture, and heritage initiatives make a significant contribution to the well-being and quality of life of the residents of Waterloo Region. They reflect and enhance the community’s unique identity and diversity, contribute to economic vitality, and shape future growth. Accordingly, the Region of Waterloo alone or in partnership will identify, protect, promote, and invest in existing resources; implement strategies to support additional arts, culture, and heritage initiatives; and ensure their long-term prosperity and sustainability” (p. 19)

Theory/Literature cited: Richard Florida

Plan Details: The plan identifies strategic goals, recommendations, and strategies that are proposed to be implemented over the course of a 5 year period; The preparation and adoption of the master plan is consistent with recommendations contained in area municipal cultural plans, the Region’s Corporate Strategic Plan and Growth Management Strategy Initiative; The plan identifies frequently cited needs/gaps including: “increased awareness of the importance of arts, culture, and heritage; improved marketing and promotion of existing activities and events, especially those for families and youth; better transportation and signage to cultural heritage sites and facilities; human resources, including volunteers, to work for and with cultural heritage organizations; and a clearly articulated and communicated identity for the region as a whole, one that highlights and celebrates the richness and diversity of its cultural heritage” (p. III); Staff, committees, and organizations responsible for particular recommendations are delineated and listed under lead/partner status; The plan provides a general time-line for goals and recommendations as well as estimated costs for a number of recommendations; provides detailed summaries of the research/survey findings and lists individuals/organizations surveyed

Leadership: The plan was developed through the Planning, Housing and Community Services department by a steering committee made up by the Director of Community Services Division, the Principal Planner, a manager of Strategic Planning, a manager/curator from Doon Heritage Crossroads, and two student planners, and by an advisory committee that included representatives from municipalities and arts and tourism departments and organizations; the Advisory Committee provided input and feedback to the Regional staff on arts, culture and heritage issues as they pertained to the preparation, review, and implementation of the plan ; The Planning, Housing and Community Services division is responsible for community planning, community services (e.g. culture, heritage, libraries, etc), community housing, transportation planning, and strategic planning and communication

Development Approach: Regional staff, NetGain and the Advisory Committee conducted research over the course of a nine-month period. The research and planning process involved: a review of master plans and related documents from other jurisdictions; a series of one-on-one interviews and focus groups with 39 stakeholders; two community consultation sessions attended by arts, culture, and heritage professionals; a public forum open to the community at large; a public opinion and facility use survey sent to 4,500 patrons of select arts, culture, and heritage organizations throughout the region; attendance at relevant meetings; and a review of the suggestions made by the Advisory Committee (p. III, 3)

Guiding Principles: 1) Existing organizations and delivery agents should form the basis upon which future growth and development shall occur; 2) Strong heritage preservation policies must be a priority for the Region; 3) Increasing density within urban cores areas is preferable to expansion toward the city limits; 4) The Region's cultural heritage policies and strategies should be developed in consultation with the area municipalities and other groups involved with arts, culture, and heritage, and; 5) Cultural heritage policies and strategies should seek to maximize efficiency and effectiveness of arts, culture, and heritage initiatives, programs and organizations; and endeavour to enhance the benefits of shared resources to all involved (p. 19)

Definition of Arts/Culture: "the phrase 'cultural heritage' is often used to describe all the tangible and intangible aspects of what are typically associated with the terms arts, culture, and heritage. Consequently, the words 'arts, culture, and heritage' and 'cultural heritage' are used interchangeably throughout" (p. III); "Cultural heritage encompasses material culture, in the form of objects, structures, sites and landscapes, natural heritage and infrastructure as well as living (or expressive) culture as evidenced in forms such as visual arts, crafts, performing arts, literary arts, oral tradition and language. The emphasis is on cultural continuity from the past, through the present and into the future, with the recognition that culture is organic and evolving (source: Cultural Heritage and Development Action Network, World Bank 1998). Art is anything that results from a process of human creation/invention of an original idea with aesthetic content. The arts are usually defined as including the visual arts, the literary arts, music, theatre, dance, performance, media arts, craft and multidisciplinary arts. Culture is a broad concept that comprises many spheres of activity. In its broadest sense, it can be defined as the way of life of a people. In fact, it incorporates all the traits and elements that distinguish a given society as it evolves over time; including its identity and its vision of the world. It also includes its values, beliefs, customs, language, way of life and traditions. [...] Heritage refers to the tangible and intangible aspects of our natural and cultural past, from prehistory to the present. Tangible aspects include buildings and structures, archaeological sites, cultural landscapes, cemeteries, sacred places, monuments, artefacts, specimens and collections. Intangible aspects include beliefs, ideas, customs, language, religion, stories and many others..." (p. 2)

Cultural Inventory: (elements that define the community's unique identity): 1) Heritage structures; 2) Cultural landscapes; 3) Natural heritage features; 4) Arts, crafts, and traditional means of expression such as storytelling and the passing on of myths and legends across generations

Goals:

- 1) **Accessibility:** Protect existing cultural heritage and natural heritage assets; Enhance the livability of the downtown areas of the region's cities to retain current residents and encourage new ones; Facilitate greater youth involvement; Encourage and support multi-disciplinary and multi-cultural activities; Integrate the priorities of arts, culture and heritage organizations into public transit planning; Promote and enhance arts, culture and heritage programs that offer discounts to youth, seniors and individuals on limited incomes
- 2) **Economic Development:** Integrate various promotional activities including economic development, tourism, and the Region's growth management strategies with arts, culture and heritage efforts
- 3) **Awareness:** Promote a greater understanding of the region as a unique place and a greater respect for the diverse features that define it; Enhance the profile and public awareness of the benefits that arts, culture and heritage organizations bring to the community
- 4) **Cooperation and Integration:** provide opportunities to bring together those who work within and outside cultural heritage organizations to encourage the exchange of information; Encourage not-for-profit, public and private sectors to share resources and expertise
- 5) **Corporate Role:** Coordinate policies, clarify guidelines and streamline funding among the Region and its constituent municipalities to maximize operating support for arts, culture and heritage organizations and promote existing Regional funding sources; Ensure that effective and accurate information for marketing and research is readily accessible; Ensure that the cultural heritage sector has access to appropriate resources, including staff, volunteers and funding

Strategic Goals and Recommendations:

1) Community Identity and Character

- 1.1 *Promote a greater understanding of the region as a unique place (history, architecture, character, etc) and a greater respect for the diverse features that define it*
 - 1.1.1 Coordinate participation in province-wide heritage promotions, such as ‘Doors Open’, beginning in 2003 [Lead: Regional staff; Partners: Area municipalities, Ontario Heritage Foundation (OHF), heritage organizations] Year 1 Strategy
 - 1.1.2 Investigate and support the creation and use of walkway and cycling trails between cultural heritage attraction [Lead: Cycling Master Plan Advisory Committee; Partners: Cultural heritage organizations] Year 1 Strategy
 - 1.1.3 Establish a Regional facility that will serve to preserve and promote the region’s unique cultural heritage. This could include an archive, a museum, and other space for public use [Lead: Regional staff; Partners: Regional Council, community] Year 2-5 Strategy
- 1.2 *Protect existing cultural and natural heritage assets throughout the region*
 - 1.2.1 Encourage the creation of heritage corridors [Lead: Regional staff; Partners: Area municipalities] Year 2-5 Strategy
 - 1.2.2 Implement the identification and protection of sites of regional heritage significance [Lead: Area municipalities; Partners: Developers, property owners] Year 2-5 Strategy

2) Education and Awareness

- 2.1 *Enhance the profile and public awareness of the benefits that arts, culture, and heritage organizations and activities bring to the community*
 - 2.1.1 Emphasize the relevance and benefits of arts, culture and heritage to everyday life through existing Regional publications, programs, and/or events [Lead: Regional staff (and cultural heritage specialist, when hired); Partners: Cultural heritage organizations, area municipalities, destination marketing organizations and industry stakeholders, Canada’s Technology Triangle (CTT)] Year 1 Strategy
 - 2.1.2 Adopt a Regional public art policy and funding formula [Lead: Regional staff; Partners: Area municipalities, cultural heritage organizations, Arts and Culture Advisory Committee (ACAC), Cultural Development Committee (CDC), Waterloo Regional Arts Foundation (WRAF)] Year 1 Strategy
 - 2.1.3 Expand the scope and circulation of Regional publications such as Events and Exhibits [Lead: Regional staff; Partners: Cultural heritage organizations, Waterloo Regional Arts Council (WRAC), local media, private businesses, academic institutions] Year 1 Strategy
 - 2.1.4 Support efforts to establish additional and improved signage to identify arts, culture, and heritage destinations [Lead: Regional staff; Partners: OHF, cultural heritage organizations, area municipalities, WRAF, Waterloo Region Heritage Foundation, Heritage Planning Advisory Committee (HPAC)] Year 2-5 Strategy
 - 2.1.5 Expand the artist in residence program at the Regional Municipality [Lead: Regional staff; Partners: Cultural heritage organizations, Ontario Arts Council (OAC), WRAC, Canada Council for the Arts (CCA)] Year 2-5 Strategy
- 2.2 *Facilitate greater youth involvement in programs and events of arts, culture, and heritage organizations*
 - 2.2.1 Promote more youth and family oriented programs that develop skills and interests in arts, culture, and heritage [Lead: Cultural heritage organizations, including Doon Heritage Crossroads, Joseph Schneider Haus and McDougall Cottage; Partners: Area Municipalities, Public and separate school boards, libraries, WRAC] Year 2-5 Strategy
- 2.3 *Provide opportunities to bring together those who work within and outside cultural heritage organizations to encourage the exchange of information*
 - 2.3.1 Provide more opportunities for cross-jurisdictional and cross-disciplinary workshops in partnership with art, culture and heritage organizations [Lead: Regional staff (and cultural heritage specialist, when hired); Partners: Cultural heritage organizations, libraries, private businesses, WRAC, Grand River Conservation Authority (GRCA)] Year 2-5 Strategy

3) Coordination and Partnership Formation

- 3.1 *Integrate various promotional activities including economic development, tourism, and the Region's Growth Management Strategy with arts, culture, and heritage efforts*
 - 3.1.1 Assist with establishing and updating a 'one-stop' shopping web-site with arts, culture and heritage information [Lead: Regional staff (and cultural heritage specialist, when hired); Partners: Cultural heritage organizations, tourism and economic development organizations, WRAC] Year 1 Strategy
- 3.2 *Encourage non-profit and public and private sectors to share resources and expertise*
 - 3.2.1 Encourage collaboration, joint ventures, and partnerships [Lead: WRAF; Partners: WRHF, Cultural heritage organizations, WRAC] Year 1 Strategy
 - 3.2.2 Establish a Cultural Heritage Advisory Committee to coordinate inter-municipal activities [Lead: Regional staff; Partners: Regional Council, area municipalities, cultural heritage organizations] Year 1 Strategy
 - 3.2.3 Encourage and coordinate the sharing of skills, expertise, and information among cultural heritage organizations in the area municipalities [Lead: regional staff (and cultural heritage specialist, when hired); Partners: Cultural heritage organizations] Year 2-5 Strategy
 - 3.2.4 Provide opportunities to showcase local talent [Lead: WRAC; Partners: Cultural heritage organizations, Grand River Transit, local media, private businesses] Year 2-5 Strategy

4) Resources

- 4.1 *Coordinate policies, clarify guidelines, and streamline funding among the Region and its constituent municipalities to maximize operating support for arts, culture, and heritage organizations and promote the exiting Regional funding sources*
 - 4.1.1 Approach senior levels of government such as the Department of Canadian Heritage and the Ontario Ministry of Culture to increase funding for the support, promotion and preservation of cultural heritage in the region [Lead: Regional Council; Partners: Regional staff] Year 1 Strategy
 - 4.1.2 Increase Regional support for arts, culture, and heritage organizations that have a region-wide scope [Lead: Regional Council; Partners: WRAC, WRAF, WRHF, area municipalities] Year 2-5 Strategy
 - 4.1.3 Contribute additional funds to the WRHF and the WRAF specifically for training and professional development of staff and volunteers {Lead: Regional Council; Partners: Cultural heritage organizations, WRAF, WRHF, WRAC] Year 2-5 Strategy
- 4.2 *Ensure that the cultural heritage sector has access to appropriate resources, including staff, volunteers, and funding*
 - 4.2.1 Provide dedicated staff resources to develop and implement arts, culture, and heritage actions and initiatives at the Region [Lead: Regional Council; Partners: WRAC] Year 2-5 Strategy
 - 4.2.2 Provide an annual budget to support studies and research in cultural heritage issues by Regional staff and other [Lead: Regional Council; Partners: Regional staff, area municipalities] Year 2-5 Strategy

5) Accessibility

- 5.1 *Ensure that effective and accurate information for marketing and research purposes is readily accessible*
 - 5.1.1 Maintain and periodically update a region-wide list of designated properties under the Ontario Heritage Act and properties listed as architecturally and/or historically significant [Lead: Heritage Planning Advisory Committee (HPAC); Partners: Cultural heritage organizations, area municipalities, LACACs] Year 1 Strategy
 - 5.1.2 Maintain and continue to update a region-wide list of archaeological resources as part of the Archaeological Master Plan [Lead: Regional staff; Partners: Cultural heritage organizations, area municipalities, LACACs, HPAC] Year 1 Strategy
 - 5.1.3 Assist with the inventory of the nationally significant features of the Grand River [Lead: Regional staff; Partners: Grand River Conservation Authority (GRCA)] Year 1 Strategy
- 5.2 *Integrate the priorities of arts, culture, and heritage organizations into public transit planning*
 - 5.2.1 Consider transportation routes and schedules to accommodate arts, culture and heritage facilities and events, especially those outside peak public transit hours [Lead: Regional staff - Grand River Transit; Partners: Cultural heritage organizations, area municipalities] Year 1 Strategy

Miscellaneous: Regional staff is identified as leading the implementation of 15 of 26 recommendations set out in the plan. The primary staff includes “the Strategic Planning Coordinator and the Planner: Housing and Community Services (Planning staff). Staff at the Region’s two existing Heritage Sites (Doon Heritage Crossroads and Joseph Schneider Haus) will serve in a special advisory capacity to Planning staff” (p. 33). The committee membership was structured to achieve a broad geographic and sector representation

2. Official Plan (consolidated 2006)

References to Culture:

Section 2.2: Vision for 2016 (p. 11) – Partnerships and Public Participation: “When making decisions, there is a strong recognition of the inter-relationships among the economic, social, cultural and natural environments.”

Section 2.3: A Sustainable Community and Strategic Plan (p. 11) – “This plan is one tool to implement the Vision by directing planning activities within the region through the provision of: [...] c) encouragement for social, economic and cultural planning by Federal and Provincial Ministries, government agencies, the private sector, and the community.”

