

Cultural Mapping:  
Building and Fostering Strong Communities

By  
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A Master's Project  
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Approved:

A handwritten signature in black ink, appearing to read 'Patricia Dewey', written over a horizontal line.

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**Intern, Salem College Orchestra, Salem College (September 2006 - December 2006)**

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Effectively conducted a multi-movement work at the final concert of the semester

Organized and collected music from all 45 members of the ensemble

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Oregon Folklife Symposium, Student Panelist, 2010

Hopes16 Conference, Sustainable Cities Initiative Panelist, 2010

Performing Arts Managers Conference, 2010

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President's Prize in Music, Salem College, 2007

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**ABSTRACT:** Cultural mapping has become a part of both the cultural planning and community cultural development fields over the past decade. For the purposes of this research cultural mapping is the process of identifying and stating, in a written or visual inventory, all cultural assets within a specific geographic area. However, this tool is often overlooked in the research and strategies for producing an effective map have only recently become part of the field. The purpose of this study was to take a deeper look at the process of cultural mapping. I worked to identify and define the practice of cultural mapping, examine the connections between cultural mapping, community cultural development (CCD) and cultural planning and develop a body of theoretical knowledge around the process of cultural mapping.

**KEY WORDS:** CULTURE, COMMUNITY, ASSET, COMMUNITY CULTURAL DEVELOPMENT, CULTURAL PLANNING

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## **Chapter 1: Introduction and Research Design**

### **1.1 Problem Statement and Relevance**

The literature on community cultural development, because of its broad definitions, rarely addresses cultural mapping as a portion of the field. For the purposes of this research, cultural mapping is the process of identifying and stating, in a written or visual inventory, all cultural assets within a specific geographic area. This oversight has far-reaching implications: cultural mappers generate lists without understanding how the assets relate to the community itself. This practice renders the maps themselves useful only to those on the outside of the community looking in, and not to members within the community, which was the reason the cultural map was generated in the first place.

Nowak (2007) notes that thriving community development projects are built on the existing assets and strengths within a community, and Kretzmann and McKnight (1996) agree. They state: “the process of identifying capacities and assets, both individual and organizational, is the first step on the path toward community regeneration” (p. 5). Many projects begin with an informal asset map that someone created in order to discover community partners; cultural asset mapping takes this informal process and attempts to create a full community inventory or map. Leaders in the field agree that the primary categories of information to be collected are individual capacities and organizational capacities (Creative City Network of Canada; see also Kretzmann & McKnight, 1996; Kretzmann & McKnight, 1993; Stern & Seifert, 2007).

In attempting to define individual and organizational capacities fully Kretzmann and McKnight (1996) have developed overarching categories that should also be considered:

The most easily accessible assets, or building blocks, are those that are located in the neighborhood and controlled by those who live in the neighborhood. The next most accessible are those assets that are located in the neighborhood but controlled elsewhere. The least accessible are those potential building blocks located outside the neighborhood

and controlled by those outside the neighborhood. (p. 5).

This distinction is very important to the development of cultural mapping and community development. If a practitioner only connects with the second and third sets of assets they will not have the engagement of the public and the project will not be sustainable.

Many scholars, such as Jackson and Herranz (2002), Kretzmann and McKnight (1993) and Stern and Seifert (2007), feel that too much emphasis is placed on secondary building blocks –the assets located within a community that are controlled by outsiders- when implementing a cultural map. The emphasis placed on assets not directly based in the community makes it difficult to build community identity. For cultural mapping to build and foster a strong community then it must contain the individual and organizational capacities from within the community.

## **1.2 Conceptual Framework**

In developing my research question, I looked at the connections and lack thereof between cultural mapping, community cultural development and cultural planning that have been made by practitioners in the field. I noticed that many of them use cultural mapping as a step in a larger cultural plan or development initiative and do not think of the cultural map as a project in and of itself. My conceptual framework for this project (see Appendix A) shows how CCD and cultural planning inform cultural mapping to build strong communities referencing Goldbard's (2006) seven unifying principles:

- 1: Active participation in cultural life is an essential goal of community cultural development.
- 2: Diversity is a social asset, part of the cultural commonwealth, requiring protection and nourishment.
- 3: All cultures are essentially equal and society should not promote any one as superior to the others.
- 4: Culture is an effective crucible for social transformation, one that can be less polarizing and create deeper connections than other social-change arenas.

- 5: Cultural expression is a means of emancipation, not the primary end in itself; the process is as important as the product.
- 6: Culture is a dynamic, protean whole and there is no value in creating artificial boundaries within it.
- 7: Artists have roles as agents of transformation that are more socially valuable than mainstream art world roles-and certainly equal in legitimacy. (p. 43).

These seven principles are the major values that cultural workers use when defining and examining their own work. Burnham, Durland, and Ewell (2004) and Cleveland (2002; 2005), when mapping the field, connect CCD work to many of these basic principles. They illustrate this connection to inform other cultural workers and provide a baseline for the growing typology in CCD endeavors.

I distilled these principles into five major goals of a cultural mapping project. I believe that with community cultural development and cultural planning theory at the core, cultural mapping 1) promotes diversity, 2) builds community identity, 3) promotes equality, 4) develops cultural sustainability and 5) builds a list of community assets. This conceptual framework allowed me to develop a deeper understanding of the field and how communities build a collective body of knowledge during the cultural mapping process. By producing a case study on a cultural mapping project I demonstrated how current cultural workers reach these goals through community participation and the use of various tools and instruments.

In defining these five goals, I triangulated my current knowledge of each phrase with current definitions and ideas from within the cultural sector at-large and, specifically, from within the community cultural development and cultural planning fields. Establishing common definitions before discussing a particular case study has allowed for future development of each term.

### **1.3 Purpose of Study**

The purpose of this study was to take a deeper look at the process of cultural mapping. Through this study I hoped to identify and define the practice of cultural mapping, examine the connections between cultural mapping, community cultural development (CCD) and cultural planning and develop a body of theoretical knowledge around the process of cultural mapping. I plan to apply this research to my professional practice in cultural mapping and hope it will also influence other practitioners in the field.

### **1.4 Methodological Paradigm**

Defining the field of community cultural development can be difficult, as a clear typology has yet to be formed. This stems from the lack of developed theory on CCD. Burnham, et.al. (2004) mention that a typology for the field is necessary, however since everyone brings different reference points to the discussion that will be difficult. CCD practitioners do agree with Kretzmann and McKnight (1996) that “community development only takes place when local community people are committed to investing themselves and their resources in the effort” (p. 4).

