

Winter 2010



Rockwood Cultural Asset Mapping

Building Community and Engaging Residents

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About SCI

Sustainable Cities Initiative (SCI) is a cross-disciplinary organization at the University of Oregon that seeks to promote education, service, public outreach and research on the development and design of sustainable cities.

Our work addresses sustainability issues across multiple scales, from the region down to the building, and emerges from the conviction that creating the sustainable city cannot happen within any single discipline. SCI is grounded in cross-discipline engagement as the key strategy for solving community sustainability issues. We serve as a catalyst for expanded research and teaching; market this expertise to scholars, policymakers, community leaders, and project partners; and work to create and sponsor academic courses and certificates. Our work connects student passion, faculty experience, and community need to produce innovative, tangible solutions for the creation of a sustainable society.

About SCY

The Sustainable Cities Year Initiative is a 'partnership' with one city in Oregon per year where a number of courses from across the University focus on assisting that city with their sustainability goals and projects. The Sustainable Cities Year faculty and students work with that city through a variety of studio projects and service learning programs to: 1) provide students with a real world project to investigate; 2) apply their training; and 3) provide real service and movement to a local city ready to transition to a more sustainable and accessible future.

About Gresham

With just over 100,000 people, Gresham is the fourth largest city in Oregon. It is bordered to the west by Portland, the largest city in the state. Gresham is home to the Mount Hood Jazz Festival and is known as "The City of Music". It is close in proximity to the Columbia Gorge National Scenic Area and Mount Hood, the highest point in Oregon. Gresham has a wide variety of neighborhoods including the Civic Center, known for its active transportation network, rapid transit connections and residential, commercial and retail mix.

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I. Executive Summary

This document outlines work done by graduate students in the Public Folklore and Cultural Programming course in the Arts & Administration Department during the Winter term 2010 and provides recommendations to the Gresham Redevelopment Commission for further study.

Defining cultural assets and cultural asset mapping were important first steps in beginning this process, as many community members are unsure of these terms. The researchers on this project agreed on a specific orientation for each of these terms which was then relayed to all participants at the beginning of each meeting.

The objective of this work was to build community identity in the Rockwood neighborhood by beginning the process of collecting the cultural assets important to Rockwood residents. Throughout the term the graduate students met with local community leaders in Rockwood to discuss previous community building initiatives and their issues. This information allowed us to understand what problems arise when trying to begin a fully inclusive community planning process.

Looking at Rockwood's community development showed that cultural heritage and the arts were repeatedly left out of surveys and reports to make room for information dealing with economic, environmental and social sustainability measures. This led to questions including why the varied ethnicities were not insisting that their heritage be documented and why do these ethnic groups not work together to build a community identity.

With these questions in hand it was important, as outsiders to the community, to build connections with Rockwood community leaders and begin asking what they saw as the issues and who we could talk to in order to start breaking down these barriers. This process led to the creation of the cultural asset map implementation plan outlined within this document.

The cultural asset map implementation plan outlines short, mid and long-term goals in completing a cultural asset map for the Rockwood neighborhood. This plan includes goals and objectives to aid city and community leaders to fully engage the residents in this process and build an inclusive community identity or brand. The timeline offered can be used to guide the amount of time this process could take. All lengths of time are approximate as there are limitations and issues that arise during any planning and implementation process.

Fully engaging in the asset mapping process can lead to the development of new city and community groups and associations to fill gaps in services that were not previously noticed. Also, completing this plan within one neighborhood of Gresham could lead to future implementation within other neighborhoods looking to create a culturally sustainable community.

The process undertaken to collect data from the community and outline a cultural asset map implementation plan is one that keeps the community and its strengths and weaknesses in the forefront of every discussion. This document should be used as one example of a community development process and not the only way to engage the community in the development process.

II. Introduction

Objective

The objective of the Rockwood cultural asset mapping is to initiate neighborhood involvement on a self-defining, community-affirming project carried out through the efforts of residents and local organizations, with the tangible result being a practical resource for members of the community and local businesses, and a development planning tool for the city.

Challenges

- The Rockwood neighborhood is ethnically diverse. However, there is little to no integration between the predominant groups.
- Residents in Rockwood are divided by age, religion, culture and aspirations.
- Permanence and sense of community investment vary, with portions of the population desiring to leave but unable, and others only residing there short term.
- Numerous projects have petered out with little tangible result, possibly jading community members toward future development projects.

What is a cultural asset map?

A cultural asset map lists the cultural assets or resources within a community. It may include local artists, community events, buildings, organizations, parks, local histories, etc. The assets are determined by whatever the community itself considers to be an asset. A variety of means can be used to collect the information, such as community meetings, surveys, visiting door-to-door, and personal interviews.