Section 8.1: Economic Development Initiatives (p. 112) – “The Region and Area Municipalities will jointly design and prepare an Economic Strategy. Such a Strategy will endeavour to: [...] c) enhance means to promote the tourist and heritage attractions in the region”

3. Strategic Focus (2004)

References to Culture:

Objectives:

Increase Reurbanization: 4. Inventory neighbourhoods potentially affected by reurbanization to preserve cultural heritage

**Appendix E - Analysis of Purpose Statements, Visions and
Guiding Principles**

Analysis of Cultural Plan Purpose Statements

Purpose Statements	Ajax	Barrie	Brantford	Burlington	Chatham-Kent	Kitchener	St. Catharines	Sudbury
Blueprint/vision for cultural development that outlines a set of actions								
Ensure a broad range of cultural services are offered to meet the needs of residents/visitors								
Ensure appropriate level and effective use of human and financial resources								
Ensure coordination of cultural planning & promote departmental collaboration								
Improve communication & strengthen partnerships								
Improve marketing								
Increase arts and culture capacity								
Increase tourism								
Maximize culture's contribution to economic and community development agendas								
Promote art in public places								
Promote better utilization of places/spaces								
Promote development of policies/actions that enhance programs/experiences								
Promote downtown revitalization								
Raise profile and public awareness of the value of the arts/culture								
Set the ground for a more detailed implementation strategy (i.e. enlarged plan)								
Support/develop a vibrant arts sector that will contribute social and economic benefits								
Support self-determination for the cultural community (i.e. autonomy and self-direction)								

Note: London's creative city plan and the Region of Waterloo's arts, culture and heritage master plan were excluded from analysis due to the wider nature of their scope/ objectives

Analysis of Cultural Plan Vision Statement Objectives

Vision Objectives	Ajax	Burlington	Chatham-Kent	Kitchener	St. Catharines	Sudbury
A strong leadership for cultural development exists						
Creativity is valued and local creative culture is supported						
Culture is a defining characteristic of the city's identity/brand & place identity is celebrated through the arts/culture						
Culture is a rich and enduring source of community pride for more citizens						
Cultural impacts are considered in municipal decision-making & culture is embedded in city goals						
Greater funding for cultural groups is available & long-term planning/investment strategies are in place						
Local artists and other cultural workers feel that the city is a great place for them to live and work						
More citizens are able to make a living from cultural activities & more cultural businesses have located in the city						
Public art is found throughout the city						
Stronger communication networks exist between artists/ community & organizations work together towards shared goals						
The city is enriched in cultural expression and diversity (e.g. frequent events, accessible opportunities)						
The city is recognized as a cultural/tourist destination						
The city/region provides an economic environment to successfully retain/attract investment and human capital						
The cultural legacies, heritage and environment of the city are preserved/marketed						
The downtown is a vibrant place with a rich cultural scene						
The city/region offers a high quality of life and sense of wellbeing						
There is more media coverage of culture						

Analysis of the Guiding Principles and Values of Cultural Plans

Guiding Principle/Value	Ajax	Barrie	Brantford	Burlington	Chatham-Kent	Kitchener	Sudbury	Waterloo RM
Achieve/maintain fiscal accountability & promote sustainability								
Build/celebrate community identity								
Build on what already exists (i.e. strengthen existing organizations, attractions, etc)								
Build incrementally as resources become available & invest in long-term growth								
Celebrate character and heritage of place								
Celebrate legacy of community arts/heritage								
Commit to community participation								
Continually monitor and evaluate results								
Cultivate social connections								
Develop/deliver cultural activities in a flexible manner								
Nurture innovation & welcome creative people, organizations and approaches								
Promote accessibility (culture should not exist in isolation of larger community) & embrace cultural diversity								
Promote collaboration and communication (with business/community/stakeholders)								
Promote the downtown as key arts/culture development area								
Respect the diversity of ideas, attitudes and experiences								
Support/acknowledge community-driven leadership*								
Support through tangible ways (e.g. funding) the arts/culture								
Uphold the role of the artist								
Uphold the role of residents and community responsibility								
Value contribution of the arts to quality of life/economic development								
<p>Note: * Whereas Ajax’s guiding principle suggests the need for strong leadership, Burlington’s refers to an ‘appropriate symbolic leadership’ by municipal government</p>								

**Appendix F - Cultural Plan Timelines, Strategic Objectives and
Departmental Responsibilities**

Overview of Cultural Plan Timelines, Strategic Objectives, and Departmental Responsibilities

Municipality	Vision Timeline	Number of Strategic Direction and Objectives	Implementation Timeline for Objectives	Departments/ Committees Identified for Each Objective
Ajax - <i>Integrated Community Arts and Cultural Plan</i> (2006)	10 yr	6 broad goals with 67 specific goals	Short, medium and long-term directions with ½ year-based implementation timeline	√
Barrie - <i>A Plan for Culture</i> (2006)	10 yr	3 broad goal areas with 37 specific goals; 27 recommended directions listed for 2006 (14) & 2007 (13)	General timeline for several directions and 2006-2007 CDO objectives	
Brantford - <i>Municipal Cultural Plan</i> (2005)	5 yr	6 goals with 14 more specific sub goals		√
Burlington - <i>10-Year Cultural Strategy</i> (2006)	10 yr	3 general objectives with supplementary implementation plan and actions	Specific timeline for strategic initiatives	√
Chatham-Kent - <i>A Cultural Plan for Chatham-Kent</i> (2007)		3 broad goals with 27 specific objectives		
Kitchener - <i>Culture Plan II</i> (2005)	5 yr	10 broad 'strategies for culture' with 61 specific recommendations	Specific timeline for some recommendations	√
London - <i>Creative City Task Force Report</i> (2004)		8 broad goals with 46 specific goals relating to culture	Specific timeline for some strategic goals	√
St. Catharines - <i>Municipal Cultural Policy</i> (1999)		16 specific recommendations accompanied by 6 broad strategic goals with 31 specific objectives	Strategic goals identified are to be complemented by annual 'culture plans'	√
Sudbury - <i>Arts & Culture Charter Strategy Policy</i> (2006?)		5 broad long-term goals with 23 strategic directions, 25 proposed tactics, and 24 success measures; 10 short-term goals with 17 sub goals	Five long term goals are accompanied by ten short-term (1-2 yr) priorities with specific target dates	
Waterloo, RM - <i>Arts, Culture and Heritage Master Plan</i> (2002)	5 yr	5 broad goals accompanied by 5 strategic goal areas with 11 recommendations and 26 more specific sub-recommendations	Specific timeline for goals and estimated costs for a number of recommendations	√

Appendix G - Identity Mapping Questions, City of Chatham-Kent

‘Identity Mapping’ Questions from Chatham-Kent’s Cultural Plan

- 1) What is the first image that comes to mind when you think of Chatham-Kent?

- 2) What three places come to mind first?

- 3) What is it about our quality of life that makes Chatham-Kent unique?

- 4) Every community has stories that express something important about its identity. What two or three stories do that for you?

- 5) When you are hosting a guest who has never visited Chatham-Kent before, what tourism attraction(s) do you most want them to see?

- 6) Look ahead and imagine Chatham-Kent as a vibrant successful community in 20 years. What would that place look like?

- 7) What one action today would move us toward that vision?

- 8) Are there any other comments or suggestions you would like to make?

(City of Chatham-Kent, 2007: 24-25)

Appendix H - Organizational Responsibilities

Organizational Responsibilities as Identified in the Strategic Goals of Ajax's Cultural Plan

Department/Organization	Number of Times Identified in Strategic Goals		
	Sole Responsibility	Shared Responsibility	Responsibility Shared with more than Two Departments
<i>Government (City Administration)</i>			
Recreation Services	13	29	11
Planning & Development	4	5	4
Corporate Communications	2	8	7
Economic Development	1	8	5
Corporate Administration		2	1
Finances		2	1
Legislative Services		2	
Operations & Environmental Services		1	2
Council			1
<i>Non-Government</i>			
Library		8	6
Boards of Education		1	

Organizational Responsibilities in London's Creative City Plan

Department/Organization	Number of Times Identified in Strategic Goals		
	Sole Responsibility	Shared Responsibility	Responsibility Shared with more than Two Departments
<i>Government (City Administration)</i>			
The City	18	6	3
Culture Division	4	5	1
Planning Division	4	3	
Corporate Communications Division		2	
London Chamber of Commerce			1
<i>Semi-Government</i>			
Tourism London	2	1	1
London Transit Commission	1		
London Arts Council		3	1
London Labour Council			1
London Community Foundation			1
<i>Non-Government</i>			
Mainstreet not-for-profit organization		1	2
Educational Institutions		1	
Library Council		1	
London Performing Arts Centre		1	
London Downtown Business Association			1

Organizational Responsibilities as Identified in the Strategic Goals of Kitchener's Cultureplan II

Department/Organization	Number of Times Identified in Strategic Goals		
	Sole Responsibility	Shared Responsibility	Responsibility Shared with more than Two Departments
<i>Government (City Administration)</i>			
City/City Staff	26	9	6
Arts and Culture staff	1	1	4
City Events staff	1	1	1
Human Resources Department	1		
Economic Development staff		1	2
Planning Department		1	2
Communications Department			2
Council			2
Mayor			2
Environmental Planner			1
Environmental Committee			1
Facilities Maintenance staff			1
<i>Other Levels of Government</i>			
Region of Waterloo	2	4	6
Cities in Waterloo Region		2	5
<i>Independent Agencies (Government Funded)</i>			
Arts Awards community		1	
Waterloo Regional Arts Council		4	5
Prosperity Council			1
<i>Outside Government</i>			
Corporate sponsors		1	
The Record		1	
Volunteer Committee		1	
Centre for Cultural Management			1
Cultural venues and organizations			1
CURA research			1
Historical Society			1
Libraries			1
Local industry			1
School Boards			1
Waterloo Community Arts Centre			1

Organizational Responsibilities as Identified in the Strategic Goals of Burlington's Cultural Plan

Organization	Lead	Partners
<i>Government (City Administration)</i>		
Parks and Recreation	38	2
Planning	2	6
Finance		6
Corporate Communications		5
Clerks		4
Committees		2
Community Services		1
Transit & Traffic		1
Roads & Parks Maintenance		1
Engineering		1

Organizational Responsibilities in Waterloo's Arts, Culture and Heritage Master Plan

Organization	Lead	Partners
<i>Government (City Administration)</i>		
Regional Staff	15	2
Regional Council	5	2
Cultural Heritage Specialist	4	
Waterloo Regional Arts Council	1	9
Cycling Master Plan Advisory Committee	1	
Cultural Development Committee		1
<i>Other Levels of Government</i>		
Area Municipalities	1	12
<i>Independent Agencies (Government Funded)</i>		
Waterloo Regional Arts Foundation	1	4
Heritage Planning Advisory Committee	1	2
Grand River Transit	1	1
Waterloo Region Heritage Foundation		4
Grand River Conservation Authority		2
LACAC (Municipal Heritage Committee)		2
Ontario Heritage Foundation		2
Arts and Culture Advisory Committee		1
Canada Council for the Arts		1
Destination Marketing Organizations		1
Ontario Arts Council		1
Tourism & Economic Development Organizations		1
<i>Outside Government</i>		
Cultural/Heritage Organizations	1	17
Private Businesses		3
Libraries		2
Local Media		2
Academic Institutions		1
Canada's Technology Triangle		1
Community		1
Developers		1
Industry Stakeholders		1
Property Owners		1
Public and Separate School Boards		1

Appendix I - Categorization of Strategic Recommendations

Key:*Detail of Recommendations*

Dark Grey = Specific

Medium Grey = General

Light Grey = Vague

1. Urban Planning-related Strategic Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham- Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Attract/relocate school of arts downtown		B2-3; C5							
Commit/support community improvement area as principal site for cultural investment/revitalization	2k; 4c;5 b	C12				55			
Coordinate/facilitate use of public spaces for cultural activities/displays	1f; 2i				19	34; 65;-6	2 pt2		
Develop, or conduct site selection review for, permanent outdoor venue	2p	B6							
Develop/plan new cultural centre or upgrade existing facility	2a; 21	B1,7 -9; C4	2a		58	39b; 48-9			1.1.3
Ensure cultural sector plays a role in heritage resource preservation								ST4 a	
Ensure parking provision & consider transportation routes/schedules	2o								5.2.1
Improve/develop signage				3a pt3		56; 58;-9			2.1.4
Include arts references in Official Plan	5d					50a			
Increase integration of cultural sector in planning & collaboration between planning/culture division		CD O_0 7				50i		2PT 4	
Invest in live/work spaces for artists					57; 59	50b			
Investigate/encourage inclusion of art in buildings/development projects	2j; 6h					35			
Investigate/support arts district or cultural/heritage corridor	5a		3a		20	61		ST7; 4PT 2	1.2.1
Recommend innovative urban design and/or investigate inclusion of art features into hardscapes	2g					50g			
Retain significant publicly-owned properties for cultural development		B5							
Support creation of walkway/cycling trails between attractions									1.1.2

2. Cultural and Community Development-related Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Adopt/implement public art strategy & encourage public art displays	1g; 2h	C8	1a,d		49	40-4	2pt1 4pt3		2.1.2
Adopt/maintain percentage for art program			1c		10	46; 47	2pt3 4pt4		
Build opportunities between for-profit/non-profit sectors	4a; 4f	B4; C7				13			
Create resource materials to assist individuals, groups and organizations in obtaining funding	4g								
Create/support endowment funds and/or revenue strategy to support artists/facilities	5c; 6f,m		4a,b 5a-d						
Develop art acquisition and management policies and procedures			1b						
Develop capacity building tools & establish support mechanisms for organizations		2cpt 1,3			24				
Develop/expand artist-in-residence program					8	36a			2.1.5
Develop/maintain cultural website & online resources					50	39c; 41	1pt3 .pt4	3; ST1, 2,,5	3.1.1
Develop new cultural event/experiences	1d	C13		2c pt4	55	14; 38b			
Encourage public/private investment in arts/culture	6j								
Enhance climate for artistic creativity & increase opportunities for artists to showcase talent	1e; 6l								3.2.4
Examine rehearsal workspaces/storage facilities for artists/arts organizations	2n	B10							
Facilitate networking and collaboration within the cultural community					11; 34		1; 3; 4		3.2.1 ,3
Raise public awareness towards local resources, events, opportunities, and benefits of culture	2c,e; 3bd,g ,k; 4i	A11						1P3; 4P1	2.1.1
Recognize cultural excellence and achievements in the arts		A8; C1,1 0			52	36a- c		1PT 2; ST9	
Research, develop and/or support with incentives the cultural industries					56; 61	10; 53	1pt9 3pt5	3PT 3	
Support cultural publications, media reports and/or media resources for artists	3i				37; 40; 42-3	14; 33; 37			2.1.3
Support creation/enhancement of arts education programs & engage youth with arts	1b,c, h;2m 3h;4b	C3			7; 26-9			2P3; 4PT 3,4	
Support existing cultural events/facilities	1a				47; 54		1 pt6		

3. Cultural Resource Identification-related Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Collect data, compile statistics and monitor health of arts sector		A2,3 C9 6-7			38			ST1 b	
Conduct inventory of cultural facilities/resources			2b	2apt 2,4	39; 48	41	1; 3pt6	5;ST 5d	1,2; 5.1
Develop a cultural map								2PT 1	
Encourage proposals that contribute to the inventory of cultural facilities	2f								
Evaluate arts organizations on program excellence, business practices	A4								
Evaluate facility usage, develop inventory of space, identify potential sites for events	2b,d							1PT 1	
Implement opportunity analysis for the downtown		C15							
Maintain cultural mapping resources in searchable database	6g			2a pt4					
Make available and/or assign staff for cultural resource mapping					33			ST5 b	
Set up mechanism for linking organizations with resources								5PT 1	

4. Economic and Marketing-related Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Address tourism opportunities and strengthen tourism products				3apt 1-2	35				
Conduct economic impact analysis of culture	5g								
Develop culture centred branding/marketing strategy	3a					4			
Ensure cultural plan objectives align with other culture/tourism efforts	5f								
Facilitate centralization of arts and cultural event promotion	3f								
Include references to culture in business attraction efforts	5e								
Participate in collaborative region/ province-wide tourism/heritage initiatives	4e								1.1.1
Recommend new regional approach to culture						8			
Strengthen destination marketing and/or establish tourism brand	5h			3bpt 1-2	36	57; 69		3PT 2	
Strengthen/develop and/or fund marketing of the arts and culture		C6		3cpt 2,4	13; 30	31; 32	1pt2 4pt6	ST8	4.1.2

5. Governance and Communications-related Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Communicate with cultural leaders, artists/organizations and solicit input	6e	CD_06-7		2c pt2	18; 23		3pt5 pt3		
Consolidate cultural activities into culture division and/or consolidate policies		CD_06				1		5P;S T10	
Convene summit, establish congress and/or conduct annual review forum				1b pt3	41	2		ST2 b	
Create advisory committee, CDO and/or permanent staff position		A10 :_06	6a	1a; 2b	3; 4			ST2 -3	3.2. 2
Create communications plan/strategy		CD_06-7				3			
Define municipal leadership	6b								
Develop multi-year implementation plan				1a pt4					
Develop network of stakeholders to meet annually	3e								
Ensure adequate staff and support training				1a; 2a	5;45 51			1,5; ST5	4.1- 2
Implement new organizational arrangement/partnership framework				2a; 3c				5PT 4	
Inform activities to other departments & provide expert advice		CD_06-7					5pt5		
Integrate culture into civic services					2				
Promote cross-departmental meetings and decision-making	4d; 6c,d	A9; C2					4; 5; 6		2.3. 1
Review cultural policy and set objectives		C14 CD7						5; ST1	