Cultural planning, as a field, has a more developed typology than community cultural development, however it contains widely diverse practices. Some cultural planners are specifically interested in planning for cultural facilities and others work to develop strategies for inclusive cultural development initiatives in artist’s incentives and recruitment, cultural education and cultural facilities. My focus is on the forms of cultural planning that are used to develop policies and incentives for artists, cultural organizations and the community at large.

Noticing that current practitioners agree that there are many reference points that inform the discussion I chose a constructivist/interpretivist methodological paradigm for this project. Trochim (2000) states, “constructivists ... believe that we each construct our view of the world

based on our perceptions of it” (Positivism & Post-Positivism, para. 6). This paradigm gave me the freedom to develop a growing understanding of the cultural mapping field as I moved through my research.

During this project, my current understanding of the field was a bias. My work on cultural plans and preliminary cultural mapping plans has informed my personal knowledge of the field as well as my expectation to build a career in this field following graduation. I worked to keep these biases in check as I proceeded throughout this research, so that I could develop a project that would inform the entire field.

## **1.5 Research Questions**

### *Main research question*

How can cultural mapping at the local level build and foster strong communities?

### *Sub-questions*

- How does cultural mapping draw on community cultural development and cultural planning theories?
- What tools and instruments are effective in cultural mapping at the local level?
- Who should be involved and how should they be involved in the cultural mapping process?
- What are the goals and objectives of cultural mapping?

## **1.6 Definitions**

These definitions were consistently used throughout my project:

*Culture* refers to the arts, heritage, beliefs and environments that make up our individual identities.

*Community* refers to a group of people within a specific geographic area; i.e. cities, neighborhoods, states or regions.

*Assets* are the facilities, organizations, people, ideas and customs that contribute to a way of life in a specific place.

*Cultural mapping* is the process of identifying and stating, in a written or visual inventory, all cultural assets within a specific geographic area.

*Community Cultural Development* refers to the process of identifying and supporting local culture and empowering all individuals to take action to guide the future of their community.

*Cultural Planning* is a community-wide integration of arts and cultural resources in urban/city planning and the use of those resources for the development of a community identity.

### **1.7 Delimitations and Limitations**

I followed a 10-month timeline for my project (see Appendix B). This timeline gives an accurate representation of the time it took to complete each segment of the process. While selecting a site I had to take into account the schedules of the participants I hoped to work with and the availability of the documents.

In choosing key informants to interview as part of my process I worked within their available schedule to make sure I had time to interview them, code the transcripts and review my analysis with them before the final due date of my project. I arranged interviews with one community cultural development worker and one cultural planner. I felt that asking the same questions across the spectrum of cultural workers would allow me to notice the similarities and differences of people currently working in the field and what theory has informed them.

A possible limitation of this study was that the models and tools outlined may not be adaptable by all communities. The lack of financial, technical and human resources in some communities may not be available to follow the stated cultural mapping process. This study

defined how one specific site engaged in the mapping process and gave a broader overview of the literature allowing readers to connect with other documents that might better fit their community.

### **1.8 Benefits of Study**

This study contributes to the growing body of knowledge around cultural mapping. The published literature on cultural mapping does not include actual case studies on the process or how the toolkits are used so I have added a more in-depth look at how the process affects the community to the current literature on cultural mapping. This research has helped me as a practitioner in the field and could influence the work done by other cultural professionals.

### **1.9 Strategy of Inquiry**

My master's project took the form of case study research. O'Leary (2010) mentions that many researchers use case studies to maximize the relevance and practicality of their study. Using this approach to examine cultural mapping was a good way to identify the many parts of the process and how they are used to reach the final goals and objectives. Through researching and analyzing the case study documents and interviews I sought to understand what community cultural development and cultural planning theories are used throughout the cultural mapping process and what various tools and instruments are needed to facilitate a project within the community. I then analyzed the similarities and differences I found between this specific case study and my literature review of the community cultural development and planning fields and disseminated the standard outline for a cultural mapping project.

Providing a case study in my project gave my work a similar design to studies that have been produced by current practitioners in the field. Both Borrup (2006) and Cleveland (2002) use case studies as the primary means of dissemination in the field. This standard use of case study



production and analysis is an understood way to discuss the trends happening in the field today.

Through document analysis I reviewed various cultural mapping toolkits and guidelines to see if they share any similarities and how both sets of theory informed the final documents. My findings allowed me to develop a list of common practices and why they are important to cultural workers. This analysis led me to a deeper understanding of the various methods currently used and allowed me to build a method that I can use for future work in cultural mapping.

Key informant interviews are also a well-recognized method of distributing knowledge among cultural workers. According to Ewell and Altman (2004), a cultural worker must get to know the community and its leaders before developing a course of action. It is critical for the organizer to listen carefully to community members and use their ideas and experiences to shape the process. I believe that key informant interviews with participants in the cultural mapping process as well as the lead consultant on site were necessary to fully develop this case study.

I believe that a fully grounded understanding of the state of the field is necessary before beginning any new discussions and know that through each of my methods I continually deepened my foundation for this research. Strengthening my foundation allowed my research to fill a gap in the literature and provide a different view of the cultural mapping process with emphasis on the theory from both sides of the cultural worker sector.

### **1.10 Selection of Site and Participants**

The criteria for defining my case study site were as follows:

- Community participation must have occurred throughout the creation of the cultural map
- Tangible and intangible assets were taken into account and used in the final product
- The process used various tools and instruments widely available to local communities
- A consultant team helped guide the community through the process of cultural mapping

In identifying key informants I used the snowball sampling method. To make my first

connection with the site I contacted the department or organization that initiated the cultural mapping process and informally discussed the option of speaking with some participants from the project. I then contacted informants by email or phone to see if they are interested and willing to participate in the study. Within a week after the initial contact was made I contacted them again to see if they were interested and sent them a consent letter to read and sign. After a forty-five minute interview I let them know that I might contact them again for follow-up questions and to review the final research document.

### **1.11 Research Instruments**

There were three documents created for the purpose of this project. The interview protocol sheets (Appendix F and Appendix G) have questions pertinent to cultural mapping participants and consultants respectively. The data collection sheet for document analysis (Appendix H) itemized the types of documents I analyzed.

### **1.12 Recruitment and Consent Forms**

The drafted recruitment letter (Appendix C) and phone script (Appendix D) introduced the potential key informant to both my research project and me, the researcher. In this letter I detailed my research project and gave the potential participant information about their participation in this study. The letter was sent out via email to potential subjects.

The consent form (Appendix E) acted as the statement of informed consent by each key informant. It was important that each participant was provided with conclusive information about the project and was able to outline how and where I could use his or her interview materials throughout my research project.