Why do a cultural asset map?

A cultural or asset map simply gives visual form to the data collected in an inventory. Maps can help identify characteristics of the neighborhood that might not otherwise be seen in a text-based collection of data. For example, it can show cultural centers and voids, reveal geographic barriers or strengths, be used to determine prime areas for different kinds of development or be incorporated into tourism materials.

The inventory itself and the process of developing that inventory can help the community to engage in its own identity building, cultivating a sense of local pride. It provides a means of connecting community members with others, with individuals, organizations, businesses, sites or landmarks, or with other intangible characteristics of the community.

What is in this document?

Background information on the Rockwood neighborhood and the key interview meetings gathered by the Public Folklore and Cultural Programming graduate student group are noted in the first half of this document. The final two sections of this report include examples and toolkits for cultural asset mapping and an outline for completing a year-long cultural asset mapping project in Rockwood. In the References section, a list of further resources can be found to emphasize the importance of doing a cultural asset map and on the process of implementing the map.



Source: City of Gresham

History of Rockwood

The Rockwood neighborhood is located in Gresham, Oregon, a suburb of Portland. The neighborhood boundaries are marked on the east and west by 162nd Avenue and 202nd Avenue (Birdsdale Avenue), the Columbia River on the north, and Division Street on the south. The neighborhood is ethnically diverse, with the largest populations being white and Hispanic, followed by Slavic and Vietnamese. Crime rates, including domestic and gang violence, drug use, and larceny, are relatively high.

In the late 1800s stone markers were placed at every mile east of the courthouse, creating Baseline Road, on which stagecoaches would travel. The area at the ten-mile marker was called Rockwood in reference to the large amount of rocks littering the area. Even in the early twentieth century Rockwood was known as a rough neighborhood. Saloons and roadhouses joined the church, school, and grocery stores in the junction.

Rockwood was a predominately Caucasian neighborhood until around 1978 when a report from the Rockwood librarian at the time mentioned a greater diversity of clientele, not long after the area saw the construction of major apartment complexes and a new Boeing Corporation manufacturing facility. At this time the economic make-up of the area was still considered middle or lower-middle income two-parent families. This unincorporated community was continually undergoing major building projects without a city or county plan, which quickly became a problem for developers.

Gresham annexed the Rockwood Neighborhood in 1980 when sewage issues forced the cities of Gresham and Portland to incorporate the previously unincorporated part of Multnomah County.

Recent Development Projects

Central Rockwood Plan

The City of Gresham has worked on several programs in hopes of developing the Rockwood neighborhood, beginning in 1998 with the Central Rockwood Plan (CRP). The CRP was focused on creating a transit based “Town Center,” mixed use development and light industrial development, and improving low-density residential neighborhoods.

Rockwood Action Plan

The Rockwood Action Plan (RAP), created in 2000, built upon the Central Rockwood Plan (CRP) by creating solutions and means of implementation for need brought up by the CRP. The CRP identifies the following major issues to the Rockwood area:

- Community Engagement and Organization
- Housing and Social Services
- Public Safety
- Economic Development
- Transportation, Traffic, and Parking
- The Rockwood Town Center “Triangle,” and the Fred Meyer Site
- Parks, Public Spaces and Public Facilities
- Community Image

Weed and Seed

The Department of Justice sponsored a Weed and Seed program for the Rockwood area from 2002-2007. The objective of Weed and Seed was to “weed” out the undesirable elements of the neighborhood, and reseed it with community building organizations. Weed and Seed worked to create partnerships between the community, businesses and law enforcement for five years, developing programs like the Rockwood Business Collective, heightening awareness of child abuse and domestic crimes, and creating a hot-line for residents to report gang related activities. Weed and Seed’s efforts brought over 1 million dollars of community funds in and was considered a success based upon a final community survey.