6. Social and Environment-related Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Commit to the development of healthy communities					17				
Create resident guide to help forge stronger links	3j								
Incorporate cultural sensitivity training for front line workers					25				
Integrate arts and culture experiences within the workplace					16				
Promote more youth/family oriented programs and community socials					12				2.2.1
Promote sustainability manual					46				
Strengthen human resources				3c pt3					
Support intercultural involvement & respond to current/ projected diversity	4h; 4j				15; 21-2		3pt2 5pt1	2PT 2	

7. Other Recommendations

Strategic Objectives	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St. Catharines	Sudbury	Waterloo, RM
Accrue budget for and devote time to cultural plan studies					9; 60				4.2.2
Actively support, implement and raise awareness of plan/policy		A1		2bpt 1,3	1		1pt1 ,5		
Advocate better income tax incentives and sales tax diversion						70-3		1PT 9	
Advocate new Canadian cultural loans program						76			
Develop/standardize grant application protocol/process		_06- 07			14			1P7- 8;S3 ae;6	
Examine benefits of renaming department to reflect culture focus	6i								
Implement, create and/or maintain stability grant/public art trust fund		C11			6; 53	45; 78		1PT 5.6	
Monitor developments in cultural benchmarking/indicators	6k								
Oversee operating and event grants & review/increase funding	6a	A5- 7; _6-7				74			
Review culture budget & consult with city on funds		A12; _06			44	75	4pt2		4.1.1
Seek new funding opportunities and develop tax incentives						39c; 52			

Appendix J - Resource Categories Identified in Strategic Objectives

Tangible Cultural Assets Referred to in Strategic Objectives of Cultural Plans

Cultural Resource (Tangible)	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St.Catharines	Sudbury	Waterloo, RM
Arts education	1b,h; 3h; 4b,h-i	B2-3; C3,5			7; 26-29	13-14; 37		2PT3; 4PT1,3-4	2.1.1; 2.2.1
Civic arts	1c,g; 2h- j; 6h	A2-3,8	1a,c,d		6; 10; 19; 49	35; 40-43; 45-47; 66	1pt9-10; 2pt1,3;3p 5;4pt4-5	2PT4	2.1.2
Communications & media	3a-g,l,k; 4e; 5h; 6e,j	C6-7		2b_pt1-3, c_pt1-2; 3b_pt1-2, c_pt2	11; 13; 30; 35-38; 42-43; 50; 56	32-33; 56- 59; 69	1pt2-4,8; 3pt3; 4pt6	1PT3; 3PT1-2; 5PT1,3	2.1.3-4; 2.3.1; 3.1.1; 3.2.1,3
Cultural businesses						65; 75;-76			
Cultural facilities	2a,b,f,l- m; 4f; 6m	B9; C2,4,12	2a-b	3a_pt1	32-33; 48; 58	39; 48-49; 55	3pt6; 5pt2		1.1.3; 5.2.1
Cultural industries & services	4a				61	1; 10; 53	1pt9; 3pt5	3PT3	
Cultural & natural landscapes	2k; 5a		3a		20	61	1pt10	4PT2	
Ethnic and cultural organizations	4j; 5e	A4; C11			15; 21; 23; 57	34; 75	1pt7; 3pt4; 4pt5	2PT1-2	4.1.2
Festivals & events	1a,f; 4f	C13		2c_pt4	52; 54-55	31; 38	1pt6-7; 2pt2; 3pt4; 4pt5		5.2.1
Granting agencies & bodies	4g; 5c; 6a	A5-7	4a-b; 5a-d		14; 31; 53	78		1PT5-8	4.2.2
Heritage structures/ resources					47-48	50; 52	1pt9; 3pt5	2PT1	1.2.2; 5.1.1-3
Heritage organizations	5e								4.1.2
Municipal committees & related bodies		A10; C1	6a	1a_pt1-4, b_pt1-2; 3c_pt1	3; 4	3			3.2.2; 4.2.1
Performing arts	2c-e,p	B1,3,6-8; C5		3a_pt2	19				3.2.4
Professional cultural workers	1e,n; 4d	B10		3c_pt3	8; 18; 24- 25; 39-41; 57; 59	34; 36; 44; 76	1pt10	1PT2	2.1.5; 4.1.3

Intangible Cultural Assets Referred to in Strategic Objectives of Cultural Plans

Cultural Resource (Intangible)	Ajax	Barrie	Brantford	Chatham-Kent	Kitchener	London	St.Catharines	Sudbury	Waterloo, RM
Customs & traditions								2	
Quality of life attributes									
Symbols of local identity								2	1.1
Traditional means of expression									

Appendix K - Interviewees

Interviewees

Municipality/ Organization	Number of Interviewees	Department/ Division of Interviewees
Ajax	1	CAO
Barrie	1	Seniors & Cultural Services
Brantford	1	Economic Development & Tourism
Burlington	1	Parks & Recreation
Chatham-Kent	1	Culture & Special Events
Kingston	1	Culture & Recreation
Kitchener	2	Cultural Development & Cultureplan Committee
London	1	CAO & Creative City Task Force
MCP	1	MCP Chair
Oakville	1	Cultural & Heritage Services
St. Catharines	1	Cultural Services
Sudbury	1	Tourism, Culture & Marketing
Waterloo, RM	2	Community Services

Appendix L - Interview Guide

TOPIC	LEAD QUESTION(S)	SUPPLEMENTARY QUESTIONS
1. Goal of Cultural Planning	Why is cultural planning done?	<ul style="list-style-type: none"> - What is the purpose of the cultural planning process? - What are the primary and secondary goals/outcomes of the cultural planning exercise?
2. Application	How are cultural plans used?	<ul style="list-style-type: none"> - When was your cultural plan completed? - Was your cultural plan adopted? If so, which public body adopted it? (i.e. city council, planning board etc) - How is the cultural plan to be implemented?
3. Responsibilities	Who did what?	<ul style="list-style-type: none"> - Which department or organization led the development and implementation of your cultural plan? - What other departments or organizations were involved in the cultural plan's development and implementation? - Was a steering committee composed of local experts initially formed? And, was a consultant or consulting firm hired to guide the cultural planning process? - Were stakeholders formally involved? - What role did volunteers have in the development/implementation of your plan? - What role did the private sector have in the development and implementation of your cultural plan?
4. Outcomes	Was the process worthwhile/successful? Did it meet your goals and expectations?	<ul style="list-style-type: none"> - Were any of the goals outlined in your plan implemented? If so, could you provide some examples? - Have the results of the plan been analyzed and reported on? (i.e. what evidence is there to support the purported goals of the plan?) - Has your cultural plan impacted any policy areas (e.g. tourism, urban development) not focussed on in the cultural plan? If so, could you provide some examples?
5. Recommendations	How could cultural planning be improved?	<ul style="list-style-type: none"> - Do you have any recommendations to improve cultural planning in both its development and implementation?
6. Planning	a) What role did planners have?	<ul style="list-style-type: none"> - Was the planning department involved in the planning process? If so, how much of a role did they have in the process? - What responsibility should planning departments have in the development and implementation of cultural plans? - Has your cultural plan been incorporated into your Official Plan? If not, are there any plans to do so?
	b) Should cultural planning be integrated into an established profession?	<ul style="list-style-type: none"> - Should cultural planning be its own stand alone profession or should it be integrated into the body of practice of an existing profession? (i.e. urban planning, public administration etc) - Should cultural planning theory/practice be incorporated into a specific university or college program? (e.g. urban planning, cultural studies etc)
	c) Other	<ul style="list-style-type: none"> - How is intangible heritage planned for? - How does built heritage fit into your cultural plan's goals?

Appendix M - Summary of Interviews

Questions	Response
<p>Why is cultural planning done?</p>	<p>I see cultural planning as a much more holistic way of understanding culture within a community. It involves identifying community strengths and weaknesses and exploring ways in which culture can contribute to economic and community development. The purpose of a cultural plan is to help guide a municipality in making strategic choices in developing its cultural industries. Cultural planning is done, in my opinion, to see what's important in the cultural field in the community, where the strengths and weaknesses are, where there are opportunities for growth, and what are some of the challenges in the community. It involves doing SWOT analysis. It also involves doing cultural mapping to locate where the key industries are and determine what the interrelationships are between them. [...] We know...that we are a community with a tremendous amount of cultural assets in terms of arts, culture, heritage, and parks. Cultural planning is about building on our strengths and figuring out how we can connect cultural assets to work together.</p>
<p>How are cultural plans used?</p>	<p>Now this is one of the questions we are trying to answer. The Request for Proposal (RFP), the actual tender document to create the cultural plan, went out to the community and we're still in the process of negotiating what the cultural plan is going to look like, how it's going to be implemented and used. I think one of the challenges we've had around that is, what is the definition of culture? You have some people with a very holistic view of culture integrating street culture, graffiti, and different sorts of art and performance that don't traditionally fit into high culture understandings. And we have had very public debates as to whether or not graffiti is art, and what sort of organizations should be receiving funding. [...] City council will be responsible for adopting it. It will probably come through our Arts Recreation Community Policies Committee. I'm a very strong advocate for including some of the material relating to it within the Official Plan in part because arts, culture, and heritage is often not considered by planners to be serious planning [matters]; yet when we look at some of the works by urban theorists like Florida, we see that they recognize that culture is a central element of what defines a community.</p>
<p>Who did what?</p>	<p>Currently, it's the Culture and Heritage Division of the Culture and Recreation Department of the Development Services Group of which I'm involved. We have been working in partnership with other departments including planning. But it's not just about city staff; cultural planning is about community involvement. We have the... Arts Council, we have a new arts committee for the city, there's _____ which is an organization that's been involved in this process, and there has been tremendous public input. [...] Besides attending our open houses, the public has participated in answering surveys, and have provided input on publications that we've put out related to this. Volunteers have participated through the city committees - the arts committee, the arts recreation committee, policies committee, speaking to councillors. [...] I think the involvement of the private sector is critical. We haven't articulated the private sector's role yet, because the document hasn't been created, but it will involve a public private partnership approach. The process will involve looking for developers who are interested in creating live-work-environments, who are interested in promoting and sponsoring culture and arts, and who are willing to serve a leadership role for many community organizations.</p>

Questions	Response
<p>Was the process worthwhile/successful?</p>	<p>There's a whole series of discussion as to what goals should be included in the cultural plan. But the proposal has not yet been approved by council. One of the reasons why the process has been taking so long has to do with the tremendous public consultation process (7 months). The results of the public consultation process are now with senior management and some questions have been raised by some of the councillors, again, about what the definition of culture is.</p>
<p>How could cultural planning be improved?</p>	<p>I think there needs to be more support from the province. Municipal cultural planning is one of the key initiatives that the Ministry of Culture has taken. And they've had some workshops to introduce the concept and some municipalities have really jumped onto the bandwagon but I think the challenge that a lot of municipalities are facing is that cultural planning is one of many issues that they are trying to address. We had Glen Murray speak with us and one of the things that he said is that municipalities are traditionally focussed on 'pipes, pavement and police.' But when you have a limited budget, that's often what your money is going to. If you have limited capacity not just in terms of staff but in terms of trained staff you are often faced with the challenge of how to address things like cultural planning. Within the planning field you often have planners who view planning as something that is strictly tied to development policy and land use planning. And then you have others who are quite progressive who say that culture is central to growth and development.</p>
<p>a) What role did planners have?</p>	<p>To date, the planning department has reviewed and provided feedback on the RFP. We've been in talks with them as part of our Official Plan (OP) update to try to get some policy into the OP relating to the cultural plan. [...] In terms of what responsibility planners should have, I think it really depends on the planning department at hand. If you have a progressive planning department they can serve a valuable role working with many sectors of the community. If you have a department that's not interested in much more than doing what they are required to do you are going to have a real challenge. I think many planners are struggling with many core concepts that came through the 2005 PPS - issues relating to things like heritage planning and First Nations consultation. Some planning departments don't understand it. And one of the struggles with cultural planning is something that I've struggled with: how do you take something that is dynamic and that is ever changing and regularize and codify it to support it. There is a very fine line between over-regulation and providing what we need for it to grow. [...] I think cultural planning should be considered a part of the planning profession; it should be integrated within planning departments. But one of the things that I'm finding, even looking at something like heritage planning, is the problem of a department becoming too complex in its responsibilities. To do something right you have to be focussed on it, and going back to the resource issue many municipalities do not have the capacity, either financially or staff wise, to do cultural planning right. [...] A good model is to break down some of the traditional boundaries of existing departments, breaking down silos and having cross disciplinary teams. It's a very difficult concept to try to get some people to consider. Should cultural planning be situated in planning? Yes, I think so. I think planning is regarded as a much more serious department than a lot of other departments. If you are looking at budgetary issues, which departments are typically hit with the first budget cuts? That being said, you really need the trained staff within the department. You can't just make a development plan and claim that you're doing cultural planning.</p>

Questions	Response
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>I absolutely think so. I think it should have its own course. But I think you are going to have a challenge. ... I've talked to a number of people who've worked with heritage planning who say things like heritage planning is not considered serious planning. It's considered an encumbrance. And I think some people would tend to view cultural planning in the same way. It's all about overcoming that mindset. I think you should have cultural planning in the university but you also have to promote it through a professional organization like the OPPI or AMO [...] Within our municipality, the culture and heritage division is well placed. We are a mini-planning department. We have four planners within our division. [...] I think for the trained professional planners you do need cultural planning within the planning department, possibly bringing in instructors from other departments but focussing it there. That doesn't mean that you can't do something like the University of Waterloo's cultural management centre or the University of Victoria cultural program. But I think if you are going to be doing outreach to planning students you need cultural planning within the department and possibly as a core course. [...] I think cultural planning is a great idea but I think there are some real challenges with implementation. The Ontario Heritage Act, for example, has been in place since 1975 and yet there are still serious challenges when dealing with heritage issues. I think cultural planning is going to see very much of the same thing. I think some people in the community will just see it as something else that we have to do, and not see it for the opportunity that it brings. I think municipalities are in many ways stretched. And I think the will is there but the means to do it isn't. I think one of the challenges with cultural planning is how do you not only create the plan but implement it? How do you ensure that there is community buy-in, and how do you get buy-in from senior staff and managers. How do you get buy-in from politicians when they change every four years?</p>
<p>Challenges, etc</p>	<p>I think a real challenge is in making sure that cultural planning isn't shuffled off to what's seen as a lesser department, as one of those other things that we have to do, but we don't really want to do it, so we're going to put this to this department, and they'll get to it when they can. The Ministry itself is not considered a senior ministry. You look at where planning is; it's under the Municipal Affairs and Housing which is considered a more senior ministry. You need that greater liaison between the two. You need it to be coming from not just the Ministry of Culture. I've heard colleagues of mine say 'it's only the Ministry of Culture,' you need cultural planning objectives to be coming from the Premier's Office, from the Ministry of Municipal Affairs and Housing, from senior cabinet ministers but what you also need is an education component to it. You need buy-in and an understanding of the importance of the concepts, and the advantages and strengths of the process.</p>

Questions	Response
Why is cultural planning done?	The purpose of cultural planning is to align your cultural resources so that they have the best positive impact for your community; to spur economic development. The expected primary goal of the cultural planning exercise is to increase the cultural vitality of our community while the secondary outcome is to increase economic development.
How are cultural plans used?	Our cultural plan was completed in November 2007. It was subsequently adopted in principle by Council. We hired on a Cultural Development Coordinator for a one-year contract to begin the implementation process.
Who did what?	Community Services (Culture and Special Events) led the development and implementation of [our] cultural plan. The other departments involved are Planning, Economic Development (Tourism), Information Technology, Parks, Cemeteries and Horticulture, and Strategic Planning. In addition, the Community Futures Development Corporation has been involved in plan's development and implementation. A steering committee was formed and a consultant was hired. The committee included representatives from the aforementioned departments and organization as well as business leaders in our community. Stakeholders were involved and volunteers and representatives from the private sector sat on the steering committee.
Was the process worthwhile/successful?	We are beginning to implement some of the goals in our cultural plan including organizing a cultural summit, a Municipal interdepartmental team, and several Cultural Action Teams throughout the community. Since we have just begun the implementation plan we have not analyzed and reported cultural planning results. Our cultural plan has not impacted policy areas not focussed on in the plan.
How could cultural planning be improved?	In order to improve the effectiveness of cultural planning you need to make sure that you have the buy-in from all of the partners involved such as IT, Planning, and Economic Development as well as from community players. You need to make sure that you have the time to devote towards the creation of the cultural plan, even if a consultant has been hired.
a) What role did planners have?	Representatives from the planning department sat on the steering committee. In my opinion cultural planning is a cross-sectional responsibility. Planning departments should have a role equal to other departments like Tourism and Cultural Services. I don't know whether our cultural plan was, or will be, incorporated into our Official Plan.
b) Should cultural planning be integrated into an established profession?	I don't know whether cultural planning should be integrated into an existing profession. It should be incorporated into a university or college program.
c) Other	I don't know how intangible heritage could be planned for. I don't think that built heritage fits into the plan's goals.