### **1.13 Credibility**

I triangulated my research through multiple perspectives from interviewing a variety of

community members, consultants and by analyzing relevant documents along with literature on community cultural development and planning. My interviewees were diverse participants from the cultural mapping process in their community. All interviewees were asked to review the final document to ensure they were correctly and reliably quoted or paraphrased.

The document analysis phase of my research included texts from various national and international organizations as well as books recognized as standards in the field. Analyzing the varying techniques and outcomes for cultural mapping by previous and current practitioners in the field was then triangulated with the source material I received through interviews with case study subjects.

#### **1.14 Introduction to Subsequent Chapters**

In Chapter 2, I will develop a clear framework of community cultural development (CCD) theory and practice. This framework will include the links between CCD and the five goals and outcomes of cultural mapping. Chapter 3 will include a similar framework of cultural planning theory and its connections to mapping. After constructing a framework to view cultural mapping I will outline my research case study. In Chapter 4, I will outline and analyze the South Georgian Bay Regional Cultural Mapping Project. This analysis will include information from both online research and personal interviews. The final chapter, Chapter 5, will include my final analysis on how and through what methods cultural mapping builds and fosters strong communities. This final conclusion will also include recommendations for further research on cultural mapping.

### **Chapter 2: Literature Review: Community Cultural Development**

#### **2.1 Introduction/Background**

Community cultural development (CCD) is a field that has been recognized in many

countries worldwide, but is almost invisible in the United States. Major CCD initiatives and organizations can be found throughout Europe and Australia. Australia even developed a Community Cultural Development Network in 1987. Unfortunately, due to funding cuts this organization was disbanded in 2006 (Goldbard, 2006). Even so, regional arts councils in Australia have taken on the pursuit of CCD work and it is still considered a high priority. These international organizations have provided many of the standards for the field. Yet, since the mid-1990s, American practitioners have started developing a typology and standards of practice that can be used to define and solidify the field via conferences, books and articles.

Many projects articulated as CCD endeavors use arts and culture to connect a community around a social problem or stated goal. Historically, these projects were marginalized as amateur arts activities that should not receive the funding granted to larger, more established arts organizations (Goldbard, 2006). The lack of infrastructure in the field caused cultural workers to spend all of their time reinventing the same arguments in order to convince funders of their importance. This lack of infrastructure had stagnated the growth of the field and was a major reason for the Community Arts Network Gathering in May 2004 (Burnham, Durland & Ewell, 2004). During this gathering, the twenty-seven practitioners in attendance reported on the state of the field and tried to develop a common language for all cultural workers to use. This gathering included some of the scholars I reference throughout this chapter and this research project: Barbara Schafer Bacon, Tom Borrup, Maryo Ewell and Arlene Goldbard. Since this 2004 gathering, these scholars have worked continuously to build a common language to be used by community cultural development practitioners and have in turn strengthened the foundation of the field.

## 2.2 Theory

Every CCD project must be rooted within the community. This is the essence of every practitioner's work. Throughout the literature there are several major goals in pursuing CCD work, including economic development, sustainability, promoting diversity, engaging all ages, and building community identity (Borrupt, 2006; Goldbard, 2006). Borrupt (2006) also includes specific goals such as creating jobs, stimulating tourism, increasing property value, and attracting investment.

Another standard in the field that gains a lot of time in the literature is the importance of the process. Goldbard (2006), Borrupt (2006) and Cleveland (2005) agree that the process is more important to CCD work than the product. One of Goldbard's (2006) unifying principles of CCD is: "Cultural expression is a means of emancipations, not the primary end in itself; the process is as important as the product" (p. 54). This belief runs throughout the field because CCD work is meant to challenge an existing stated norm and allow participants the chance to explore new ideas and possibilities. As a cultural worker in the field it is important to remember that when people collaborate they are learning to build bridges across cultural boundaries.

Borrupt's approach to CCD work, outlined in *The Creative Community Builder's Handbook*, is geared more towards economic development than other models; however, this approach has the ability to appeal to politicians and policy makers. Borrupt's handbook includes case studies from various communities around the nation and defines their work within one of the ten economic or social development strategies. He also devotes a section of the book to outlining the process of beginning a new community development project, from deciding on a vision and goals to developing partnerships and attaining funding.

Animating Democracy, an initiative of Americans for the Arts, offers a community engagement toolkit called *The Arts and Civic Engagement Tool Kit: Planning Tools and Resources for Animating Democracy in Your Community* for policymakers, cultural professionals, and community members. This toolkit includes terms and diagrams that show the connections between art and community engagement, a series of worksheets to help individuals develop and promote a new project, and a framework for nurturing effective dialogue at cultural events. This toolkit is important because it comes from a national organization that is working to promote community engagement in the arts, as well as the fact that the toolkit itself marks the beginning of a greater national dialogue about community cultural development.

### **2.3 Definitions**

Defining community cultural development can be difficult for anyone even if they work in the field. This stems from the lack of developed theory on CCD. Burnham, et.al. (2004) mention that a typology for the field is necessary; then again, since everyone brings different reference points to the discussion, such a standardized vocabulary will be difficult. CCD practitioners do agree with Kretzmann and McKnight (1996), who stated “community development only takes place when local community people are committed to investing themselves and their resources in the effort” (p. 4).

While typing community cultural development over and over again is tedious, its name fully defines the major characteristics of the work. As Goldbard (2006) notes, “Community” recognizes the fact that this work is participatory and emphasizes the collaborations of artists and social activists; “cultural” indicates the importance of all arts, heritage and humanities activities that are used as the basis for this work; and “development” points to the plan that CCD work will help build and guide the future of the community in which it is done.

## 2.4 Current Practices

Community cultural development is such an organic process in many communities that a solid infrastructure is not necessarily used; however, after browsing through the various toolkits and resources on CCD work it is important to have a solid infrastructure. Many CCD projects must first build that infrastructure before moving forward. Collaborations between various arts, cultural, and social organizations and individuals are regularly started in order to reach a shared vision for the community in which they operate (Animating Democracy, 2008; Borrup, 2006). These collaborations ensure that there are enough financial and human resources to handle the project. Without these collaborations, in which everyone gives a little bit to the project, many CCD activities never gather enough resources to be completed.

Kretzmann and McKnight (1996), along with other scholars, believe that to ensure a positive effort all community members must be willing to commit time and resources to the project. The literature on CCD promotes community participation as the number one concern of all endeavors, but making sure this happens can be difficult. Both of the toolkits give advice to individuals on specific ways to engage the community, including leading focus groups, convening town hall meetings or community summits, and informally interviewing community members. When holding these types of gatherings it is important to spend most of the time listening to community members and not just speaking at them. Listening is mandatory in this field (Flood, 1998). Without listening to community members' needs and ideas, a CCD project will be unable to reach its goals.