Urban Renewal Area

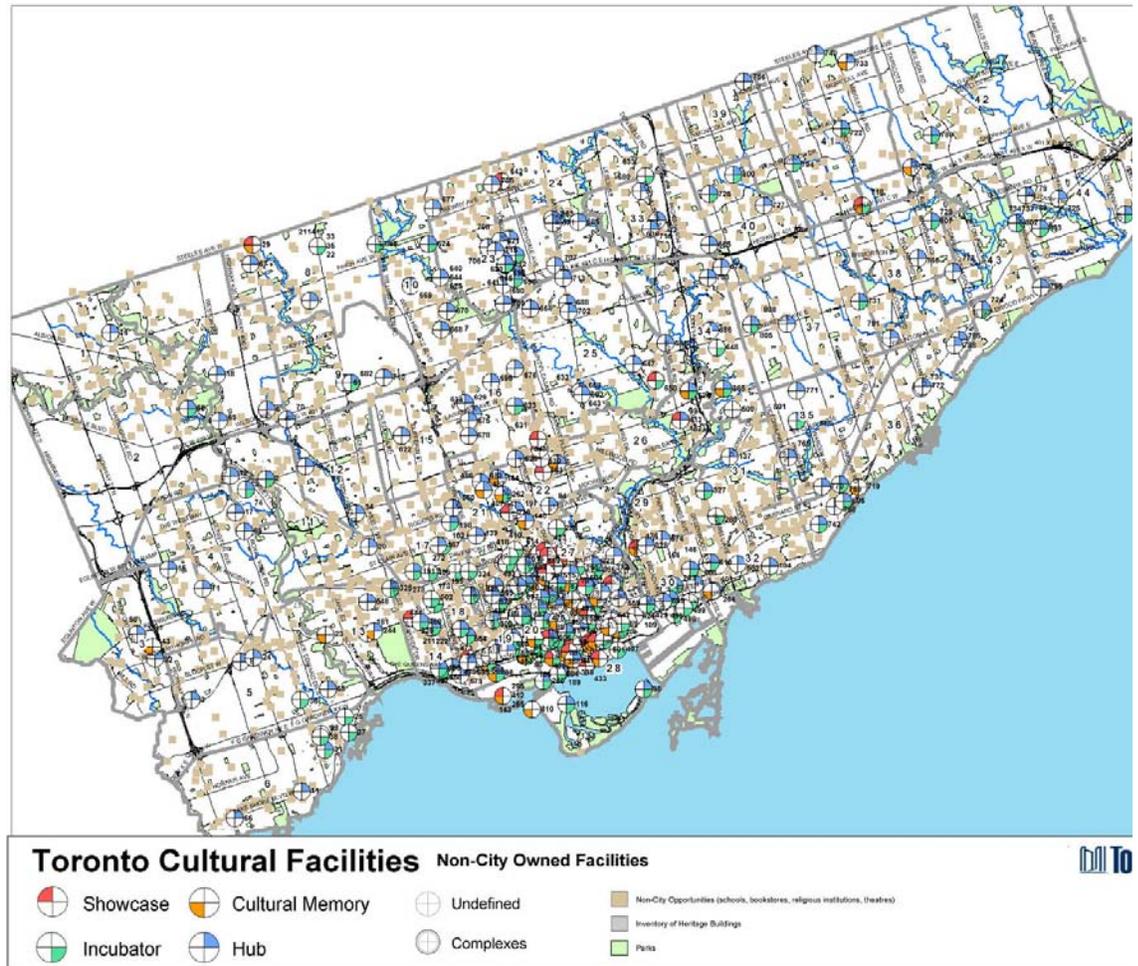
In 2002, the City of Gresham voted to designate Rockwood as an Urban Renewal Area, earmarking funds for redevelopment projects over the next twenty years. Still in the initial planning stages, Gresham is hoping to redevelop Rockwood into a welcoming gateway to the Gresham community. To assist with redevelopment plans, the City of Gresham partnered with the University of Oregon through the Sustainable Cities Initiative.

Cultural Asset Map Examples

In this section is a brief overview of different cultural asset mapping products. For more information about each project, see Appendix B.

Image-based Inventories

Figure 3 - Toronto cultural facilities



Source: Creative City Network of Canada

This inventory was realized using geographic information systems (GIS) mapping software but can easily be started by continuing to build onto the Google Map of Rockwood (as shown above).

Text-based Inventories

Echo, Oregon

The Echo inventory includes individuals, organizations and associations that have an artistic, cultural or historical impact on the city. Community members within Echo answered survey questions about the artistic, cultural and historic influences in their daily lives. This information was compiled into a document that can be found both online and at Echo’s welcome center.