Questions	Response
Why is cultural planning done?	Cultural planning identifies a community’s cultural spaces, people, and products... It looks at [creating] sustainable communities... The process provides an opportunity for people to come together and provide input on what they think is integral to a cultural map. [...] It can also set the stage for planning and economic development initiatives, skills transfer, and partnerships.
How are cultural plans used?	We don’t actually have what would be considered an [integrated] cultural plan; what we have is an Arts and Culture Charter Strategy and Policy [which] guides the grant making process. So it’s a little different. If we wanted to refer to it as a cultural plan we could but I know it’s not exactly the same sort of exercise... [However,] there is some reference in it to cultural mapping. [...] The charter was completed fairly recently so I would suggest that it is a foundation for a cultural plan. There are all sorts of plans that address arts and culture so it is hard to say whether or not a cultural plan will be developed any time soon. I think it will eventually happen because arts and culture are on the radar...
Who did what?	The development and implementation of the Charter was overseen by Growth, Development and Planning, which encompasses economic development, tourism, culture, marketing, partnerships, and transportation... The Charter was developed in consultation with the [city’s] Arts Council, art galleries, education and non-profit organizations, etc. Stakeholders were involved and the public participated in several input sessions and meetings to review the document.
Was the process worthwhile/successful?	The implementation of goals set out in the Charter has been ongoing ... You can take, for example, the community [development] objective. We are now [investigating]...a new performing arts centre [as well as a possible] arts district... So I would say that the tactics are being carried through. I mean we’re talking about a summer of festivals and events (e.g. Northern Aboriginal Festival, Italian and Greek festivals, etc). There have also been developments in restaurants, entertainment, and in filming (e.g. French language film)... I do not believe the results of the Charter have been reported on. The Charter goes hand in hand with other municipal documents: the Official Plan forms a little bit of the basis and there is definitely a relationship between the two in how land is developed. There are also healthy community and economic development strategies...that look at [developing] a city for the creative, curious and adventuresome. And, there is also a tourism destination piece.
a) What role did planners have?	Planners were likely involved in developing the Arts and Culture Charter Strategy... I think there is a definite relationship [between cultural and urban planning] (e.g. walkable community, downtown lighting, etc). ... I think planning is integral. I also believe that our Charter isn’t as in-depth as a cultural plan. So I would recommend that if we were to develop an integrated cultural plan that there be a planning component in it. Some urban planning concerns could definitely be addressed in a cultural plan. Our Official Plan (OP) has already been accepted and adopted by Council so I don’t imagine it changing anytime soon. There is a cultural component in it but the OP doesn’t refer directly to the Charter.

Questions	Response
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>I think cultural planning could be a standalone practice. It would be needed in cities like ours with mining, redevelopment; a community that was once desolate land and smokestacks... I think it would be great for municipalities to have a cultural planner but it all depends on the community and level of advocacy as well as budget. I think cultural planning should be taught in either a university or college. It's a good question as to which department would be best to situate cultural planning within because [of its interdisciplinary nature].</p>
<p>c) Other</p>	<p>There is a component in the charter that recognizes heritage in the form of libraries, museums, these sorts of things....Arts and culture do not fall under the Heritage Act so they are separate in that sense. But if someone were visiting and called me to ask about the city I would speak not just about arts and culture but also about our local heritage, our museums, etc... Both culture and planning fall under Growth and Development whereas heritage planning is situated in Community Development. ... There is a direct link between arts and culture and the new tourism strategy. The public input sessions [dealt with] arts and culture (festivals, events, galleries, etc). There is definitely a tie in between cultural planning and tourism; both fall under the same department.</p>

Questions	Response
<p>Why is cultural planning done?</p>	<p>Cultural planning is about identifying what cultural resources a community has, understanding the potential and limitations of those resources, and then understanding how the needs of the community should be matched to culture in terms of social, economic and quality of life benefits. The primary goal is to give us a roadmap for the next five to ten years. To start thinking outside the box when it comes to culture you really need to have a comprehensive document that explains why this map looks the way it does...</p>
<p>How are cultural plans used?</p>	<p>The cultural plan will be completed this Fall and it will probably go to Council before the end of the year. The public body that will adopt it is Town Council. If we go forward with our consultant's recommendation to create a roundtable for culture, the implementation of the cultural plan will probably be moved forward through a number of private-public partnerships that never existed before.</p>
<p>Who did what?</p>	<p>Recreation & Culture is overseeing the development and implementation of the cultural plan. One of the recommendations coming forward in the cultural plan is to evaluate whether or not culture should be a stand alone operation within the scope of the Corporation or whether it would sit better within another department. Other departments and organizations which have been involved in the plan's development include Economic Development, Corporate Communications, Planning, Tourism, the Centre for the Performing Arts, the [municipality's] galleries, GIS Mapping, Clerks, Finance, Library, and Environmental Policy. A focus group of community leaders was formed (~45 people) late in the process. If we were to do this again we would bring the community leaders on board at the very beginning rather than at the end. ... culture was such a new operation that it was initially more important to build internal than external support. We've now realized that we needed to do both at the same time and it's going to take an effort to get the community involved at the level that they should. ... We had two consultants. They came in with set expectations as to how this thing needed to roll forward which was both a good and bad thing: having people who are familiar with how other plans have been developed was enormously valuable; however, that also meant that they came in with a number of preconceptions as to how things needed to be done that didn't necessarily fit well with how we had written the RFP (Request for Proposal -regarding what we wanted to do to see who would apply to be our consultant) so we did spend the first few months sorting out how this needed to be tailored to [our city] and what the RFP really asked for... So under the circumstances it's a good news bad news scenario. If you do it strictly from a community development perspective I think you lose a lot of the economic development impact that could be there. If you do it strictly from an economic development impact you lose all of the individuals who are out there busy being creative because they feel that this is all business and it's not about them. So it's a challenging balancing act. The 45 members of the focus groups are all stakeholders. We had over 800 people respond to our surveys (online & hardcopy) and 130 people go through the cultural plan and provide us with input (during 4 meetings). People volunteered their time providing feedback... The private sector was represented in the focus groups [and included] pretty much all who might be considered cultural: businesses, artists, cultural groups, community foundations, the Y, school boards, the hospital, the college, people with little retail outlets as well as those who represented large corporate interests. It was a very wide-ranging group...</p>

Questions	Response
<p>Was the process worthwhile/successful?</p>	<p>The cultural plan breaks down into about five areas of focus with six to eight key recommendations in each. ... There are standard objectives like the need to incorporate references to culture in strategic documents and plans across the entire Corporation that range from the obvious things like tourism and economic development to transportation strategies (there's no point in putting an arts centre in a place where nobody can get public transit). One of the things that has been recommended is an annual 'state of the arts' community forum where the community will be invited to comment on how we are doing and what needs to be done so that the plan does not become a static document. While it is the anchor piece of that planning process it is a dynamic and changeable document.</p>
<p>How could cultural planning be improved?</p>	<p>One of the things that I started was a working group for cultural managers west of the GTA. I didn't understand how profound the need was for this but all of us are in the same boat. There are very few consultants out there to choose from. The only way they can get through the number of projects that they have is ... by trying to hammer the requirements of each contract into a format that fits what they already understand and have in hand. I think this is where that complaint comes from: that if you want cultural plan just take one that's already written and rip off the cover and put your town or city's name on it, change the names throughout, and you're done. ... Our big struggle - and it doesn't seem to matter who we're working with - is to ensure that our cultural plans are wholly customized to the needs of our communities. All this boiler plate is fine up to a point but you got to make sure that a balance is there in terms of really having the specifics and needs of your community [as well as some ways in which to] fill those gaps. [...] It's the differences and the respect of the differences between cultural plans that will make cultural planning viable in the long run. If all of this is really about authenticity of place then if there isn't authenticity reflected in the cultural plan it's just another doorstep - it's just another report to sit on the shelf because it doesn't resonate with the community. This is why, in some regards, bringing in groups that are from completely outside of the area is good - they don't come in with any expectations, they come in with a different standard, and they actually create something that is unique and reflective. The people who have worked on these documents will tell you, the hardest part is the writing at the end because usually the consultants [have written much of the document] and what the consultants are doing is writing the same old. You've got to go in and take everything that you've learned in the process and tailor it to your community so that you actually have something that you can take to your Council and say this is about us. All of us understand that a template is good to a certain point but you need to know when it has been sufficiently adapted to be legitimate and there seems to be a lot of waver in that line at the moment. Consultants are trying to push it to their advantage and you as a cultural manager are trying to pull it back to your community's advantage. [...] One of the standard things, and again I'm sharing this from different sources, is municipal employees saying that we don't need a consultant to come in and do the job; what we need is consultants to come in and ... [assist us] to go out and do the specialized research and write the report specific to our community - because we know our community and we often know what our community needs and have inside information that sometimes in the process of community cultural planning does not get communicated to the people from outside.</p>

Questions	Response
<p>a) What role did planners have?</p>	<p>Planners should have a reasonably significant role in cultural planning because, and this comes back to the whole piece about the Official Plan (OP), if you're not in a multitude of plans it's too easy to be marginalized. ...when you're coming up in the transportation plans, the communication plans, the economic development plan, the youth strategy, the seniors strategy, the OP, etc, whenever it's one of those things that is a constant piece then suddenly everyone realizes that okay this cultural thing, that has a highly diffuse problematic definition of what it is, is in fact everywhere. And so it is going to need to be supported. [...] If you're not actually integrated into planning and strategy documents it's very tough. Planners have to take responsibility for figuring out the most natural and effective way to incorporate culture into their departments and plans. And this is tough because they don't necessarily understand culture; this is why it is so important that we are at the same table on a regular basis. [...] The Planning Department asked me to be a part of the design standard team for a developer's document and so they had written an amount of information to go into this document and floated it passed me. And my first comment was how did it get this far without my being asked to a meeting? I started to add all sorts of suggestions to the document ...and suddenly I was being invited to their meetings. One of the major outstanding questions and one of the hardest and yet simplest things is how to incorporate culture into an OP. I think each community needs to decide that for themselves. You just look at what are all the potential cultural components in all of this and it takes a cultural person to say well, here's where performing arts comes in, here is where workspace comes in, here is where storage concerns are an issue, here's where the fact that we're now working with more languages in the community becomes an issue, and it's not to say you're going to catch them all. The fact is that you need to be early in on the draft to be able to comment because when the planners begin to see the things you're referencing that's when they begin to understand that it's bigger than they thought and they start adding elements themselves. [...] We've already started to talk about how public art needs to be considered and funded ... [and] Planning is definitely starting to incorporate more information around art and culture in the design guidelines. The development of cultural space in exchange for density is being looked at in the midtown core documents and the OP. The people who are developing the OP came to us and asked how we could make sure that culture is effectively incorporated into their documents. [...] I am strongly encouraging the planning department to create people oriented space. That in the design of the space being developed, it is walkable, it is bicycled, that there are greenspaces that can ultimately have public art in them, that there are community spaces that could be multipurposed and used for cultural pursuits, and that the dimensions of the streetscapes are appropriate so that people feel comfortable in those environments and there are places to sit and talk... On a street level I am trying to start there and to really say invest in these things and the rest will follow. ... It is really all about creating space for people and a lot of it is about giving artists the tools and the space; they'll make the rest of it happen. So what you have to get into the Official Plan is the tools and the space. Whether that's money for public art or community arts grants, or converting an old school or warehouse, or whatever it is but the whole point is artists make stuff, so get out of their way. If you can find opportunities for them to participate at a community level the richer the community becomes. ... My point about creating a rich community is that you create a place that has such a significantly high quality of place you just go there and fall in love with it...And I think ultimately that's what I want our cultural plan to be; a document that says we will provide people with the means, some way or another, to create that quality of place...</p>

Questions	Response
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>[re: stand alone profession] There's so much cross over, there's no reason not to think that it could be a hybrid and in fact there may be some real advantages coming to cultural planning from other disciplines because it gives you a broader perspective to understand why this matters and to put things into perspective. I think the real challenge is that a lot of people who are left holding the cultural plan are not trained in planning; they are cultural people. [re: university college] Well it's kind of hard until you actually define what it is. If it's built on cultural planning as it now stands in this province it's useless. Because the model which we're working with isn't ideally suited for moving culture forward. ... Cultural planning if you think about it is still very much in its infancy and you got to start somewhere but the fact of the matter is that ultimately this is about practicality. When you talk to the Minister of Culture the first thing she asks you is how do you make this thing happen, and we're still not clear on this. So until we can really nail down some of the nuts and bolts aspects of this it's going to be very hard to teach this successfully. Because it can't be academic theory or politics alone, and it can't be strictly non-profit creative sector. It's all of those things. And there are very few people I think who have the expertise to figure out what that curriculum should look like. ...it's really tough especially as colleges and universities would love to build on what already exists. That's how they can make this cost effective. And the problem is what you really need is something from scratch. In some regards I think this is why the working group of cultural managers got to be so big so fast; the only ones we can really learn from practically are each other. And the problem is because it is a dynamic process I don't even know how you could teach it. I know that with MCPP we're talking about academic programs but as far as I'm concerned it really should be something like a two or three year long program where a significant portion of that work is out in the field. That you do one term of course work and then you're out working in the community because it's hands on and every community is different. You really need to [get a sense of] what the dynamics are in the different Corporations to understand how to make this stock document into something that is highly flexible and responsive.</p>
<p>c) Other</p>	<p>[re: built heritage] Although we acknowledge that heritage is an important part of [our city's] cultural fabric, we can only go so far in referring to it in the cultural plan because it is Heritage _____'s domain. We have a heritage planner, we have a manager of heritage services, and we are trying to figure out how we can better support one another's operations. Again, it's really about having a conversation on a regular basis. We acknowledge the importance of heritage in the cultural plan and that it is the domain of heritage planning, and that the cultural plan will support them to whatever extent is deemed appropriate...</p>