When engaging with community members through large or small meetings, it is important to realize the need for open-ended questions to ignite dialogue. Many people will give you the short answer unless questions and responses are encouraging and welcoming. Making

sure every participant knows that they are vital to the project will help ensure continued collaboration once the meetings are completed. This continued work is what many times dictates the success of CCD endeavors.

The field of CCD has seen a lack of dedicated networks or publications for professionals to share ideas and theories. Goldbard (2006) mentions this as one of the reasons this field has yet to be recognized as legitimate by funders and other arts professionals. Many times CCD work is written off as community-based art and secondary to traditional arts practice. The Community Arts Network (CAN) tried to address this problem through its publications, collaborations, and conferences; however, throughout its eleven-year run (1999 to 2010) this problem has persisted.

#### **2.4.1 *Diversity***

A major action that CCD practitioners focus on is promoting diversity within their community. Diversity is a term that primarily invokes the idea of ethnic or racial connotations, however it can also be used to describe age, economic class, ability, sexual orientation, and religious differences (Congdon, 2008). When engaging in a community development project it is important to have key stakeholders from diverse backgrounds. When you have a diverse group of empowered participants it indicates an open and inviting atmosphere for the entire community.

Goldbard (2006) points out that “diversity has been problematized, with one widespread line of opinion suggesting that if people just downplayed their differences, we would all get along better” (p. 48). This idea is one that CCD practitioners continually fight against. In 2005 UNESCO held a convention on cultural diversity, because even with many statements on downplaying differences diversity has become highly valued in the fight to save cultures from extinction in a more global world. Article 4 of the “Universal Declaration on Cultural Diversity” published by UNESCO in 2001 states



The defence of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.

CCD work clearly values the idea that we should understand, appreciate and respect the differences between us and not mask our differences behind an idea of commonality (Goldbard, 2006). Everyone has their own perspective on the community and needs an opportunity to share their stories and ideas without prejudice. Also, with the increase in diversity it is easy to blame problems on people from other cultures. Goldbard (2006) reminds us that as scapegoating can escalate if we do not set ground rules for open and honest discussion.

The process of implementing a CCD project always begins with research. This step is filled with the understanding that our diversity is crucial to an effective program. Most research starts as self-reflection on the part of key stakeholders. Participants state their own experience and bring a greater awareness to their internalized ideas of their environment (Goldbard 2006). In completing this exercise participants recognize the vast amount of knowledge that they hold about their community. However, introspection only goes so far in understanding a full community. So, the next step is to get those key stakeholders out into their community to listen to stories and observe everyday interactions among family members, neighbors and passers-by. This process is necessary to offer everyone in the community a chance to be part of the dialogue and release their personal knowledge into the collective reality of the community. Engaging in this type of research allows CCD projects to be completely grounded in real, local, diverse concerns and ideas.

#### **2.4.2 *Equality***

With such diverse perspectives being brought together in any community development

project it is important to realize that everyone is equal. No one's ideas are better or worse than another's. This is a difficult lesson to realize because we are all asked to share our opinions. The key to promoting equality in conversation and planning is to truly listen to what everyone has to say. Freire (1974) asserts that dialogue is the only true means of communication. He states, "[dialogue] is a horizontal relationship between persons." (p. 40). The opposite of this is anti-dialogue or a vertical relationship between individuals that contributes to a hierarchical stating of opinions without listening. Entering into a dialogue with open minds and ears will allow for an understanding to be built between the two parties and in turn will create an equal playing field.

A crucial skill for all cultural workers is the ability to know when to be quiet and listen. Listening to the community is necessary to fully understand what they want or need. When you are leading a focus group or town forum do not speak at the community; you must engage in dialogue with them and listen emphatically and with an open mind. This will be an example to others on how to create a welcoming atmosphere where all ideas are equal.

At a macro level, Goldbard (2006) points out "all cultures are essentially equal and society should not promote any one as superior to the others" (p. 50). This idea has been supported by the United Nations since the establishment of the Universal Declaration of Human Rights in 1948. Allowing everyone the "right to culture" means creating a space for everyone to be involved in their idea of culture without prejudice. This is something that CCD practitioners are continually fighting for; through opening dialogue between minority groups and the majority. Sometimes this means standing up for the recognition of cultural expressions not held in favor by the majority (Goldbard, 2006; Flood, 1998). This is never an easy task, but it will ensure that dialogue continues to happen around everyone's right to culture.

### **2.4.3 *Sustainability***

Sustainability can be shown at the micro and macro levels within CCD work. Whether one is looking at the enduring effects of a project or of a community's values it is important for the work to be rigorous, expected and constant (Cleveland, 2005). The sustainability of a project is sometimes essential to its design. However, if the participants within the program are not challenged they will not continue with the program. Through various case studies, Cleveland (2005) noticed that long-standing programs and projects have continually urged participants to invest in creating work that challenges them and fuels their passion. These projects continually have a lasting impact on the participant's lives and create a cycle of learning that enables participants to become advocates for the program.

Sustainability, at the macro level, is a term primarily understood within three major frameworks: social, environmental and economic. Hawkes (2001) developed a framework for sustainability that includes a fourth leg: cultural sustainability. Many CCD practitioners have used his text as a way to explain how culture can contribute to community's sustainable activities. A community's culture is made up of shared values and beliefs. Acknowledging these shared values along with the diversity in a community empowers residents to build a positive environment.

One belief that many cultural workers hold is the idea that culture is a dynamic living being that is integral to a community's way of life (Goldbard, 2006; Kretzmann & McKnight, 1996). Knox and Mayer (2009) state, "through arts and culture, residents and artists can imagine a different future for a community or a place, and they can introduce paradigm shifts once they are empowered through creativity" (p. 146). Performing this kind of work allows everyone in the community to feel like they own part of the community's future. A shared sense of ownership in

the future is something that is passed down through generations. In other words, acknowledging the cultural expressions of community members will facilitate the building of a future based on shared values that is owned by everyone.

#### **2.4.4 *Community identity/place***

Building community identity is a major part of CCD work. Whether the community is a small number of participants or an entire town, bridging boundaries to create a place where everyone can contribute is crucial to completing any project. When recognizing the unique elements in an area, the entire community must be a part of the identifying process. As I have mentioned previously, without ownership of the idea by all community members this process will be nothing but a tourism promotion.

Stern and Seifert (2007) point to natural cultural districts as a step in connecting residents with their creative community. Artists and other creative individuals who congregate in a specific area create these districts organically. Through numerous studies Stern and Seifert (2007) have found that these natural cultural districts help bring the community together and build bridges across race, class and ethnic divides unlike many forced cultural districts that are developed by city planners. These districts do not place barriers on participation and give everyone a place to participate in culture.