Sunshine Coast Regional Cultural Scan

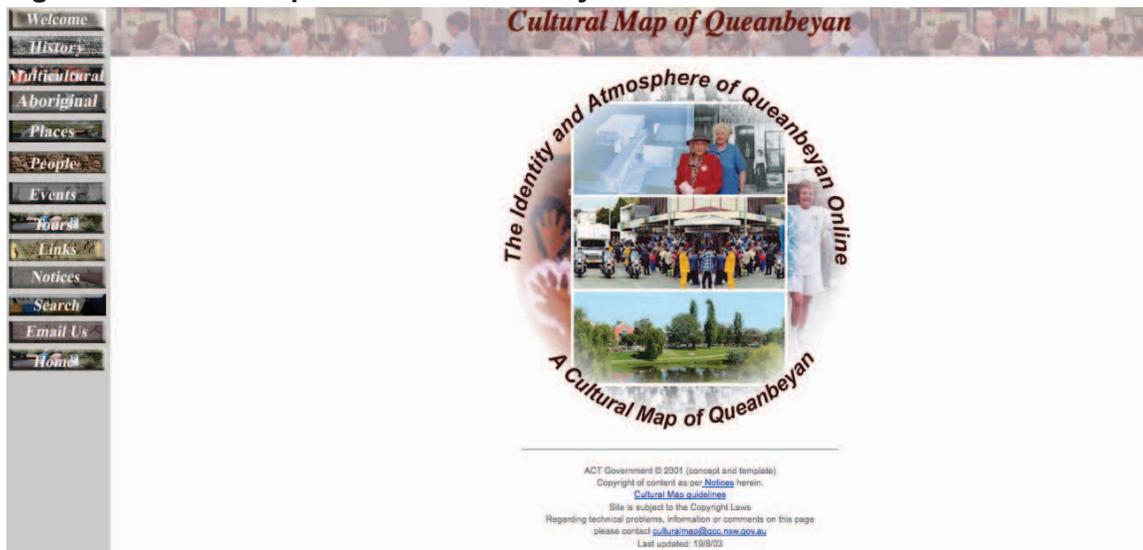
The Sunshine Coast Regional Cultural Scan was part of the Regional Cultural Strategy. This scan produced a comprehensive inventory of cultural assets and documented the region's cultural strengths and weaknesses.

Web-based Inventories

Cultural Map of Queanbeyan

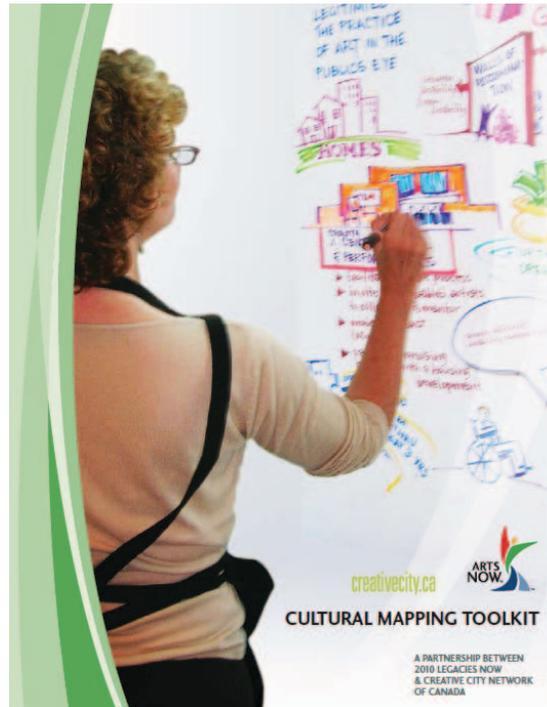
Queanbeyan is a city in New South Wales, Australia that has a large migrant community and is home to many different ethnic groups. This online inventory endeavors to address the culturally important events, people and places throughout the city.

Figure 4 - Cultural map website of Queanbeyan



Source: City of Queanbeyan

Literature Review



Source: Creative City Network of Canada

Cultural Mapping Toolkit

The Cultural Mapping Toolkit, created by *2010 Legacies Now* and *Creative City Network of Canada*, two Canadian nonprofits, provides a framework and a practical guide for working through the cultural inventory process, from planning and design to implementation, synthesis and the final report. This toolkit was the primary guiding mechanism for the planning steps that we initiated in Rockwood. We took the steps listed in the toolkit and molded them for a community involved approach to mapping.

A Guide to Creating a Neighborhood Information Exchange: Building Communities by Connecting Local Skills and Knowledge

This guide, written by John Kretzmann, John McKnight and Deborah Puntenney and published by the Asset Based Community Development Institute at Northwestern University in Illinois, shares one community organizations mission to discover the unused and underutilized resources existing in its community and make them available to all community members. It describes the simple, inexpensive methods they used and how other organizations can do the same. This organization, The Learning Exchange (TLE), was designed to facilitate individual capacity exchange so that knowledge and skills could be shared among the community. TLE's referral service was open to institutions, organizations and people of all ages, races, socioeconomic levels and educational backgrounds.

Issue Addressed

The citizens of Rockwood have not found a community to which they can all belong. Accomplishing a cultural inventory is a beginning for understanding the diverse ideas and cultures found within this distinct neighborhood.