Questions	Response
c) Other, cont'd	<p>[re: intangible heritage] A study on arts and culture is being conducted now where they are looking at intangible value and the fact that it actually makes up the vast majority of what it is that brings people back to the theatre or symphony or whatever it is and that it has a huge spill out effect in terms of how those people interact in turn with the rest of their community. The information is fascinating. I think we can plan for intangible benefits by simply understanding that a quality of life issue is never an insignificant issue and that there are associated costs and benefits tied to every cultural experience that a person has within a specific community. The youth centre that's in an old school ... since they put that in they've watched the growth in members jump and the grades have gone up at school, the number of calls to the police have gone down, and the number of calls to the emergency department by teens at the hospital have gone down, the amount of graffiti in the downtown has gone down, the relationship between teens and the downtown BIA and the merchants has significantly improved, the number of pregnancies has gone down, the smoking cessation numbers have gone way up. But how long do we have to argue this for? It's all being documented, it's all there. ... Intangible culture should be strengthened in cultural planning. The problem though is that in this case it is both intangible and heritage. Everyone thinks that it is over and done with and that you can't measure it anyway. If it's just vapour why would you try to be putting your hands on it? And yet this is the substance that makes a community livable. It's what you were, it's what you are, and it's your hopes and aspirations for what's coming that makes you want to stay and be part of a community and to continually improve through your participation in that community. This is the thing we keep talking about, what in the States they refer to as the bowling alone syndrome: what happens when you are so isolated in a community and so cut off from what a community is that the only way you can bowl is to go yourself. [...] I think in the long run cultural planning is on the right track in trying to understand the intangible because that's what actually connects with the individual. If ultimately the planning process doesn't have an impact on people at an individual level it will certainly never have an impact on the community.</p>
d) Miscellaneous	<p>[re: professionalism] If we don't bring a very high level of professionalism to this it is simply not going to have credibility. I've actually had people slip up and call it the arts and crafts plan. And I think to a lot of people that's sort of the level that they're thinking of it as being. [re: staffing issues & placement of cultural planner] While in theory everybody is happy to support it, in practice it's a whole lot harder and the fact of the matter is that there are virtually no municipalities in Ontario which you can look to and say well they are reasonably well staffed to deal with their cultural plan. [...] It is so hard for a municipality when they see that culture is one of those up and coming things that they got to have staff but the battle starts about who is going to get that person. Because sometimes every department wants them and sometimes nobody wants them because it's just more work. And it's a huge learning curve to add a new division to what already exists. So it really boils down, especially in the first while before any evaluation has taken place, as to how smart people are about getting things accomplished. And because every municipality works a bit differently the logic can be absolutely brilliant or absolutely wrong.</p>

Questions	Response
<p>Why is cultural planning done?</p>	<p>Cultural planning is becoming recognized as the fourth pillar of municipal decision-making. In other words, you have the economic, social, environmental, and now the cultural. It is an effort to educate and inform and support municipalities that are now interested in developing a creative city plan and/or cultural plan. So it's a way of changing the thinking inside municipalities. There can be many [outcomes including] building a stronger community,...[fostering] more respect and support for heritage, [and] developing a more diverse community - in other words recognizing immigration patterns and the changing demographics of our society. As part of the cultural planning process we're encouraging municipalities to include creative city concepts in their Official Plan and also in their strategic plan [to help] formalize the process.</p>
<p>How are cultural plans used?</p>	<p>Much of our [cultural plan] has already been implemented; our Council adopted and approved it, and it is now very much guiding, and has been for the last 2 or 3 years, [our city's] cultural development. For example, we've had very significant progress. We have now created our first Culture Office beside the CAO's. We have adopted a new public art policy, we have approved urban design guidelines, and a committee of peers will now review applications. We also just got a new fund that we never had before for public art ..., and we started a new...Heritage Council which we never had before to bring together the rather disparate heritage organizations to provide a stronger voice to them. In addition, we have worked with a downtown association on developing a new strategic and business plan for improving the downtown core. So it has been pretty dynamic stuff.</p>
<p>Who did what?</p>	<p>We deliberately set it up so that the plan was done in the CAO's department, the Chief Administration Officer's department. That's where the culture office resides because cultural planning really cuts across all departmental boundaries. In other words, it involves Planning and Development, Parks and Recreation, Engineering, all of those. Having it in a centralized senior management run function was, I thought, very important. I would absolutely recommend this for other cities. We all talk about infrastructure in municipalities and that's important but there's also a cultural infrastructure that doesn't get talked about very much and that's developing strong arts and culture and social activities... A steering committee was not formed for the plan itself. We skipped that step and went right to doing it. I put together the [plan] which interestingly was not the usual establishment, a deliberate strategy on my part. In other words we didn't invite the chair of the orchestra and theatre; instead we went to the very young and hip, to people who often have never been involved with city hall before. Instead of the Grand Theatre we had the manager of the Lesbian Film Festival. So it provided a totally new and fresh [way of seeing things]. We then set up a working group of the general managers of the major arts and culture foundations as a resource to provide information... And we also deliberately did extensive public outreach. We went out into the community. We went out into the bars on Friday nights because we wanted to talk to the university students... We had public meetings and we really reached out to the community. We recognized and often adopted ideas and suggestions that came from the public. And I think because of that we had tremendous public buy-in.</p>

Questions	Response
<p>Who did what? Cont'd</p>	<p>Everyone on the task force and in the working groups were volunteers. ... Nobody got paid anything. We did not hire a consultant, which I know is unusual. But that was our decision. And, it was deliberate. As a result we ended up writing our own report. Part of that was because I have some background in writing... We really encouraged the private sector to come forward in a number of ways. Everything from writing letters or talking to Task Force members or making presentations or whatever. We received tremendous support for the follow up - the implementation of the report. For our presentation to City Council on the 87 recommendations we went out and videotaped a number of business leaders in the community, including the president of the university, the heads of various key businesses. And we included their clips as part of our presentation. So the impression that Council had was that there was vast, wide and deep community support for this and I think there was. So the business community as well as the educational and research communities, all of those things, were really intimately involved in the presentation. We had nothing but strong support from them.</p>
<p>Was the process worthwhile/successful?</p>	<p>Most of the goals in the report were implemented. To take Planning and Development as an example, we have since made several changes in our zoning bylaws to accommodate live-work-play spaces in the downtown core, we have included creative city principles in the Official Plan, we have adopted a public art policy, [and] we now have a public art reserve fund. ... In addition, [we have established an arrangement whereby] developers can make contributions to our public art fund or commitments that they will incorporate public art into their design of buildings. So those are very significant changes... We put together an annual [progress] report [for] City Council. And, we've had continuing interest by the local media. In fact, our weekly newspaper now does a page each week on the creative city. ... The community became so enthusiastic about the [plan] that we've had private groups and organizations take possession of certain recommendations. For example, the Library Board has set up its own creative city committee to bring more diverse programs and creative city elements to the library system. The _____ home builders created a creative city committee because they recognized that they are the ones who are going to building the neighbourhoods of the future. ... So I think these sorts of things are very significant.</p>
<p>How could cultural planning be improved?</p>	<p>At its core I would argue that cultural planning is about economic development; building strong prosperous communities and neighbourhoods. And that's something that people don't always understand. They think cultural planning is hanging pretty pictures on the walls in city hall. So we're still educating people about cultural planning. And that's going to be an ongoing effort, there's no question about that. But we're making progress. ... We're making cities more livable, more sustainable, greener, more interesting, more culturally strong, more diverse... when you look at the knowledge-based economy, what I've named the CRINK economy, creative, innovative and knowledge based, that's the future for progressive communities. And the people who are going to drive that are these bright young twenty and thirty year olds, the creative class. Their biggest asset is their brain. They're not going to work in a factory anymore, or if they work in a factory it will be one that's automated with robots that they've built. They can go pretty much anywhere in the world to work if they want. So the question becomes how do you attract and retain them? And that is why building creative cities, more livable cities, more sustainable cities, ones that are environmentally sensitive [is crucial]. I've argued from the start that a creative city is a healthy city.</p>

Questions	Response
<p>a) What role did planners have?</p>	<p>Our planning department was very involved with the Task Force and obviously with the recommendations and implementation [processes]. Our report had a number of specific changes for the Official Plan (OP), policies, zoning, and all of those sorts of things. It is through the Planning Department that things like downtown incentives, zoning changes, and changes to the OPs are normally granted. So yes they are critical. The CAO, I think, has to have a role because everybody needs to understand [the importance of cultural planning]. The general managers of the departments have to understand that [it] is now part of the city's official process. We've also adopted it as one of the strategic directions in our city's overall strategic plan. So it's firmly entrenched. Having the CAO involved is important because it sends a message to [municipal departments] and that's why we set up the culture department office inside the CAO... Engineering is increasingly going to be involved, because we want engineering to become more creative. When they're designing a new bridge or a new sewage plant we want them to be thinking about how the public will see this; how the public will respond. ... Community Services and Parks and Recreation [need to be involved too]: you know should we be designing adult fitness programs as part of our walking trails in the community? How do we plan for the future of our communities as our demographics are aging? Should we be building more passive recreation, parks and walking paths instead of soccer fields and hockey rinks? These are fundamental things for municipalities. And big questions. [...] The [cultural plan] is specifically mentioned in the OP. And it is routinely referred to in administration reports to Council.</p>
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>I'm not sure if [cultural planning has been] accepted into a specific body of practice. I think it will. And I think we have to design some professional standards for that. We still have to inform, educate and advocate for cultural planning at the municipal and provincial level. And that's going to be an ongoing battle. It took some 25 years for environmental issues to become a standard part of thinking in government. I think we're in the very early stages of the same kind of process. [re: college/university training] I think it's going to be part of the professional development and standards that will evolve... I'm looking now through the MCPP which I Chair - I've asked people to look at how we could become a designating body for some kind of professional credential. That may be the first step. It's going to take some time to work through that.</p>
<p>c) Other</p>	<p>[re: built heritage] Certainly neighbourhood development is critical, certainly recognizing that you have public assets is critical, how you preserve and protect heritage properties is critical, how you educate and inform the public about incentive programs for their own private heritage property and designate historical sites and so on is critical. I think how you then move forward with urban design guidelines in trying to set higher standards for public buildings (including energy efficiency considerations) and how you encourage the private sector [is very important]. [...] [Our city] is really one of the leaders in this area. There are only maybe eight or ten cities in Ontario that have working cultural plans....Ontario has been something of a leader in this area as well. Other provinces and cities are starting to follow. ... My argument for calling [a document] a creative city or cultural plan is that it is comprehensive. That's why I think [our city's plan] was fairly unique. Because it is so comprehensive. ... Every community has to do it their own way, and I respect that, but I also think that there are certain principles that have to be followed and part of that is being comprehensive. That's why we've included the environment as part of our report... So I think that's one of the reasons that our report has been so well received; people understand that it is a highly comprehensive document.</p>

Questions	Response
<p>Why is cultural planning done?</p>	<p>Cultural planning involves developing goals and initiatives that are community specific. It allows you to identify things that will contribute to moving arts and culture forward in the municipality. [...] It's also about identifying private and public needs. The public need is to have accessible and affordable programs, facilities, activities, and festivals and events. And the planning for the private sector involves asking how do you attract and bring about cultural industries to your city and develop the economic benefits of culture? [...] So I see cultural planning as [dealing with] two [specific] areas depending on where the focus is. I know for example that Mississauga is focused right now on developing cultural industries and professional arts and culture programs and companies while other municipalities are more focussed on committing resources to community groups.</p>
<p>How are cultural plans used?</p>	<p>The [cultural plan] was completed in 2006 and adopted by Council that same year. The strategy was driven by the Parks and Recreation Department. Several goals in the Cultural Strategy were implemented: we now have a public art master plan; we've done an economic impact study of culture; and we've since developed an implementation plan with more specific goals. Some people think that cultural plans and cultural strategies are one and the same thing. A lot of cultural plans have strategic directions in them. Normally a strategy comes first and there's a larger visioning piece. Our strategy has internal policies and procedures...embedding culture in various departments where they may not have been before. It also has section [that deals with] capacity building between community groups, cultural facilities and venues. [...] Our strategy has to do with both internal and external development. Where I see cultural plans as being potentially different from our Strategy is that some of these plans have very detailed directions: so by x date we will have a music festival in the downtown. ... Our strategy has some specifics relating to a performing arts centre, which we are building. ... The 2010 plan will have more specific objectives in it and it will be based on consultation with our community and all of the departments. Right now there are implementation items that Parks and Recreation is pulling from the Strategy which we identified and have chosen to implement (e.g. public art master plan). We knew that we needed an economic impact study on culture to benchmark the strategy. So those are things that you would see in a cultural plan. But other people would say that what we have is a plan. It's really strategy versus plan versus policy. In the way that I think of it is that a strategy comes first. It determines where you are at and the possibilities and it provides high level guidelines for getting here to there. A plan is a series of steps that outlines targets, and a policy for me describes when you're already done. With the public art master plan for example, when it's finished we will have an implementation manual that will include all of the policies that say this is where we're at, this is what the plan decided, and you have to follow these rules. A strategy is more high level, a plan is a series of steps, and a policy is the rules and principles. But some people combine a strategy and a plan. They'll put their high level visioning, guidelines and a series of steps into the same document. So that is why you'll see some cities with a cultural plan and a policy, and no strategy...</p>

Questions	Response
Who did what?	<p>It was Parks and Recreation that led the strategy and the community consultations around it. There were two large public forum consultations and a more streamlined stakeholder group consultation. The Planning Department was also involved. Their major role has been around our public art goals. This is because the funding of public art programs falls through section 37 of the Planning Act... I wouldn't say that we had what you would call a steering committee, although we did have focus groups which involved local experts (senior staff from major services and arts organizations). The strategy itself was guided and developed by city staff. But we did hire a consulting firm to advise on certain aspects of the strategy. We had a consultant do a cultural inventory and mapping project. Sometimes consultants come in and they do the entire plan with staff only facilitating the administrative piece. This was a bit different. There was a staff team from Parks and Recreation which only employed a consultant for specific aspects of what they were doing. ... The problem with consultants is that they have a [standard] menu of things that they will pick and choose from to give back to you; and that's not enough to make a made in _____ plan. The resources, the landscapes, and the populations of cities can be very different. So I know that a consultant driven cultural plan can create challenges... [...] I think the biggest volunteer element would be the volunteers associated with the arts and culture community who reviewed the draft. Cultural industry owners and operators were included and invited to the consultation sessions. They tend to have a lower turnout. This is one thing we struggle with ... For example, graphic designers were included in the consultation sessions but the turnout is always a challenge because they don't have the same link to municipalities and same vested interest as community groups; they do not approach municipal government for funds.</p>
Was the process worthwhile/successful?	<p>There were six goals in the implementation plan that followed the...document. Some of the goals have been completed while some are in progress. To give a few examples, we did a cultural mapping exercise in 2005 and we established benchmarks for cultural activities. We also mapped our cultural resources using GIS and then we created a directory with all of the arts and cultural activities listed (under arts, culture, heritage, facilities, etc, categories). We are now in the process of developing a comprehensive cultural directory which will become an online resource; something that the public will have easy access to. We will be conducting an annual report to Council on culture this year. Our first report will be an economic study on culture. These reports will become public documents. The [plan] has not had any major impacts on policy areas like tourism development. This is in part because the document was developed shortly after the Official Plan and Tourism Strategy. However, [it] has had some impact on the [content of] our Master Plan for Facilities.</p>
How could cultural planning be improved?	<p>One suggestion is that municipalities not rely excessively on consultants. Also, the presence of arts and culture departments in cities like Mississauga represents an improvement in terms of moving cultural planning ahead.</p>

Questions	Response
<p>a) What role did planners have?</p>	<p>The strategy document was developed by Parks and Recreation and Planning. In addition, there were two consultants and representatives from the Waterfront [Development] Team. The development of public art would be one example of an objective that is directly connected to planning. Public art plans often refer to place-making ... and they are sometimes developed under the planning department or the CAO; they're not in Parks and Recreation because public art ties into urban planning, place-making, and sense of place [issues].</p>
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>Parks and Recreation is not always suitable for overseeing cultural development strategies. While they often have staff dedicated to the cultural portfolio I think that cultural planning would be better placed under a standalone culture department. The incorporation of cultural planning into a planning department would be a challenge since planners don't need to be involved in [a number of strategic] goals. That said, there are some objectives that are directly related to planning.</p>
<p>c) Other</p>	<p>Cultural planning could perhaps be located within an arts administration program although I'm not sure about this. From the planning perspective, I think that too few understand what cultural planning is all about. [...] Intangible heritage does not figure in our cultural strategy at the moment. Built heritage is represented in the document in references to the development of a cultural district. [...] The definition of culture employed in cultural plans is not consistent; it is understood differently from city to city. This can be problematic and I suggest that it would be beneficial to develop a standardized definition for culture, to narrow it down. For one thing a municipality that includes sports and recreation...in their understanding of culture will end up with numbers for per capita spending on culture that cannot be easily compared to data from cities like our own. Some municipalities include cultural industries while others do not...</p>