Along with recognizing natural cultural districts it is necessary to realize the associations of individuals that do not have a specific meeting/work space within the community when creating a shared identity. Many community's value networks of people not just businesses and organizations. These informal networks are essential partners when discussing what makes a community distinctive.

## 2.5 How mapping is used

Cultural mapping is something that many CCD practitioners are regularly involved in; sometimes without their knowledge. It is a gathering of tangible and intangible assets within a specific geographic region. The Creative City Network of Canada (2009) states, “cultural mapping enables us to understand and share culture; to re-think history; and to promote creativity and development” (p. 3). This process is one that every cultural worker strives to accomplish before starting a new project. Borrup (2006) gives an example of how this happens:

In creating a community mural, the lead artist draws upon the unique qualities of place and people, their histories and stories. She also builds upon the knowledge and talents of participants with all levels of skills who join together to work on the project. She guides them toward a collective theme and expressive style. Participants engage in research, gather stories, and contribute ideas, images, and labor. As a result of this process, the mural has a deeper meaning, power and beauty. (p. 135).

Collecting information about the community and encouraging full participation while working towards a common goal is the essence of cultural mapping. This is a standard procedure followed by many community-based organizations. In the case of our example, the mural could be a representation of a community cultural map. It includes the history of the community and highlights the values and beliefs held by the community.

UNESCO (2011) uses cultural mapping to help preserve the language, beliefs and traditions of cultures that are disappearing around the world. This type of cultural mapping produces a variety of final products including “geographic maps, graphs, diagrams, aerial photographs, satellite-produced images, statistical databases, and others” (para. 5). These maps are helpful in creating documentation that can be used to preserve disappearing cultures.

The most common use of the term, cultural mapping, proposes that a community creates a map of their cultural assets that is used for tourism, development and planning purposes. In this sense communities gather information relevant to the shared culture and place them on a

geographic map with information about the history and significance of particular buildings, and information about artists who create within the community. These maps can then help create new social networks among residents and offer outsiders an insider's view of the community.

### **Chapter 3: Literature Review: Cultural Policy**

#### **3.1 Introduction**

Since the mid-1980s city officials have increasingly used cultural planning in order to develop their municipalities as creative capitals. As the buzz around the creative city and cultural economy has grown, cities and towns across the US and worldwide have engaged in commissioning cultural plans, designing and implementing cultural districts, and building and expanding their cultural capacities (Markusen & Gadwa, 2009). However, this push to engage the cultural sector in city planning is usually undertaken without understanding the goals or without the financial and human resources necessary to implement a cultural plan, and many communities are left with unimplemented plans. Evans (2001) notes that there is an innate tension between the practice of culture and planning. City and urban planners as well as cultural workers create this tension. Planners are constantly resistant to the changing of standards and methods that have traditionally been used and cultural workers continuously assert the ideals of cultural rights and equity within the cultural sector without understanding the planning system. City planners and geographers had until recently not considered the needs of the arts in facility planning, land-use planning, or conservation efforts. Thus, whenever culture is planned it is done because the community believes that arts and culture are necessary for the good of society.

Much of the move to initiate cultural planning has come from the buzz around the creative class; however, scholars have also worked to solidify a place for arts and culture in planning. The World Bank (1999) has been at the forefront of the belief that culture can build

identity of social groups, foster greater self-esteem among individuals, and build bridges across cultures. Hawkes (2001), through his research in the *Fourth Pillar of Sustainability*, has shown that culture is necessary for a fully sustainable community. He states that “the main conclusion of [his work] is that the new governance paradigms and views of what constitutes a healthy and sustainable society would be more effective if cultural vitality were to be included as one of the basic requirements” (p. 2). With all of the research on the importance of culture to society it has been necessary to begin defining the process of cultural planning and developing toolkits for city officials and community members.

Two significant toolkits for cultural planning have been created by national cultural organizations in the US and Canada; and outline a process that can be adopted for any cultural planning project. Americans for the Arts’s *Community Cultural Planning: A guidebook for community planners*, written by Craig Dreeszen (1998), begins by defining cultural planning, then presents major reasons to undertake cultural planning, and finally gives a basic outline of the process. Many cultural planners use this document when they are discussing with a community what is necessary for the development a plan. The second toolkit , the Creative City Network of Canada’s *Cultural Planning Toolkit* (2009) adapts much of its text from Dreeszen’s document, but goes into more detail on the process of creating a cultural plan and includes numerous checklists that can be used by planners and community members. Laying out the process on a timeline and giving amateur planners steps to complete is helpful when trying to ensure that cultural planning becomes a more participatory process.

### **3.2 Theory**

In order to fully embrace cultural planning, the planners, policy makers, professionals, and community members engaged in the arts and culture sector must clearly state the norms and

goals of the project before starting the process, otherwise they will never be able to evaluate whether the plan helped or hindered the community. Throughout the literature the three main sets of norms and goals which Markusen and Gadwa (2009) have been identified are “economic impacts, regenerative impacts (on the surrounding neighborhood or region) and cultural impacts” (p. 380). They also state that much of the early work done in the US places an emphasis on the economic impact of the arts and culture sector and cultural tourism. This is noticeable when looking at the widespread use of the Americans for the Arts “Arts and Economic Prosperity Study” numbers whenever arts and culture leaders are speaking with political leaders. However, the use of culture to confirm community identity, build social cohesion by bridging across cultures, and contribute to sustainability must not be left behind when thinking about planning.

Developing goals and objectives at the onset of cultural planning is also necessary to protect the communities cultural industries. Many urban planners in the past have not recognized the correlation between the cultural sector’s ability to revitalize a community and the need for the planning of facilities and public space for arts and culture (Evans, 2001). Without specific and attainable strategies and outcomes for the cultural planning process both the city and community members will be unable to measure their progress and will become disenchanted by the day-to-day activities needed to accomplish their goals.

Toolkits (like those by Americans for the Arts and the Creative City Network of Canada), introduce the many different ways cultural planning can affect a city and give examples of how to bring city officials on board during the planning process. Using these toolkits as a starting place for cultural planning can help the city and community work together to build a plan with concrete goals and objectives, which allow for measurable outcomes; in turn keeping everyone engaged throughout the planning process.



### **3.3 Definitions**

Practitioners have defined cultural planning in two major ways. It can be the integration of arts and cultural expression into urban/city planning or the use of cultural resources for the development of place. Many cultural planning scholars believe that the inclusion of both definitions is necessary for cultural planning to truly be effective (Dreeszen, 1998; Evans, 2001; Markusen & Gadwa, 2009). Dreeszen (1998) goes on to note that the cultural planning process “is a community-wide fact-finding and consensus-building process to assess community needs and develop a plan of action that directs arts and cultural resources to address those needs” (p. 9).