Our Position

Situating this project in a Public Folklore context aligned with the Community Cultural Development focus that is taught within the Arts and Administration Department at the University of Oregon. We planned to use Community Cultural Development theory and practice to build community awareness and understanding to help create a culturally sustainable neighborhood.

Our model of sustainability was based on four key dimensions of well-being: cultural, environmental, economic and social. Each of these four dimensions is necessary for a community to be fully sustainable with a high quality of life. We planned to help community leaders understand the importance of recording the unique cultural qualities of the Rockwood neighborhood so that in a rush to create a sustainable environment and economy, the culture of the residents was not forgotten.

Definitions

CULTURE can include the arts, heritage, history, festivals and events and religions among other things. Within the broad structures you identify people, places, organizations, associations or other networks or bodies of information that are significant/special/unique to your communities. Culture is where we feel most at home. A cultural inventory can also include more than what was listed above, depending on its uses.

COMMUNITY, as defined for this project, is the people who live within the Rockwood neighborhood. The neighborhood boundaries are marked on the east and west by 162nd Avenue and 202nd Avenue (Birdsdale Avenue), the Columbia River on the north, and Division Street on the south.

COMMUNITY CULTURAL DEVELOPMENT is the process of engaging a community in identifying, supporting, building and improving their shared culture.

Our Methodology

The student group working on this project used interview and observation methods in producing a cultural asset mapping plan for the Gresham Redevelopment Commission and the Sustainable Cities Initiative. We employed these methods because we felt the best way to understand a community is to ask and observe the members. We held three meetings with neighborhood leaders in Rockwood and on each of these visits also spent time exploring the community.

Rockwood Visits

January 24, 2010

The group arranged our first meeting with Dina DiNucci, a Rockwood resident, local business

owner, and president of the Rockwood Business Association. The trip up to Rockwood, attended by four group members, allowed us to see the area, and the meeting helped our group to better understand the situation in Rockwood. Ms. DiNucci offered many insights into the dynamic of the area and recommended other people who might be of assistance in our proposed project. This initial trip to Rockwood served to introduce the group to key locations within the Rockwood community, including Ms. DiNucci's coffee shop (Park Place Coffee), Vance Park (which contains the oldest Disk Golf Park in Oregon), the Rockwood Flea Market, and Plaza Del Sol's seven-acre location at the former Fred Meyer site on Stark Street.

February 19, 2010

Attending our second meeting at Park Place Cafe were three members from our group along with John Bildsoe, president of the Rockwood Neighborhood Association; Diane McKeel, District 4 Commissioner; Corie Wiren, Chief of Staff in Commissioner McKeel's office; and Dina DiNucci, president of the Rockwood Business Coalition. The meeting lasted over an hour with a lively discussion of ideas thrown around. At this meeting we inquired about the Centennial Learning Center and its previous interest in having students organize an asset mapping project in tandem with the Multnomah County Commission on Children, Families & Community. Due to various planning issues, such as curriculum development, this project never got off the ground. Because Centennial Learning Center had already been interested in an asset-based inventory, and given the importance of schools and children in community, this seemed to us to be an ideal starting point for developing a cultural inventory plan with core community engagement and the involvement of multiple organizations.

March 12th, 2010

A third visit to Rockwood was arranged with the intent of gaining further knowledge of programs and projects that have taken place in the neighborhood's history. The first meeting was with Lori Stegmann, Co-Chair of the Plaza del Sol Community Events Workgroup, concerning Rockwood's Cinco de Mayo celebration and the viability of the Plaza del Sol area as a gathering space for the differing ethnic groups of Rockwood. Ms. Stegmann also shared her intention of planning a Christmas time celebration at the Plaza del Sol, with the belief that it could be a great opportunity to bring different groups together through their churches. The second meeting took place at the county archives in Gresham. There, the group met with archivist Terry Baxter and John Bildsoe of the Rockwood Neighborhood Association. Annual reports from the Rockwood library about changing demographics of library patrons revealed that much of the ethnic diversity of Rockwood came about in the late seventies. The visit to the archives was fruitful, turning a few interesting historical facts about the area in addition to the demographic information.

Expected Outcome

Our goal was to set up a plan that the residents of Rockwood could use to execute a cultural inventory. This inventory would then be available to the entire community online and/or in paper form at the Rockwood Public Library.

Evaluation Method

We evaluated our project by judging the interest level in a cultural asset map among the leaders we identified and self-assessment. These methods worked well for our personal assessment of the work in Rockwood, as the time allowed was shorter than necessary for fully engaging the community.

This planning document outlines the basic steps needed to undergo cultural asset mapping. The goals and objectives below are divided into short-term, mid-term and long-term goals with an approximation of the time it would take to achieve them. A full timeline has been placed within this section to visually show the development of a cultural asset map.