Questions	Response
Why is cultural planning done?	[...] community development and sustainability [initiatives] require that we consider culture and the cultural community. I think that government is starting to figure out that cultural planning is necessary in order to understand its role in relation to the cultural sector at a local municipal level. Other municipalities are further ahead in their thinking but I would say that's roughly where the thinking is here in government. At the region they are dealing with the four pillars of sustainability very clearly. So from their perspective cultural planning is about understanding the cultural pillar and looking at how it becomes a part of creating a sustainable community and how it's going to work with those other three pillars. In my opinion cultural planning does a whole series of different things. At the very grassroots level it brings the different cultural sectors together [and] it has them working together and thinking about what their role is in the broader community. It allows people like me to find ways to develop those cultural sectors and encourage growth and integration ... Cultural planning also aims to create a broader consciousness across the population to the value of arts, culture and heritage... And, in theory, it should help in integrating cultural consciousness into other areas of municipal management and increase efficiencies in working with the cultural sectors: it may do this by increasing awareness and understanding of the role of the cultural sector in the community's future and how a municipality can serve that sector in achieving that role. The primary and secondary goals really depend on where you are coming from. [...] I think that from my perspective its primary goal is cultural community development. Its secondary goals include, in my opinion, increasing awareness, visibility, appreciation, and support from the broader community, and increasing awareness and understanding by the cultural sector (on interactions with municipal management).
How are cultural plans used?	The Cultural Policy was completed in 1999 and adopted in 2000 by Council. Although our document is titled a municipal cultural policy it is actually a policy, a plan, and a series of management objectives. ... Its implementation involved the hiring of a staff person dedicated to cultural services and the creation of an advisory body to Council (Culture Committee).
Who did what?	Recreation and Community Services was responsible for overseeing the development of the policy plan. I know that one of our planners was involved, or at least was consulted. ... I don't know if our tourism department was involved but subsequent to the policy's approval we have had a representative from the Economic Development and Tourism Department on our Culture Committee and in theory we have a representative from planning. But neither is really actively involved. Those two departments have functioned in an advisory capacity as opposed to implementation. A steering committee was initially formed. Recreation and Community Services and myself have been the primary implementers working with volunteers. In addition, the staff of the library and museum have been involved in various implementation processes. We did not have a consultant. The city hired a coordinator to develop the policy... Stakeholders were involved during a series of focus groups and public meetings. ... Volunteers did some research and were certainly involved in discussion as the document was being developed... I suspect that the private sector had very little to do with developing the policy document [because] when you look at our policy it has no recommendations associated with the private sector. It's almost exclusively focused on cultural assets that the city has responsibility for, and only arts and cultural assets, no heritage assets. In contrast to the not-for-profit sector, the private sector has been under involved...

Questions	Response
<p>Was the process worthwhile/successful?</p>	<p>We have responded to the policy’s goals time and time again with all different kinds of projects and programs. We use those goals as a means by which to assess the appropriateness of any opportunity that arises. So I would say that almost everything that we’ve done in the last eight years has participated in facilitating the development of the cultural community and the provision of cultural opportunities. [...] We have not developed any reports on the cultural policy document (internal or external)...But we are looking to have a report ready to Council on the achievements associated with the cultural policy. ...Some of the outcomes of the cultural policy stem from the recommendations which are technically part of the plan. And so you could call them the real goals of the plan. Some of the important things that we’ve achieved include undertaking an inventory of the city’s art collection, developing guidelines on managing the city’s art, developing a public art policy, and establishing the...cultural investment policy and program... [...] We need to renew our policy... We’re not in a place...where our planning processes are integrated; we are really not integrated. There’s high level integrated planning and there’s low level integrated and collaborative planning and we’re not even there yet. [...] The good news is the city is now reviewing its Official Plan (OP); so our planning department will have to find a way to include culture in the OP because it was remarkably absent and with the directives from the Province they have a responsibility to include it. So we have been trying to have dialogue about this. ... There has been a huge amount of planning recently: we’ve done a downtown creative cluster master plan and we’ve completed a recreation facilities master plan... In each instance what I’m finding is that I get a draft and I discover that they don’t understand cultural planning... So I don’t think we’re even at a place yet where we’re effectively talking with the same language. [...] Planners are so focused on land use that they are not thinking about how we work with people and neighbourhoods and physical and organizational assets of an environment [and] some of the mechanisms used in land use planning don’t apply to the cultural sector. The cultural sector is often not associated with physical assets. [...] municipal government doesn’t understand cultural management. We’re not used to doing it. It’s very new. Toronto, Vancouver, Montreal, they are all over it, Quebec is all over it [...] there was a real commitment to grow the cultural sector up until the mid-1980s. And we don’t have that same commitment at the municipal level in smaller municipalities. So communities like [ours] are literally decades behind other municipalities. It’s not an even playing field, and we’re way ahead of the game in [our region]. We’re the only municipality of twelve plus a regional municipality that has a cultural staff and a cultural policy or plan in place... [...] The only reason the Planning Department is talking to me now is because the province has legislated that they have to. Places to Grow is making all the difference in the world. They never talked to me before that. Cultural planning is being pushed by the Ministry of Culture but there’s no formal legislation yet. But Places to Grow and the legislation associated with that requires that Official Plans take culture into consideration. [...] Eight years into this work and I’m still in the position where people think that I need to justify my position as a staff person... And we’ve done a lot of work over the years... [...] We are currently doing a tourism strategic plan for the city and... I’m very confident that they will be more cognizant of cultural planning and its relationship to tourism... ... There are some municipalities that are starting to create Culture Departments and I think that the value in that is that the cultural voices are at the senior management table. But if you don’t have a voice that is aware of issues associated with the cultural sector and able to speak for the needs of cultural management at a higher management level it’s very hard to move the cultural planning agenda forward.</p>

Questions	Response
How could cultural planning be improved?	I think there needs to be a variety of perspectives at the table, and it's hard because there is an endless number of people who could be involved in any kind of process to develop a cultural plan. We're talking social services, economic development, land use planning, tourism, cultural development, and recreation. And those are internal. We also have the private sector, not-for profits, amateur and professionals, commercial interests, and ethnocultural, artistic, and heritage [groups]. It's a very complex sector and we have very few people who understand the complexity. So I think that in order for cultural planning to be successful you have to ensure that there are knowledgeable people about the sector, community development, municipal management, and development. I came into this work oblivious to municipal management issues... I've had conversations with people asking whether I would prefer to be situated in Economic Development because a lot of it I think aligns well with that department. But am I about economic development and tourism or is culture about community services? We are about both in cultural planning. So it's not falling effectively into any pocket right now. But it's also a very difficult time in the municipal sector to be talking about creating new departments and new resources because we're under resourced and the tax base is strained. People in the culture sector are respectful of those challenges but on the other hand we have nine ice pads...and zero performing arts facilities supported by the city. [...] Our policy is certainly biased towards arts policy. I think that that's one of its limitations. And that's the result of both the particular group of people who were originally involved in developing the plan and the result of the municipality's [lack of communication] with the arts community prior to the plan.[...] The arts and heritage sectors have two completely different sets of needs, goals, and infrastructure requirements (including people, networking and communication). Although they are completely different I find it's a problem that there is nothing in our policy in relation to heritage because the city actually owns some heritage buildings and there's nothing [in our policy] about how we should manage those assets. [...] We are now overwhelmed with the amount of work on our plate. We cannot manage everything that we point at as something the municipality should be involved in. Because it's only myself full time and a 24 hour a week person...
a) What role did planners have?	The planning department wasn't really involved in our cultural planning process. But I think planning departments should be involved. We're not going to develop a shared language and understanding if they're not involved. I'm a firm believer of having that cross-departmental involvement in collaboration. And when we renew our cultural policy I will definitely ensure that we have planning at the table. [...] There needs to be shared interest in that collaboration, in that development of understanding. I think there will be specific reference to the Cultural Policy in the revised Official Plan...
b) Should cultural planning be integrated into an established profession?	I think cultural planning is a distinct new expertise [profession] that we need to develop. I don't know enough about planning schools to say that they would be the [most appropriate] place. ... The most effective cultural planners that I've met are people who didn't come out of government; they came out of the cultural sector.

Questions	Response
Why is cultural planning done?	I think the purpose of the process is for a community to articulate its vision for itself, and to understand the role that culture will play in realizing that vision. Cultural planning then sets out priorities for moving towards that vision ... [This can involve] making decisions on capital investments that need to be made in the arts and culture [sector, which may ultimately] lead us towards achieving the quality of life vision that we've articulated in the plan...
How are cultural plans used?	Both of our culture plans were community plan; they were not plans of the Corporate entity of the City... The first was completed in 1996 and the second in 2004. The last plan was approved in principle by Council in 2005. It was interesting that Council approved it because it was not a plan for city resources nor was it a plan that was the responsibility of the city to implement. We were one of the parties but we weren't it. And this is the point: whose responsibility is it? From my perspective what has been missing is a specific commitment from specific stakeholders to accept ownership for parts of the plan and be accountable for following through. [...] It is not clear in the plan how it is to be implemented. [...] Things are being accomplished. What isn't being accomplished is things that are not directly under the control of the city. For instance, there are a number of items in the plan that were to be implemented through an organization that has essentially been defunct for the last couple of years so nothing is moving forward.
Who did what?	The City...led it as I understand but there was participation from other organizations. Cultural plans and cultural planning is not the same thing. This was a culture plan; it was not a process of cultural planning that everyone is talking about these days. There was never a mapping exercise of existing cultural assets although there were public forums and significant participation. In my view the process of cultural planning and the existence of a cultural plan are not necessarily the same thing. In fact this culture plan might be best seen as an arts plan. This community hasn't yet understood culture as the fourth pillar of sustainability, or at least it had not understood that in 2004. The Arts and Culture unit of Community Services Department had the main responsibility. I don't know what other departments were involved. There was an internal team and there was a steering team that was composed of experts from the arts committee as well as representatives from inside the city. No consulting firm was hired and that was certainly one of the problems. Because if you don't know what should be part of a final plan's deliverables then the expectations that you raise from all of your participation and engagement activities won't [likely] come to fruition the way people had expected... A consultant would have understood the need for priorities and the need to establish an implementation plan with responsibilities and resource attachments... The plan has what's called an implementation plan in it but it really isn't an implementation plan. ... It had the strategies, the partners, the timeline and measurables but there's nothing in most of it. The words were right but nowhere does it say what the role was of the City with regard to arts and culture. Most of the goals in [the first cultural plan] were implemented but in the case of [the new plan] there's 61 individual recommendations and there's no priority among them. ... There's no way to effectively implement objectives when there's no understanding of the roles and responsibilities. ... What has been done has partly to do with the resources (a unit of two people). Stakeholders were formally involved; it was a very participatory process. ... The steering committee members were all volunteers. The private sector was at the table as participants of the external implementation team...

Questions	Response
<p>Was the process worthwhile/successful?</p>	<p>A fair bit of the cultural plan’s goals have been [realized]. [However], there are members of the community that feel like nothing has happened... It depends I guess on how visible some of these changes are. Council dedicated [a substantial amount] of operating money to a variety of different initiatives and there is a series of networking workshops that are happening this fall for the arts community, a direct result of requests in the plan. So these are some of the things that are happening. We hired another arts and culture staff for the city and we have had approval from Council for a community investment strategy which was one of the objectives in the plan. We have made substantial inroads in our public art program and we’re currently doing a policy review. The objectives that are either not obvious about who owns them or where there are multiple partners involved are much more difficult to get underway. Also certain things that are less well understood [like] cultural empowerment and arts clusters [are hard to begin working with]. [...] We’ve had two meetings (implementation team) since the plan was released...and Council will be receiving a new update on what has happened with [our new plan]. We have a new set of urban guidelines...but the new tourism strategy was certainly on its way and on its own track, so I wouldn’t say that it was specifically influenced by this plan. Could and should this cultural plan form the heart of [tourism] development in this city? Yes. Has it impacted tourism development policy? No. [...] I think the Region is accomplishing huge things [with their cultural plan] with the new regional history museum. Some would say never mind the other strategic recommendations in that plan, the museum is a great outcome.</p>
<p>How could cultural planning be improved?</p>	<p>I think planning for the geography that people feel a part of is the first thing. ... Municipal boundaries are artificial... [...] Everyone thinks that culture is the same thing as art, and it’s not. ... Cultural planning shouldn’t be, in my view, something that the arts and culture unit does. Cultural planning needs to be done at the corporate level and it needs to be understood as culture in its broadest sense. Art is in there but it’s not the only thing. [...] There is no point of having a grab-bag of sixty one things [if priorities and resources have not been established]; it’s just not going to get you anywhere. So I would connect cultural planning with the fundamental strategic planning process...</p>
<p>a) What role did planners have?</p>	<p>I don’t know if the planning department was involved. I think that all departments need to see themselves as participants in the cultural plan. But I think the CAO’s office needs to champion the plan. I certainly wouldn’t have planning lead it...</p>
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>I don’t know whether I would integrate cultural planning into any one profession ... We have enough silos to begin. Why create another one? [...] From what I’ve seen, urban planning, architecture, public administration, community development [are important] ... but I wouldn’t isolate cultural planning in any one of these because then people would tend to connect it to a [single] profession. If it had to be somewhere then I would say public administration. ... But I would think [there are a number of other professions] that would be equally useful places for this kind of knowledge...</p>

Questions	Response
c) Other	<p>People talk about memorable spaces or places and if you think about place-making it is about how people connect with each other and with the spaces around them. And so I can think of temporary art installations or community activities [that] people would subsequently tell stories about [later in life]... It would be part of what made this place special to them. So I think you can plan opportunities for people to connect to each other and their place. ... [re: built heritage] Heritage planning reports to a separate department...; it reports to planning. And built heritage doesn't specifically [figure] in our cultural plan. Should it? Yes. [...] I think it's a colossal waste of resources for every community to [have to continually] rethink its own methodology [and start cultural planning again] from scratch. I think every community should take an existing set of research, best practices, models, whatever, and then make it their own in terms of their work processes, etc. I think that it is probably true to say that there is too much confusion as to what cultural planning is or should be. I mean it's a fairly new phenomenon in Canada for sure. ... I think it's still in its infancy and [the development of a standardized set of steps for doing things] would be a really good thing...</p>

Questions	Response
Why is cultural planning done?	Cultural planning provides a [development] framework for the cultural sector in a community. The process involves making sure that the wants and needs of the greater community and the wants and needs of municipal staff and Council are represented in the plan. I think the primary goal of cultural planning is to provide a framework for growth. A secondary goal is community engagement in the growth process.
How are cultural plans used?	The cultural plan was completed in 2005 and adopted by Council that same year. Our plan is much simpler than a lot of other cultural plans. Instead of doing a huge laundry list, we focused in on five broad goals. Part of that was because there was no [previous] plan for cultural growth in our community [to build on] and we also had limited resources. Our municipality has one staff person for overseeing arts and culture. I'm responsible for implementing the plan...and I work with a large number of volunteers. When we developed our plan we didn't have a strong implementation strategy in it. So up to now it's been a little bit piecemeal.
Who did what?	Economic Development and Tourism led the development of our cultural plan. We talked to our planning department and our parks and recreation department when we were developing the plan; but to be honest it was very much a one department initiative. Now, in the implementation phase that has changed. Since having the plan approved there has been a growing understanding of the importance of arts and culture and there has been a greater emphasis on incorporating some of the concepts of our cultural plan into other municipal initiatives. The planning department has become very involved and arts and culture was identified as a key part of our downtown master plan which was just developed. I think some of the goals that were identified have been incorporated. For example, one of our goals was to incorporate a public art program. The need for public art policy was subsequently echoed in the downtown master plan. I think we had a unique situation when we started. We had a community advisory committee before we started this. That committee has continued its work on the cultural plan... The advisory committee is made up of community volunteers from the arts and culture community and from the community at large. We had five public forums and we incorporated the public input we received into the plan. It was the volunteers who were the ones that advocated the development of the plan. Without our cultural network we wouldn't have had a plan. There just wouldn't have been enough incentive for the municipality to buy in. They were really instrumental in getting the ball rolling: they helped facilitate the public forums, they helped get the word out, they helped with the cultural inventory, and they have again been really key with the implementation both in terms of advocacy and in terms of doing the actual physical work. Members of the private sector spoke at the public forums; that's pretty much it. Although to be fair we have received some sponsorship for some of the initiatives that we've done as a result of our cultural plan such as our speaker series...