With the growing consensus among practitioners that cultural planning be a community-wide process it is necessary to make sure everyone can understand the language used in planning. Planners have traditionally used technocratic jargon and this must change in order to build a more consultative and participatory process (Evans, 2001). This can happen by developing a planning language with community participants. With collaboration between the municipal government, local cultural leaders, and community members a working vocabulary can be decided on that fits within the community’s needs and expectations.

### **3.4 Current Practices**

The literature continually mentions that bureaucratic structures and city officials have as an afterthought added cultural plans to larger city plans, and funding for the creative industries was virtually nonexistent. Recently, however, arts and culture organizations have spearheaded cultural planning projects themselves, and new avenues of funding have become available. State and National creative city initiatives now offer funding for cultural planning projects. The Michigan “Cool Cities” initiative, started by the Governor, is a state-level initiative focused on presenting Michigan cities as cool and creative places to live and work (“Cool Cities”, 2010).

Since its inception in 2004 this initiative has offered grant assistance to communities throughout the state. Having the support for cultural planning and development come from the top gave many communities in Michigan the push they needed to make time for cultural planning to showcase their unique cultural identities. Even with initiatives like the one in Michigan that offer government support for cultural planning much of the funding still comes from private sources (Markusen & Gadwa, 2010). This will continue until the arts and culture are solidified as a necessary part of society.

As changes in infrastructure happen it is necessary to understand how major planning initiatives have happened in the past. Two approaches to planning that have continually been used are a normative approach and a comparative approach. The normative approach to planning is easy to use when trying to work with policy makers and politicians because it takes a set level of provisions for facilities and services and relates that to a particular population or land size (Evans, 2001). This approach does have some distinctive drawbacks. For example, whether the community's arts scene is vibrant or nonexistent, its policy makers and planners do not take into account the reasons behind its particular situation. Taking a comparative approach can sometimes be a better choice for planners in the arts and culture sector because it takes survey data on participation in the arts and uses those numbers to decide what needs to be planned (Evans, 2001). However, this approach can create the illusion that a new concert hall needs to be built because people love to hear live music, even though there are already enough venues in the city. Understanding both of these standard approaches gives cultural planners a look at how urban planners have historically instructed planning processes and affords them the ability to defend their methods in response to the problems of past systems.

Current advances in cultural planning are also beginning to delve into the connections between cultural planning and municipal planning. Baeker (personal communication) feels that the next step in legitimizing cultural planning as a field will come with a careful study of the connections between current planning practices in both the cultural and public sectors. By essentially connecting the dots between these practices cultural workers will have the ability to discuss how cultural planning is a necessary and relevant part of every municipal plan.

One way to build connections with municipal planning is to define a set of principles that connect to social and planning issues currently addressed by urban planning. Below I will outline four concerns that can have been addressed in cultural planning in order to begin this dialogue.

### **3.4.1 *Diversity***

Communities around the world are becoming increasingly more diverse as people continuously move for better opportunities, to be near family or for new experiences. Bianchini and Parkinson have noticed that cultural planning at the municipal level is more responsive to the growing diversity of communities than national planning initiatives (Baeker & Cardinal, 2001). Municipalities have a closer connection to the specific issues raised by this increasing diversity in their jurisdiction than national level policy and using cultural planning can begin a dialogue that will address the diverse perspectives of each cultural group. However, this is a challenge that should not be taken for granted by any municipality (Hawkes, 2001). Ensuring that everyone has an opportunity to be heard is not easy, but is essential for continued growth and sustainability. Hawkes (2001) stated, “Diverse values should not be respected just because we are tolerant folk, but because we must have a pool of diverse perspectives in order to survive, to adapt to changing conditions, to embrace the future” (p. 14).

Highlighting diversity in the cultural planning process takes time and dedication, but

should always be a goal of the planners. In Dreeszen's (1998) cultural planning guidebook, he highlights that some municipalities specifically develop cultural plans that advance multiculturalism. Through planning the visibility of local cultural workers, organizations and collaborations can be improved for both community members and non-natives. In recognizing the current cultural assets in a community a stronger cultural identity can be formed and a welcoming environment for cultural endeavors can be cultivated. Encouraging a continued dialogue between diverse stakeholders in the cultural sector can also ensure the development of an environment that promotes equality among cultural providers and accessibility to culture for all residents.

### **3.4.2 *Equality***

Cultural planning raises questions about the equality of the cultural resources in a community. Equality in planning should not only give equal consideration to all types of cultural organizations but also consider issues of accessibility to different cultural activities. It is important to combat the social exclusion in the community that may be initiated by cultural organizations (Creative City Network of Canada, 2009).

Accessibility of cultural resources is an issue that arises once people are given the opportunity to openly discuss how they feel about their community. This dialogue starts the process of building trust between cultural organizations and the people who frequent them. Accessibility does not only mean creating an *Americans with Disabilities Act* (ADA) compliant facility; it also means creating an environment that is welcoming to everyone. In other words, cultural facilities must be designed as public spaces. Grodach (2010) outlines five ways in which cultural spaces can perform as public spaces; first, because of the diversity of programming cultural spaces serve a wide-variety of people and touch many different cultural centers in a

community; secondly, since these spaces have such a variety of programming they can create opportunities for different groups of people to engage with each other; cultural spaces can also create a space for underrepresented groups to become visible to the wider community; these spaces can also take a different approach and specialize in building a community of individualized people; and the final way cultural spaces perform as public spaces is the way they can be positioned in a community to strengthen the economic vitality of the neighborhood. If planners and cultural leaders wish to create spaces that both contribute to the social and economic ideals of a city then accessibility in planning, design and programming must be developed with the help of the people who live in the area.

A major goal of municipal cultural planning, as outlined by Baeker (personal communication), is that municipalities must work to strengthen cross-sector partnerships and collaborations between business and cultural leaders. In essence, creating an environment where businesses and cultural organizations are considered equal partners in a community's economy. Developing this level playing field is essential when creating a cultural plan that is not only endorsed by the community but also by the city government. Once municipal officials see cultural enterprises as essential to the fabric of the community both socially and economically then subsequent municipal planning processes will always include the cultural sector as necessary player in the sustainability of society.

### **3.4.3 *Sustainability***

In its simplest form, the concept of sustainability embodies a desire that future generations inherit a world at least as bountiful as the one we inhabit. However, how to get there, as is demonstrated above, will always be the subject of constant debate. This debate is about values; it is a cultural debate (Hawkes, 2001, p. 11).