<i>Short-term Goals and Objectives (Months 1- 4)</i>	
Goal I.	<p>Determine Mapping Objectives (3 months)</p> <p>This process should be community driven. Holding at least one community meeting is needed in order to gain community involvement in the process.</p> <p>Objective 1.01 Community Meeting</p> <p>What do we need to know? Who needs to know? Who would maintain it? How often should it be updated? How much can we invest?</p> <p>Objective 1.02 Key Interviews</p> <p>These interviews are important to gather information from key community leaders so that you can develop a group of individuals that could be fully integrated into the process or have a background that would help define objectives.</p> <p>Potential Interviewees include: Dina DiNucci, Rockwood Business Coalition Owner, Park Place Café Email: dina@parkplacecoffee.com</p> <p>John Bildsoe, Rockwood Neighborhood Association Email: johnbildsoe@verizon.net</p> <p>Lori Stegmann, Gresham Redevelopment Advisory Committee Farmers Insurance Agent Email: lstegmann@farmersagent.com Other community contacts can be found in Appendix C.</p>
Goal II.	<p>Set Parameters (1 month)</p> <p>The parameters listed below were developed after the initial meetings in Rockwood, but these should be posed to the community for further definition and refinement.</p> <p>Objective 2.01 Scale – Rockwood neighborhood as designated by city boundaries within Gresham, OR</p>

Objective 2.02	Scope – All cultural assets as defined by the community in the community meeting
Objective 2.03	Respondents and Target Group – This cultural asset map will use information collected from Rockwood residents to establish a visual resource that residents can continually interact with.
Goal III.	Estimate Readiness (1 month) Answering the questions below will help you see if this is the right time to engage in cultural asset mapping. If you do not have an affirmative answer to a question then you should see why not and set new objectives before moving on.
	<ol style="list-style-type: none"> 1. Do we have buy-in from the community? 2. Do we have buy-in from the departments of municipal government? 3. Do they understand the objectives and the process? 4. Do we have the necessary financial resources? 5. Do we have the necessary human resources? 6. Do we have the time required to carry out the study?
Goal IV.	Assemble Resources (2 months)
Objective 4.01	Human Resources Who will organize the work? Who will do the collecting? Who will enter and analyze data? Mapping designer?
Objective 4.02	Finances and Budgeting Where can funding come from? How much is available?
Objective 4.03	Partners and Collaborators Who has the necessary human and financial resources? Who has shown interest in this project?
<i>Mid-term Goals and Objectives (Months 4-6)</i>	
Goal V.	Frame the Fundamental Questions (1 month)
Objective 5.01	Define questions raised in community meeting and during preliminary interviews.
Objective 5.02	Define: Who we are? What makes us unique? What are our needs?

Goal VI. Design Survey and Interview Questions (2 months)

Objective 6.01 Survey Questions

Design a survey document that addresses the information the community feels is important to the cultural asset map. Use the fundamental questions as the basis for the survey.

Objective 6.02 Interview Questions

Open-ended questions are the most important for these interviews – allowing respondents to tell their stories through the questions is necessary.

Goal VII. Preparing the Inventory (2 months)

Objective 7.01 The Inventory as the Basis of the Map

The inventory should be divided into data categories (i.e. community association, individual, nonprofit organization, age, location, etc.) that would each be given a symbol for a visual map.

Objective 7.02 Technology

Do we have the resources to make an online map, a paper map or a formal GIS map? Where is the technology based – free for community members or within an organization or government office?

Objective 7.03 Structuring Your Database

Before announcing the process and beginning the survey and interview work a basic outline of the defined data categories should be set-up in a database that will capture raw data (i.e. Excel, Word notebook document, etc.)

Goal VIII. Announcing the Process (1 month)

This can be done through any standard marketing approach: press release to radios, television stations, newspapers and magazines. Also, posting flyers in local gathering places so that the entire community can learn about the meeting.

Objective 8.01 Community Meeting

Use this to get the community energized about the process and to answer any questions that have not been answered through previous meetings.

Long-term Goals and Objectives (Months 9 -13)

Goal IX. Roughing Out the Map(s) (2 months)

Objective 9.01

Matching Data with Objectives

What were the initial objectives of the cultural asset mapping and how has your data fallen into the initial data categories? If you have data that does not fit into your predetermined categories then you need to reorganize those categories to use all of the community stories.

Objective 9.02

Do We Need More Than One Map?

Depending on the decided use of the cultural asset map you may decide to have multiple maps (i.e. cultural businesses, gathering places, cultural organizations).