Questions	Response
<p>Was the process worthwhile/successful?</p>	<p>So far two of our five objectives have been implemented completely. One of them was the hiring of a full-time permanent arts and culture coordinator. One of our other goals involved revising our community cultural investment program, and that has also been completed. The public art policy goal will soon be going forward to Council. We're still a long way from completing our cultural facilities development plan objective. I think we really didn't understand the scope of that goal when we wrote it down... Infrastructure is really not something that is normally in the budget. We're still in the process of doing a cultural resource inventory. Unlike other municipalities, we haven't been given the resources to hire consultants to do an inventory for us so were relying on volunteers to do that. [...] The fifth goal was the creation of a cultural endowment fund. ... We haven't had Council support for that yet. So four of the five goals have been somewhat implemented. We do an annual progress report for Council. Our reports are normally published in our arts and culture newsletter. I think that our cultural plan has had the greatest impact on planning. That's where we've certainly seen a real increase in focus on arts and culture, and recognition of culture as a tool for achieving some of the goals. Economic development, no. I think our plan has indirectly impacted a cross-section of the Corporation. Shortly after this, and because of the awareness that was created as a result of the development of our plan, arts and culture was identified as a priority by the community in the community strategic plan (2006). So it is at least now being recognized as having value. How to actually translate [it into action] is another issue.</p>
<p>How could cultural planning be improved?</p>	<p>I think a more integrated approach to cultural planning makes far more sense. Our plan needs to be revisited in 2010. One of the things that I would really like to see is a far more cross corporate approach to cultural planning. Right now our municipality is still very siloed. Cultural planning really needs to stop being the responsibility of a single department. All departments across the Corporation need to understand that there is a value to arts and culture in the achievement of individual departmental goals. So I would like to see more involvement from our Parks and Recreation Department, more involvement from our Social Services Department... [...] I think there's been a huge emphasis on developing plans but there aren't a lot of tools available for implementing them. There have been several groups that have gotten together to offer support to individuals tasked with implementing these things (e.g. Cultural Managers Network) and they've been very valuable. But I think there needs to be far more of those opportunities available and perhaps even more toolkits like the cultural mapping toolkit. [...] I think in any corporate decision-making process you're always going to have some siloing. But I think municipalities need to have a department dedicated to culture. Having one department take the lead in certain areas doesn't prevent cross corporate communication... You would think our department would have a lot of say with Council. But what has happened is that culture falls under a subsection of tourism. So it's situated in an Economic Development and Tourism department, and is part of tourism. So it sort of gets whittled down to being a small cog. I think if you're not an individual department you're really limited to how you can use budget resources. Because even in our department, the wants and needs of economic development and tourism always supersede the needs of culture. And even within our department, culture is not seen as an integral part of economic development or tourism.</p>

Questions	Response
a) What role did planners have?	They're playing quite a big role. We have a representative from Planning that's been sitting on our Public Art Committee. So they've been directly involved in developing our Public Art Program. In our municipality, heritage is part of Planning. There has been a real increase in partnerships between our Heritage Committee and our Arts and Culture Committee... In terms of facilities development, there has certainly been a lot more discussion about arts and culture. [...] I think planning departments need to be very involved. I think that official plans tend to be the structure that is used for municipal growth and if arts and culture isn't part of that vision then it's really hard to keep it on the agenda. It really is such an important part of community building and sustainable community development. Culture is not cited in our official plans yet but it will probably be the next time our OP is revised. The timing of things really didn't work out well because our OP was reviewed a year after our cultural plan was completed. We really hadn't been able to build, at that point, an understanding of the importance of arts and culture.
b) Should cultural planning be integrated into an established profession?	Yes, cultural planning should be a standalone profession because it is such an important part of sustainable community development. When culture just seems to be tacked on to other things it really isn't valued the same way... [I]t becomes really obvious who has responsibility for culture. It varies from one extreme to another from municipality to municipality. It seems to always be an add-on, an afterthought. And I think that a lot of credibility would be gained for cultural planning if it was recognized as a distinct profession. So I don't think it should be incorporated into another profession. Yes, I think cultural planning should be taught in a university. I think it should be the same as urban planning. I think you need a similar course of study. I think a planning school is probably the best fit.
c) Other	I think capturing and preserving some of those intangibles is something that can be incorporated into planning. Because I don't think that's anything different than built heritage conservation. It is possible to collect oral histories. I think one of the biggest challenges is figuring out how to make some of those intangibles tangible. Because I think there is recognition that arts and culture have intrinsic value but quantifying the value is always a challenge and that's usually what most plans try to do. I think it would be helpful if a shared vocabulary could be developed so that when municipalities talk about arts and culture they're all talking about its value in the same way. Maybe measures could be then developed more effectively. Built heritage doesn't fit into our plan's goals at all. That was a real controversial thing when the plan was developed. Again part of the issue in our municipality was siloing. Built heritage had its own advisory committee in the planning department and the initiative of our cultural plan was developed in a different department. And at the time there was real resistance to having those two groups working together. So we intentionally excluded built heritage. We also felt that, because of our limited resources, we needed to narrow in on goals that we felt could be achieved with the resources we had. When we revise this, built heritage will be a very important part because realistically I don't know how you can separate the two. I think one of the advantages of professionalizing cultural planning would be that shared vocabulary. And I know that our definition of culture that we used was challenged when we took the document to Council. We had a counsellor that felt that we should be including natural heritage as well as built heritage...

Questions	Response
c) Other, cont'd	<p>[...] The critique that cultural planning has not moved beyond arts policy applies to our plan. I'm really hoping that when we look at this again in 2010 that we'll be looking more at arts and culture in terms of community building and place-making, etc. and not just how to support arts and culture organizations and theatres, which is really what our plan is focussed on. I don't know if that was necessarily a bad thing though. And I think that needs to be emphasized. That again, because of where we were when we started, we had very low capacity in our cultural organizations and this plan has really if nothing else served to support and help build capacity in our community. It has helped everyone focus on specific goals. By capacity building, I mean the ability of individual organizations to function effectively and fulfill their mandates. I think there has been an increase in the strength of our cultural sector in terms of volunteerism, the number of people that are interested in being involved in organizations, and the ability of our organizations to function effectively.</p>

Questions	Response
<p>Why is cultural planning done?</p>	<p>The purpose of cultural planning is to gain an understanding of what the cultural base of your community is. I think that in order for communities to effectively manage the cultural sectors they need to have an understanding of how big the picture is. Our attitude in going into cultural planning was that we needed to see who was out there, how many people were involved, how many volunteers were involved, how much activity was going on in the community (e.g. performing arts, events, etc), and to see what the community looks like. When you say cultural planning I guess I'm immediately thinking cultural mapping. This is the process in which we map out [our cultural assets] which in turn is used as a basis to plan. [...] I think the outcomes are things like planning your infrastructure development... and planning your budget to see how much money is required from Council. I think we all know that a lot of what we do with culture these days is for the spin-off benefits. So cultural tourism for sure. One of things that we decided to do is build a small performing space downtown, not just for the groups that really need a venue but...to package things so we could say to the tourist come to [our city] and see the performance, take a boat trip, and have a meal at a great downtown restaurant. So there's always been a spin-off value and it is one of the things that I think often goes under the radar. But it certainly doesn't in our community because we are very conscious of it. Within our county I think there are about 90,000 people who don't have a doctor. And by trying to enhance what your community looks like through cultural planning you can attract professionals to your community that otherwise wouldn't come. Because they don't want to go to a community that's culturally dead. One of the biggest reasons a business will relocate to a community is because they know there's a viable workforce in the community. So it's a way of attracting people to your community to get them to live and want to live there because you have a lot to offer. We have an entire initiative dedicated to physician recruitment [...] Cultural planning is working alongside this major strategy...</p>
<p>How are cultural plans used?</p>	<p>I believe the cultural plan was approved by Council in 2006. There were recommendations in the plan under three components: a business plan; and oversight component; and an infrastructure component. In the oversight component we had a recommendation that we form a new Department of Culture and to hire a director of culture to work alongside myself and our special events staff to implement the plan.</p>
<p>Who did what?</p>	<p>Our Leisure, Transit and Facilities Department oversaw the development of our cultural plan: it's another term for Parks and Recreation. There were not a lot of other departments involved in our cultural plan because we hired a group of consultants to put it together. So it was really just our department. Within the plan there are recommendations about how we need to structure ourselves closely with Economic Development, Planning, and Building. And that's exactly where they put us. They put us (culture team) into Infrastructure and Development. The division is now called Infrastructure, Development and Culture. Leisure, Transit and Facilities is in Community Services and we're now in Infrastructure and Development. It's a great thing because culture needs to be placed strategically so that it is right in the core of whatever policy is being made on the development of your city. And that doesn't happen in Parks and Recreation. We're at the table every time there's an opportunity where a new project comes up. We can jump up and ask if there's an opportunity for culture. Now everything is moving towards culture as the economic driver none of the policies have changed.</p>

Questions	Response
Who did what? Cont'd	<p>So we need to do a lot of homework with the people who are building our cities because their mindset is still back in the framework of industrial policy. They're still not used to the whole idea of culture as a [development] framework. ... There were no thoughts about putting culture into the planning department. We work alongside planning, we work alongside building, we work alongside economic development, so we have lots of opportunities to network with those people. There was a steering committee for the plan consisting mainly of three of our staff and the consultants who actually put the plan together. Stakeholders were not very involved. We provided lots of opportunities for them to be involved but they didn't often take the opportunity. We put out a call for all cultural groups in the community and they were very slow and reluctant and busy with other stuff. I think they just didn't understand why they should be part of it. And they're all mostly not for profits and yet they didn't realize that down the road this is a good thing for them. It can provide more opportunities for them to be heard. I just don't think they saw the big picture. The private sector didn't really have much of a role. We didn't really do anything with them. We really looked at the not-for-profits. [...]We did our cultural plan in such a hurry to finish in nine months, and for a 10-year plan we thought we did really well. Speed was of the essence because we had a political champion at the time in our mayor and we knew we had to get it done before the next election. I think the idea of having a cultural plan came from a variety of levels. It was staff like myself and my director - we recognized there was a need for some sort of cultural planning process. And there were some key people in the community and the mayor. The mayor really got interested after he heard Glen Murray speak at a cultural planning forum. He could see the significance and future of it. So this kind of like we had people within our organization and at the head of our organization that totally understood it, and I, and wanted to move it forward. The municipal cultural planning forum was the turning point in getting our mayor on board.</p>
Was the process worthwhile/successful?	<p>Many of the goals in our plan have been implemented: we have a new department; we hired a new director; we purchased and are building a new downtown theatre; we've instituted a new cultural granting program; we have an arts and culture advisory committee; and we now have an arts awards program. So lots of initiatives that were outlined under oversight, in particular, have been moved forward. There are probably 20 recommendations under facilities and the same under oversight. And I would say eight of the recommendations under oversight were implemented and two or three under facilities. And it's still ongoing. We're only now trying to report on the cultural plan because it's quite new and our director only started in March. So I think that will be his responsibility to update our Council and the CAO as to the status of where we are with it.</p>
How could cultural planning be improved?	<p>If I could do it all over again I would take longer and do more community consultations. But considering the timeline we did it in I think we came up with a very good product. I think it's a good point that there needs to be more information on the implementation of cultural plans. But I do think the implementation is unique to each municipality. I guess if you're to look across the province we're all configured so differently.</p>

Questions	Response
How could cultural planning be improved? Cont'd	Some of our cultural managers are under Parks and Recreation, some are aligned under Economic Development, and some are with the city administrator so it depends on the municipality's perspective on culture and its importance. Maybe if anything there should be more consistency across the province as to how we address this thing because right now we're all over the board. [...] But we can't all be Stratford. We have to have our own unique niche and some of those niches will sell and some of them won't. [...] Now that culture is quickly coming on board it's just taking on so many shapes and forms. I think there needs to be some consistency and more communication across the province to better align us all in the same way.
a) What role did planners have?	I would say that the role that the planning department in implementing our recommendations is small. Their responsibility is not any larger than [any other department]. I just think they need a connection to whoever is doing the cultural planning. They just need to be connected somehow. I don't know whether our plan has been incorporated into our Official Plan.
b) Should cultural planning be integrated into an established profession?	I think at this point it could easily be standalone. But I don't know if that's the smartest recommendation. Because maybe culture just the flavour of the month. And maybe down the road in the bigger picture it shouldn't be so specialized. They should just be part of urban planning. They need their influence on planners. So I'm not sure if it would be a great idea. I think we should be teaching cultural planning in colleges and universities. There is a need for people that like to be more hands-on, and there is a need for the ones that take a university education for policy writing and that kind of thing. [...] I also think that as culture departments grow you need staff with maybe fine arts degrees to be able to take on public art portfolios and grant writing initiatives. Facility management is a whole stream in some college programs and at a university level I would think cultural planning would fit in somewhere under the humanities.
c) Other	Built heritage didn't fit into our cultural plan's goals because it's been managed by Planning. But I think it will eventually become the responsibility of our department. At least I think if I had my way with it, it would. Because I think it's kind of silly that it's there in Planning especially now that we have a culture department. [re: arts policy critique} No it's not a problem that I'm aware of. I think we're a small community that's really just starting ... [and] you have to start somewhere, and that's where you start. You start with the obvious: the visual arts, performing arts, the media, arts organizations, festivals and events. And then you grow from that. We've got so much growing to do that we're not thinking of all of the other things that we could possibly be doing. I think our cultural plan is meant to focus more on the traditional arts and getting the necessary infrastructure in place... I think it is a very good point that there be a standard definition of culture so that we know that we're comparing apples to apples. Because I don't agree with definitions of culture that include sport. At least at this point of time. If you look at our plan we have really great slides that outline what cultural activities are and where cultural activities take place. And it's so huge without ever incorporating walking trails and sports into it. I mean if we even tried to encompass what we've said we believe is part of culture it's going to take us years and years and years.