Sustainability is a current buzzword in the cultural sector for a good reason. As Hawkes mentions above, everyone wants to ensure that future generations have a world as good if not

better than our current world. Ensuring cultural sustainability is necessary to create a sustainable society. If the culture of a community were to disappear because it could not be sustained then everything else would also disappear (Hawkes, 2001). Culture is one of the essential pillars on which our society stands.

A key concept when discussing sustainability is that of active citizenship and engagement. Hawkes (2001) affirms that more people feel disengaged with society today than ever. This is not a conducive model for building a sustainable society. Community members must have the opportunity to be a part of community decision making and planning. This issue of engagement can be addressed through a participatory approach to cultural planning. Baeker (personal communication), Dreeszen (1998) and Evans (2001) all agree that planning must be an engaging, fully participatory venture if the cultural plan is to be a valid mechanism to strengthen and build community. In this way, cultural planning can be a first step to building a sustainable society that can endure the changing diversity of the world.

#### **3.4.4 *Community identity/place***

Cultural planning solidifies a community's identity by highlighting the cultural organizations that are already part of the community and creating an environment that allows other cultural endeavors to succeed. Evans (2001) asserts that cities are increasingly looking to culture to reaffirm their identities to join the competitive city race. Creative capital is a concept that is pushing the development of many cultural plans throughout the US. Richard Florida's work on creative capital identifies quality of place as one of the main factors attracting creative individuals to a city. Creating a community identity that invites diverse populations to become residents can be part of a cultural planning initiative.

Baeker and Cardinal (2001) summarize that an object of cultural planning can be any

activity or resource that contributes to the strengthening of unique identity of a place. In defining cultural assets as something that makes a city unique begins a dialogue between the diverse populations in that area. Everyone has a different opinion on why their city is special and through a democratic planning process a multicultural identity can be highlighted for all to see. This idea of placemaking or building community identity can also be translated into urban design and planning. It is beginning to be used by cities to create a built environment that connects to the diverse community needs and the natural environment already present.

### **3.5 How mapping is used**

Cultural mapping and planning are closely connected throughout the literature and in current practice. Cultural mapping is a prerequisite for planning (Baeker & Cardinal, 2001; Dreeszen, 1998; Evans, 2001). In many cases cultural mapping is known by other names: resource mapping, cultural needs assessment, cultural assessment (Baeker & Cardinal, 2001; Evans, 2001; Evans & Foord, 2008). All of these terms explain the action of creating a list and map of the cultural assets within a specific geographic area. More specifically, cultural mapping can create a picture of the community, identify and inventory the assets in the area and analyze the information by defining relationships and identifying opportunities for collaboration (Baeker & Cardinal, 2001). This a very place-based practice and must have a geographic boundary in order to constrain the findings to a manageable number.

Similarly to cultural planning, cultural mapping must be a participatory process that engages the wider community. Without engagement from multiple community groups a cultural map might give the impression that culture is absent from the community, especially in rural or post-industrial areas (Evans & Foord, 2008). Using a participatory process that focuses on intangible assets or storytelling will detail the hidden cultural assets of an area. These hidden

assets may be lost or displaced by the current economic situation, but are still present in the lives of community members.

When developing a cultural map for planning purposes it is necessary to ask some basic questions of the community including: what are the current cultural resources; what are some cultural resources that are unknown to the city; what cultural resources could grow with aid from the city; what uses are these cultural resources to individual and community development (Baeker & Cardinal, 2001). Addressing these questions in the process of creating an inventory of the community's assets will allow the map to be useful as a planning resource to municipal officials. It will outline the reasons that cultural assets are important to the community and illustrate the how culture should be planned for during municipal planning.

### *Tools*

Urban and municipal planners have been using Geographic Information Systems (GIS) to both plan and map the tangible assets in communities. Increasingly, GIS databases are beginning to include the tangible cultural assets in communities. The arts and heritage centers are collected on maps with businesses however inserting the intangible cultural assets on these maps has historically been ignored. The Breken Group YLM (Your Local Marketplace) and AuthenticiCity have recently collaborated on developing a database system, PlaceVantage, which can map the intangible stories from communities. As every story has a setting it can be mapped just like any building or monument. This new system is part of the community directory system through YLM, which allows community members to add images, audio clips, text, URL's and video's to a map of their community (personal communication, Baeker). In its infancy, this system is being tested in various Canadian municipalities that have completed cultural mapping and planning initiatives and will hopefully be adopted by other cultural planning organizations in the near



future.

## **Chapter 4: Case Study of the South Georgian Bay Cultural Mapping Project**

### **4.1 Introduction**

The following section is a case study of the South Georgian Bay Cultural Mapping Project. The primary study area includes the Town of Collingwood, the Town of the Blue Mountains, Clearview Township and Wasaga Beach in Ontario Canada. This project centered on the collaboration of four municipal governments and two county governments as well as outside consultant firms. Georgian Bay is located off Lake Huron and completely within Ontario, Canada and the four municipalities are located at the southern tip of the bay in a region known as the Georgian Triangle (see Appendix I). This area is well-known as a skiing and boating region with a vibrant waterfront community. This case study focuses on how the cultural mapping project has strengthened and plans to continue strengthening this region. Unless otherwise cited, the information in the following section was obtained through interviews with Tanya Mazza of the Town of Collingwood on March 24, 2011 and Greg Baeker of AuthentiCity Consulting on April 7, 2011 and from the South Georgian Bay Cultural Mapping Project website.

### **4.2 Project Beginnings**

The South Georgian Bay Cultural Mapping Project was a regional endeavor led by the Town of Collingwood in partnership with the Town of the Blue Mountains, Wasaga Beach and the Clearview Township. The cultural mapping project was one part of the larger Regional Economic Development Strategy funded by the Ontario Ministry of Economic Development through its Communities in Transition Initiative. The overall Regional Economic Development Strategy plan included three major sections: (1) build on the assets of the four communities, (2) guide economic development decision making, and (3) facilitate investment attraction and

economic growth in the Region. This plan was created to identify a method to diversify the local economy and in anticipation of the growing population base in this area. According to the statistics on the project website (2010), “the four communities have a permanent population base of approximately 50,000 residents and a part-time resident base of 25,000 which is expected to grow to around 100,000 permanent residents over the next 25 years.” With this growth comes the need for a stable economic development strategy that focuses on the assets within the community. This project commenced on March 1, 2010 and was completed on December 31, 2010.

The cultural mapping portion of the Regional Economic Development Strategy focused on gathering a complete inventory of the regions assets and stories to inform the regional economy, raise awareness of the regional economy and its link to culture, establish a framework for geographic information system (GIS) data, and build a sustainable mapping system. Fulfilling these objectives would then enable the project manager to share the GIS maps with the Georgian Triangle Tourism Association, the people of the Region and the local, provincial and federal governments.