Goal X. Converting an Inventory to a Map (2 months)

Objective 10.01

The Legend

Use icons that the community recognizes for each of the categories and make sure you are consistent throughout.

Objective 10.02

Visual Keys and Structural Elements

Continually check in with community leaders and the community as the map takes shape to make sure a collective map is produced.

Objective 10.03

The Role of Narrative

Narrative should be a major part of the cultural asset map. Through collecting and analyzing the community's stories each place on the map should contain a story of its history or a personal story that touches the community.

Goal XI. Analysis and Interpretation (3 months)

Objective 11.01

Consult with the Community

Since the community is where all of the information for the map has come from then they should be given a chance to agree or disagree with possible sites and the pictures or stories attached to them.

Objective 11.02	Check the Realities
	Did you answer your fundamental questions in the process of creating the map? How does the community look at the neighborhood differently?
Goal XII. Final Steps (2 months)	
Objective 12.01	Speaking to Different Audiences
	Community Leaders: Present the final draft; Detail the process and information collected; Hand out a copy of the final draft for them to take with them.
	Community Meeting: Present the final draft; Overview of the process and when steps were accomplished; answer specific questions if raised; Let them know where to find a
	Final draft – in hard copy or an online PDF
	Others: Present the final draft and ask for feedback; Let them know where to find a final draft – in hard copy or a PDF online
Objective 12.02	Finalize the Report
	Once the community leaders and members have had time to look over the draft and given feedback the map needs to be changed accordingly and finalized.
Goal XIII. Going Public (1 month)	
Objective 13.01	Getting the word out
	Who is listening? Who isn't listening, but needs to hear? Make sure everyone knows about the cultural asset map, where to find it and how to use it!

This planning document was developed by referencing the Creative City of Canada Network's *Cultural Mapping Toolkit* and *The Creative Community Builder's Handbook* by Borrup (both found in the References section). The steps used in this plan were chosen because they encourage full community support in a cultural asset mapping project. Each set of questions in the document should not only be answered by the planning committee but also the entire community, so that this process and product can be used to build community identity and understanding.

The above cultural asset mapping plan is also color-coded to match the following planning timeline (each of the step durations is an estimation).

Figure 5. Timeline

Goals	July	August	September	October	November	December	January	February	March	April	May	June	July
Determine Objectives	Red	Red	Red										
Set Parameters		Red											
Estimate Readiness			Red										
Assemble Resources			Red										
Frame Fundamental Questions				Blue	Blue								
Design Survey and Interview Questions				Blue	Blue								
Preparing the Inventory					Blue	Blue							
Announcing the Process													
Inventory									Green				
Roughing out the Map(s)									Green	Orange			
Converting an Inventory to a Map										Orange	Orange		
Analysis and interpretation												Orange	
Final Steps												Orange	Orange
Going Public													Orange

Legend:

Red: short-term goals

Blue: mid-term goals

Green: the inventory process

Orange: the long-term goals

Future Study

Once this process has been completed in the Rockwood neighborhood it should receive a yearly check-up, for the first two years, to make sure the map is being continually monitored by the organization that took on that role and to see if the map is useful. This process could then be implemented in other Gresham neighborhoods and for the entire city to build a network of maps for everyone to use.

When reviewing the cultural asset map, any gaps noticed between services provided and services the community feels are lacking should result in an exploration of why and how those services could and can be offered to residents. Also, any overlaps or duplications of services should be addressed by deciding if those organizations could work together to accomplish larger tasks or if they are significantly different in their mission and values.

Limitations

The cultural asset mapping project in Rockwood will only be successful if collaborations between current organizations are built. This community must be self-defined in order for an identity to be found by all of the groups living there. The public must become invested in the project for it to function as a tool for redevelopment.

We met with the Multnomah County Commissioner for District 4 and staff, which includes the City of Gresham, along with many other eastern Multnomah County cities and acquired contact information for people in local not-for-profit organizations that work in education, crime and drug prevention, and social service fields within the community. The above plan is built using these organizations as the infrastructure to support overall community asset mapping and a possible capacity listing service.



Source: Gretchen Drew

VII. Conclusion

This project grew out of an interest in community cultural development practice that was being discussed in the Public Folklore and Cultural Programming course. The students that were drawn to this project wanted to explore the steps of cultural asset mapping and how they could be initiated within a community. We learned about the difficulties of bridging communication gaps between cultural groups within a specific neighborhood and how to start the conversation process within the groups.

The purpose of this document is to aid Gresham city officials in initiating a cultural asset map project in the Rockwood neighborhood. Outlined in this document is the process one specific group of graduate students took to initiate dialogue and build community awareness in Rockwood's unique culture and detailed an implementation plan for creating a cultural asset map of the area. This information should be used as one example of how to complete this process and not the only way for community developers to engage the community.