Questions	Response
<p>Why is cultural planning done?</p>	<p>Cultural planning serves a number of functions. But [in general] it's a way of surveying what's present. And in the case of [our city], it was being able to tell where these pockets of energy were that were worth investing in. And I certainly believe that municipal cultural planning [is about] surveying and in the end being prepared for possibilities... The strategic recommendations should be fairly specific in terms of immediate action. I think that was a priority for the regional culture plan - it was action-oriented. [Our city's] first cultural plan was all action-oriented. [...] what was amazing about that plan was the number of recommendations that came into fruition. There were 25 recommendations and all of them had people behind them to see their implementation [...] the subsequent plan was a little bit [less straightforward]... It wasn't clear what the city was supposed to do, some of the goals were too broad, and some of the recommendations weren't attached to specific people. So it was a little less obvious what the immediate next step was going to be with these broad recommendations...</p>
<p>How are cultural plans used?</p>	<p>The first cultural plan was so specific that the implementation almost fit right into the recommendations. It was understood that the community would lead and the city would facilitate. And on top of that there had been a steering committee which was made permanent at that time. It became the Arts and Culture Advisory. Its original purpose was to monitor cultural planning. However, for the second plan there was a very large implementation team put together from the various city departments as well as an external team. Our job was to sort through all of the recommendations and develop an implementation strategy. It was almost too large a committee to really grapple with the plan and come up with specifics. We also had problems with leadership [...] So there wasn't any attention paid towards implementing the plan for almost a year [until we received a new cultural manager]...</p>
<p>Who did what?</p>	<p>Each cultural plan had a steering committee. A consultant was hired for [our city's] first culture plan and the Region hired a consulting firm for its master plan. Due to financial constraints we had a more remote consultant for [our new plan] to help with the articulation... Our working committee did half the work: they did all of the interviews, the best practices, etc. Stakeholders were involved. We had 40 people for the deliberations in the first plan. We had about 80 people in [the second]. And there were also efforts to contact everyone who was involved in [the first]. There was something like 150 key informants who were interviewed. The Region relied more on open meetings... [...] Some of the key informants were from the private sector... [but] there was really no distinction between public, private, and nonprofits. We relied heavily on the individual non-profit side and private sector arts businesses (e.g. local independent cinema). After [our original plan] was put together we had an outreach component and we had one session for the downtown business community [but] not a single business person showed up. So there was an effort to engage the business community. Most of the objectives in the first plan were specific and were largely implemented. There were twice as many recommendations in [the current plan] but it's hard to say how many were implemented because many were so vague... The results of [the first] were reported on (e.g. annual report card)... [Our current cultural plan] is still a working document so there wouldn't be any reports yet.</p>

Questions	Response
Was the process worthwhile/successful?	<p>There was quite a bit missing in all of the plans. [In particular, in the original cultural plan] there was almost no reference to large cultural organizations like what the symphony or gallery's role is... It was more about individual artists and projects... [Our current plan] was the only one that sort of acknowledged that this is a multi-centre community. [Our first plan] didn't and even [the current] just barely touched on that. They pretended that [our city] was the region. Similarly, you get not a hint that this is one of the most diverse communities in Canada in the region's [cultural plan]. This has been one of the most diverse communities since its beginnings. [...] Tourism, I think, is an economic development thing and I'm glad that they didn't focus on that because it's peripheral... I think that the real focus should be on engaging the community. The other thing is, except for [our city's current cultural plan], the plans tended to work in isolation from other planning initiatives - especially [the first]. ... They didn't think about transportation planning, tourism and economic development, the growth management strategy, and downtown development. All of those things need to be integrated. There was a real effort for [our current cultural plan] to make sure that it could be integrated [with these issues]. One of the things that discovered was that [culture] touched on every single department in the city. ... The problem with that plan was that the implementation part wasn't really finished. We would have come up with an implementation strategy if we didn't have that situation with our leadership.</p>
How could cultural planning be improved?	<p>I think that the general rule [for a municipality] is don't try to prioritize and don't take the lead. Instead, let the community lead but be ready to recognize opportunities when they arise... You can set certain things that you want to accomplish but you should also wait for opportunities to arise from the community. I also think that cultural plans should be as specific as they possibly can be. They should be action-oriented with specific things set out to be accomplished... , even that sort of do 400 things and let's see what happens is not a bad plan in itself.[...] take some risks, because otherwise you just get these big generalities that don't mean a thing. Saying we're going to be like everyone else, we're going to be a creative city, [just doesn't get you anywhere]. But if you say artists don't have places to live and work and you say we're going to build 100 unit live and work place within 10 years then you've got something.</p>
a) What role did planners have?	<p>In [our city's] culture plan planners were right there from the very beginning because we really needed their expertise to make sure that what we were going to do fit proper planning procedures. So they played a major role in making sure that everything we did was right, and that it would fit other plans. [...] I think planning departments should take the lead. They know what the city's planning strategy is and how they all fit. They also know what the city's needs and priorities are and they can help design the cultural plan so that it will be something worthwhile instead of [a document with] some nice sounding language. [...] I assume when a cultural plan is officially adopted by Council then it becomes an adjunct to the Official Plan.</p>

Questions	Response
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>Cultural planning should be integrated. We don't need to isolate cultural planning; it's normal planning. That's the point I'm trying to make. It's just like planning for streets and roads and economic development. There's nothing really exceptional about it. So treating it as an odd thing that needs its own expertise I think is probably the wrong way to go. Traditional planning issues came up in our cultural plans, especially transportation planning issues. And more recently, economic development and urban revitalization issues have also been very prominent - and that's also planning. I think the logical place for the teaching of cultural planning is in a planning school rather than an arts faculty or English department. They might also have input but I think planning is one of those places that's connected to other university departments. So I think it should be housed where other types of urban planning takes place (i.e. planning or urban studies).</p>
<p>c) Other</p>	<p>It's something even to just recognize intangible culture/heritage, something that people don't often think about. So even just articulating that ... is a step in the right direction. Beyond that I think you'd then have to recognize what the intangibles are. I think the next step would be to pinpoint more specific things. [...] How can you have a cultural plan that [barely makes any mention] of the [culture of the founding settlers] that helped make this place? They're not even dealing with that identity. I think all plans need to deal with who we are, what is our character [...] I think that even though this region is quite diverse I think we should celebrate that claim that we are the birthplace and capital of non-Anglophone or Francophone Canada... Basically we were diverse right from the outset. So you could easily make that connection between present realities and the city's origins [...] the fact that we were and are a city built by refugees is another way of doing that... Built heritage should be more explicitly looked at. In fact design standards have barely been touched on in any of the cultural plans. There is a tendency, particularly in this region, to think of heritage as something separate from the arts. The regional cultural plan did not do that. It included arts and heritage. But the others are mainly [about the] arts. I don't think the critique that cultural planning hasn't moved beyond arts policy applies to this region because I think the theatres and galleries have been overlooked. It was really more about quality of life, citizen engagement, urban revitalization and those kinds of things. And I think that's one of the weaknesses of our plan... [...] I think the origins of the first cultural plan can be traced to one particular Council member.</p>

Questions	Response
How are cultural plans used?	Our plan was completed in June 2006. It was approved by Municipal Council that year. An implementation plan was part of the final Integrated Arts and Cultural Plan. It laid out a 10 year time line which included short term, medium term and long term objectives.
Who did what?	Recreation Services led the development and implementation of the cultural plan. However, our internal team consisted of 14 staff members from the following departments: Recreation Services, Planning & Development, Legislative/ Information Services (Heritage responsibility), Economic Development (Tourism), Library Services, and Communications. We did not have an external steering committee although we did consult with local agencies/ organizations throughout the development process. Time was too limited to involve an external Steering Committee. The plan became a corporate priority with an accelerated completion due to external pressures from the arts/cultural community. Therefore we developed the plan in 5.5 months with the staff team meeting weekly in order to develop the plan. All 9 Council appointed Citizen Advisory Committees were involved throughout the development of the plan including the Recreation Committee, Arts Committee, Heritage Committee, Environmental Committee, Accessibility Committee, Library Board, Traffic & Transportation Committee, and Diversity Committee. A consultant was not hired to guide the cultural planning process. Stakeholders were involved through the consultation phases but not as Steering Committee representatives. We had one volunteer from the arts community help input the community survey feedback and compile/summarize the results. The private sector had limited involvement in the development and implementation of our cultural plan However they were invited to the stakeholder consultation session(s).
Was the process worthwhile/successful?	The plan identified 6 Goals and 67 Key Strategic Directions (39 in the first three years). The benefits to date include the following: 1) Arts/Culture profile has been significantly increased by Council, staff and the community (i.e. Recreation Services has officially changed its name to Recreation & Culture); 2) Arts & Culture was identified a #10 priority in Council's Strategic Plan (2007-2010). It only had an honourable mention in the previous Strategic Planning document; 3) Staff compliment was increased to a partial arts and cultural position in 2007 and is anticipated to be a full-time dedicated position in 2010; 4) An Arts and Culture provision has been incorporated into the Town's Official Plan with direct links to several corporate strategic initiatives including the Economic Development Strategy, Pickering Village Heritage & Urban Design Study, Downtown Revitalization/Community Improvement Plan, Waterfront Management Plan, Salem Road/Hwy. 401 Interchange Gateway Study; 5) Culture was a key focus on the Town's recent adoption of the Parks, Recreation & Culture Master Plan – on which the Integrated Arts/Cultural Plan is referenced as a companion document – previous plan had very limited reference to “Culture”; 6) Above Master Plan was escalated by one year from 2008 to 2007 in order to address growing recreation/arts & cultural needs; 7) Some significant private sector investments are being realized as a result of the plan. The Implementation Committee meets quarterly to discuss progress. An annual progress report is presented to Council. Full review of plan is to take place at year 4 of plan.

Questions	Response
How could cultural planning be improved?	Our Recreation, Parks & Culture Master Plan provides recommendations for the enhancement of Arts & Culture in our community including the development of a dedicated arts and cultural centre.
a) What role did planners have?	Our Planning Department played a significant role. In fact, 22% of the key strategic actions relate specifically to Planning. Planning should play a significant role, not as Chair or lead, but as a key player. Our Official plan is currently under review and there is provision to incorporate references to the cultural plan in it.
b) Should cultural planning be integrated into an established profession?	I'm not sure if cultural planning should be a standalone profession. But there is strong merit in ensuring the education of this subject (i.e. on the benefits the sector brings to the development of economically thriving, healthy, safe and cohesive communities) so that it becomes a more understandable concept. Cultural planning theory/practice should be incorporated into a specific university or college program.
c) Other	The plan has a few outcomes associated with intangible heritage in terms of program development, public awareness/education etc. Heritage was/is an important part of the Town's plan as [our municipality] is quite full of history related to WW2. This will continue to be a strong focal point.

Questions	Response
Why is cultural planning done?	I haven't really delved into what a cultural plan is supposed to look like. I guess we're not too hung up on the terminology around here. When we started, we viewed this [cultural plan] as an equivalent to a master plan. We do master plans for infrastructure in the Region and this was simply going to be a master plan for arts, culture and heritage. In terms of an infrastructure master plan you start with what it is that you have and then model where you want to go and how to try to get there. So we're trying to put culture in the same realm. Our [cultural plan] is a fairly strategic document. It gets down to proposed actions and I think that that's similar to other municipal cultural plans. There is crossover between our master plan and the cultural plans of the municipalities... As a plan for implementing various cultural activities I think it was a good one.
How are cultural plans used?	There were five main goals: community identity and character, education and awareness, coordination and partnership formation, resources, and accessibility. I think we struggled a little because I'm pretty sure this was the first time that arts, culture and heritage were all brought together in a plan. It's also probably one of the first and few upper tier plans so it was really tricky to figure out what the region's role would be [in the implementation of the plan]. We tried to come up with a vision about what the region's responsibility was. It was a struggle... It is something that could stand to be revisited.
Who did what?	The plan was completed in 2002 and adopted soon after by Council. We divided the goals into year 1 and years 2-5 [phases]. We reported to Council every year. ... Our department, Planning, Housing and Community Services, led the development and implementation of the master plan. There weren't really any other departments involved. ... I would say that our master plan is very much a planning document - it's not a culture or leisure kind of plan where culture is simply an add-on. [...] The Community Services division is where heritage and culture responsibilities are located. We have museum and library facilities, and heritage planning also falls under our department. A steering committee was formed and a consultant was hired. The [consultants] led the organization of the plan and the gathering of data. They also surveyed various organizations to find out such things as audience, participation, and marketing... Another thing that our survey focused on was participation in cultural activities internal to, as well as external to, the region. We had three or more consultation sessions, focus groups and input sessions. A lot of the other background data was put together by staff. There was a lot of staff oversight and input when the plan was being crafted. In particular, there were many recommendations coming in and our staff helped to weed out what was not in our jurisdiction. Some of the organizations including the theatres, galleries and the symphonies handed out surveys to audience members. There were a number of stakeholder representatives in the steering committee. Stakeholders were also involved in a number of our consultation sessions. [...]The steering committee members would have all been volunteers. Volunteers may have helped in distributing surveys... The private sector was involved in the stakeholder groups [...] We didn't talk about cultural mapping during the development of our plan but there is a big list of all of the cultural activities and in some ways this might have been one of the first cultural maps. So we did map but maybe not as comprehensively as it's now being done.

Questions	Response
Was the process worthwhile/successful?	We did pretty well in terms of the things that could be done immediately ... especially with the more concrete objectives. There were some things that some people didn't want to have happen such as the recommendation to form a joint region-municipal type coordinating body... I would say that communication between the region and the municipalities has definitely increased. More than half of the strategic recommendations that we had direct responsibility for were implemented... Some of the recommendations that were implemented include the hiring of a cultural heritage planner, the approval by Council to allocate money towards initiatives and other research, the regional history Museum, and a lot of communications projects. [...] Cause and effect is tricky. ... But I think the contacts and communications that were set up during the development of this plan raised [municipal] awareness of the importance of culture and how it can help support the tourism base of the region. I would say it has also raised awareness within the community.
How could cultural planning be improved?	Cultural planning doesn't have any legislation or body of knowledge about how it should be done. [...] I guess having the whole idea of a cultural lens and looking at decisions from a cultural perspective is a good way of putting culture into other areas and having it show up [in policy]. I think if you do cultural planning discreetly on its own it doesn't necessarily come into play when other decisions are being made. [...] There's a lack of provincial legislation that allows municipalities to say we need to plan for [culture]. I think that that would be something that could move everything forward. It doesn't need to be prescriptive saying how to do it; rather, just owning up to the fact that it is a municipality's responsibility to make sure that some of these things are [taking place, would be helpful]. Cultural planning tends to be kind of the last thing [looked at]. ... Municipal Affairs and Housing would likely be the provincial department to legislate cultural planning.
a) What role did planners have?	In our case cultural planning is situated in a planning department. This is somewhat of a rare situation. [...] One thing that I think about is that the movement towards making sustainable communities needs to include cultural assets. And so when the planners are thinking about how they want the community to look I think they need to be in contact with the recreation and leisure people and ask them what the community needs from their perspective. Cultural planning should be more integrated into overall planning... I'm not sure if planning should be the driver, but they need to be open to discussing culture and making sure that they do incorporate it when there are developing a document. ... I think there are now stronger policies within our regional plan, our Official Plan, around cultural heritage. But we're not building arenas and other cultural facilities except for our regional museum. We are working hard to get the museum on a transit route. [Apart from that, there] is really not much to link [our master plan] with land-use planning... There's a chapter on quality of life in the Official Plan and it touches on culture... Overall the region's view is that we need to have creative urban landscapes, and culture is an integral part of making a more vibrant municipality.

Questions	Response
<p>b) Should cultural planning be integrated into an established profession?</p>	<p>I don't know. You need to understand what's in the different silos and piece that together. It helps to have experience in a more structured sort of planning. ... If you make it a standalone profession then I suppose you could incorporate both the cultural planning service perspective and policy ideas to some extent. But then you've created another independent piece. [...] Cultural planners can come through regular planning channels or through facilities planning work or wherever. [...] I think it would be great if cultural planning was offered in a regular planning [program]. [...] I think the majority of cultural planners now are people who've come up through a variety of different institutions. It's fabulous that many of them have had experience in the cultural field or are artists themselves because they know what they are [dealing with]. But I think that many of the cultural planners who have a formal planning background also have an artistic side or interest.</p>
<p>c) Other</p>	<p>I think that one thing that was quite strong in this plan was the fact that because we linked arts, culture and heritage we recognize that our heritage is connected to culture which is connected to new art, and it's a cycle that happens. By encouraging the arts we're creating our history for the next generations. So it's a continuum: you support these intangibles, these events, and encourage these communities in the region to be creative, and in turn you're protecting the intangibles for the long-term. Built heritage [figures prominently] in our master plan. We cannot designate buildings under the Heritage Act but there is reference in our plan to cultural landscapes which includes built heritage. One of the offshoots of this was sites of regional heritage significance, a policy area that we've put into the new Official Plan. ... I think this was one of the few cultural plans that tried to combine all of those things. I think that built heritage is one of the foundations of the character of the region that feeds into authenticity which the whole creative cities movement is very big on. You need to have an authentic space and protect that. If there were a way to come up with a suitable standardized definition of culture that would be great. But certainly by trying to be comprehensive you do run the risk of diluting what you're able to do. [...] We were aware we made sure to mention natural heritage in our plan but it is addressed elsewhere ... but there is recognition at least. We struggled with our definition of culture: were we to use the term cultural heritage or arts, culture and heritage? Or could culture cover everything? And people didn't like that; culture for many was not supposed to represent everything. So we ended up going back to arts, culture and heritage. In the end each municipality has to decide which definition makes the most sense. [...] Our recommendations are definitely not focused on high culture. When you look at what might be considered to be high culture in the region, at the Symphony for example, they've got programs at every level. The Symphony performs in churches, the orchestra goes out to schools, and so it's not a high browed thing. Art is important at every level. It's important at every age and stage.</p>