Source: Gretchen Drew

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Appendix A - Figures

Figure 1 - Rockwood Cultural Asset Map

Rockwood Neighborhood, Portland Oregon
1,349 views - Public
Created on Nov 1, 2007 - Updated Nov 27, 2007
By senseof

<http://maps.google.com/maps/ms?hl=en&ie=UTF8&msa=0&msid=117675406659030106511.00043de5a1aefa3cef005&om=1&ll=45.519218,-122.477303&spn=0.041857,0.060081&z=14>

Figure 2 - Rockwood Business Coalition Map

Rockwood Business Coalition
blue - existing business
red - in midst of changes
yellow - other community components
640 views - Public
Created on Feb 26, 2008 - Updated Sep 3, 2008
By Administrator

<http://maps.google.com/maps/ms?hl=en&ie=UTF8&msa=0&msid=111869928185050471457.000447141ec38f5024964&ll=45.525853,-122.439692&spn=0.02984,0.114981&t=h&source=embed>

Figure 5 - Timeline

This timeline was created to visually represent the amount of time approximated for the cultural asset mapping process. Each goal has been given an approximate amount of time and this timeline shows how the steps overlap throughout this process.

Toronto Cultural Facilities

<http://www.creativecity.ca/english/online-resources-mainmenu-144/ccnc-publications-mainmenu-169/toolkits-mainmenu-174?task=view>

This image as well as the supporting research document can be found under *Cultural Mapping Examples* mid-way down the page.

Purpose

The City of Toronto's Cultural Facilities Map has been developed to assist the Culture Division to determine "at a glance" the following characteristics:

- The location of each cultural facility both in terms of street address and ward;
- The role each facility serves in terms of delivery of cultural services and products; and
- Whether or not they are city owned.

The map has very practical applications in terms of assisting the Culture Division to implement and further the City's cultural mission to:

Recognize the essential role that culture plays in the social and economic life of the City.

Encourage the creative, open expression of ideas through all art forms with the full participation of residents and visitors.

Foster the health and development of the culture sector by integrating cultural policy with corporate objectives, delivering financial support, providing art and heritage facilities, protecting our built heritage and a wide range of cultural programs.

Recognize, strengthen and support diversity of cultural expression and the many diverse communities in Toronto.

Identify, preserve and interpret Toronto's heritage.

Ensure that residents and visitors encounter Toronto's history everyday and everywhere, and that Toronto's unique character is preserved and passed to future generations.

The map is snapshot and thus freezes in time the number and type of cultural facilities as at June, 2002. However, the number and role of cultural facilities are constantly changing and evolving. Therefore it is important that the map and the supporting data base be updated on a regular basis in order to reflect changes in the number, location and role of cultural facilities.

Echo, OR

<http://www.echo-oregon.com/history.html>

The following document is a cultural and historical inventory of Echo, Oregon. When the City of Echo started this project and asked for citizen input we were asked, "What is a cultural inventory?" A trip to the giant dictionary in the library was reassuring. Among the definitions of "culture" is the "result of being cultivated, refinement, and improvement to man's physical and mental condition". Further along were two words by themselves: "civilization; educate;" History was defined as "pertaining to history or historians; containing history." This document is an attempt to educate, document and preserve the culture, civilization and refinements of Echo. I hope that after reading this document you will feel we have been successful.

Sunshine Coast Regional Scan

<http://www.deeprooted.ca/scan/default.aspx>

Vision Statement

The Sunshine Coast is a diverse community of communities, connected, like a necklace of distinctive gems, by the common threads of vibrant culture and inspirational natural environment. Residents create, enjoy and make accessible to all a diverse range of arts, heritage and cultural experiences.

A Mission Statement and key supporting strategies were formulated:

Mission Statement

Promoting imagination & creativity. From the past into the future.

To ensure that the values of Sunshine Coast residents are supported and enriched, this Cultural Strategy will guide future actions to enable Sunshine Coast residents to create, enjoy and make accessible to all a diverse range of arts, heritage and cultural experiences.

Cultural Map of Queanbeyan

<http://www.qcc.nsw.gov.au/culturalmap/>

Project Aim

The project aims to develop greater understanding, acknowledgement and visibility of the cultural identity of Queanbeyan through a lively and stimulating exchange between Government and the community.

Our intention is to reveal the real character, or culture, of Queanbeyan, through an exploration of the values, experiences and aspirations of the people who live and work here.

Our focus is on the day to day lives of people in Queanbeyan (past and present), the places they cherish and events that help form our identity.