### **4.3 Community Networks**

Establishing the necessary networks to produce an effective map can be difficult and time consuming, however it is a necessary first step in beginning any project. As the Cultural Mapping Toolkit from CCNC states (2010), “don’t try to do every task all by yourself” (p.21). For the South Georgian Bay Cultural Mapping project partners from each community were brought together to form a steering committee:

#### Town of Collingwood

- Co Chair, Robert Voigt, Community Planner
- Project Coordinator, Tanya Mazza, Coordinator, Arts and Culture
- Kandas Bondarchuk, Planning Technician

- Catherine Campbell, Chair, Collingwood Arts and Culture Advisory Committee
- Karen Cubitt, Manager, Arts, Culture, Special Events, Information Services
- Catherine Durrant, Economic Development Officer
- Kerri Robinson, Director of Library Services
- Keith Tippin, Reference Assistant, Collingwood Public Library

#### Town of the Blue Mountains

- Co Chair, Peter Tollefsen, Director, Special Projects (Sustainability)
- Carol Cooley, Library Director
- Lindsay Gosnell, GIS Coordinator

#### Clearview Township

- Tiffany Thompson, Planner
- Michael Wynia, Planner

#### Wasaga Beach

- Jackie Beaudin, CEO, Wasaga Beach Library
- Jenny Legget, Economic Development Officer

Project Consultant, Dr. Greg Baeker, AuthentiCity

This committee was in charge of cultivating the project in the Region from beginning to end.

With a variety of members from throughout the Region the steering committee ensured that each municipality had the opportunity to engage with the cultural mapping process.

Partnerships outside of the Region were also necessary to inform the communities about cultural mapping and guide the mapping process, build a community directory database, convert street addresses to GIS coordinates and develop the project website. These partners were:

AuthentiCity and Millier Dickinson and Blais; Breken Group of Companies/YLM; Applied Geomatics research group; and BF Design Inc.

#### **4.4 Government Infrastructure**

The South Georgian Bay Cultural Mapping Project had a strong connection to the local, regional and provincial governments. Being awarded a Regional Economic Development Grant by the Ontario Ministry of Economic Development meant that the municipal governments in the Region would support this project and the governmental infrastructure was already built for such an endeavor. Through staff hours dedicated specifically to the Cultural Mapping Project (in light of the provincial funding) the human resources for this endeavor were guaranteed.

Municipal offices already had databases of many of the cultural assets in the Region with which to start the project. Once the four municipalities had the opportunity to merge their databases into a regional inventory a baseline map was created and presented to the community for additions and review.

#### **4.5 Participation Strategies**

The entire purpose of the cultural mapping section of the Regional Economic Development Strategy was to identify and record local cultural assets. This project began with the information that each municipality already held within their GIS databases. However, to inventory the Region to the fullest it was necessary to include community members from each of the four municipalities. Without input from across the Region a fully composed cultural map would be impossible to create.

The first step towards engaging the community was the development of a project website. Designed by BF Design Inc. the site allowed the steering committee to reach out to the Region for the duration of the process by outlining the project, cultural mapping and project findings.

The second most important participation strategy was the development of four public workshops. Dr. Greg Baeker, Senior Consultant with AuthentiCity, was employed to lead the gatherings which were held in each of the municipalities June 9-10, 2010. Each workshop included a brief description on cultural mapping, allowed the community members to see the maps, included the information already discovered about each community and the region, a discussion of strengths and challenges in the Region and gave the community members a chance to help identify additional sources of cultural data.

Workshop Schedule:

*This schedule was created by the steering committee in conjunction with the consultant to*

*include individuals from all four municipalities in the mapping process.*

<b>Date</b>	Wednesday, June 9	Wednesday, June 9	Thursday, June 10	Thursday, June 10
<b>Time</b>	9:00 a.m. – 11:00 a.m.	6:30 p.m. – 8:30 p.m.	9:00 a.m. – 11:00 a.m.	6:30 p.m. – 8:30 p.m.
<b>Venue</b>	Wasaga Beach, Wasaga Beach Town Hall – Classroom 30 Lewis Street, WB	The Blue Mountains, Beaver Valley Community Centre, 81 Victoria Street (& Alfred), Thornbury	Collingwood, Collingwood Public Library, 3rd floor meeting room	Clearview Township Admininstration, Council Chambers, 217 Gideon Street, Stayner

Over the course of these four workshops, open to the public, 70 participants aided in the actual collection of cultural assets required a hands-on activity at each gathering. Five maps were produced and posted on the walls; one for each of the municipalities and one of the entire region. The community members present were asked to take sticky notes and identify their three most important stories about cultural assets, either tangible or intangible. These stories were meant to honor the past, celebrate the present and envision the future. Through this activity the project developed a broader outlook on culture and captured meaningful stories about the Region.

#### **4.6 Tools and Instruments**

The South Georgian Bay Cultural Mapping Project used various tools and instruments to build the mapping database, connect with steering committee members and reach out to the Region for the duration of the project. Many of these tools have been mentioned in earlier sections, however this section will give greater detail into the resources that were part of the project.

### *Communication Resources*

The website, developed by BF Design, Inc. was and still is the primary mode of communication between the steering committee and the community. Under each of the three headings the project coordinator detailed the project, cultural mapping as a practice and project findings. The project pages included information about the Regional Development Strategy, the community workshops timeline, the steering committee members and press releases. These pages give readers the chance to see who was involved and why this project was started. Inside the cultural mapping tab detailed information on the definition and purpose of cultural mapping and additional readings for those interested in learning more about cultural mapping and cultural planning. The final tab, project findings, includes the findings from the community workshops, final numbers for the cultural assets collected, information from the Economic Analysis document from Millier, Dickenson and Blais and according to the page the five cultural maps “Coming Soon!” However, the online community directory is already live at the Breken Group YLM (Your Local Marketplace) website ([ylm.ca](http://ylm.ca)).

Project information was also sent out to government officials, the steering committee and community members via email and press releases. They also linked the project website to each municipalities homepage. Creating a communication plan that works for everyone can be difficult and this project diversified their communication methods to try and reach as many people as possible.

### *Technological Resources*

One of the goals for the South Georgian Bay Cultural Mapping Project was to create a regional database that was linked to the municipal GIS databases. Since every municipality in the Region already had a basic GIS database created and use it to inventory other assets in the

area it made sense to connect these databases to create one regional cultural inventory. This would allow community members to create specific maps and search by category, name or place to find cultural assets.

GIS databases are being more widely used by municipalities, however getting the data in the correct format for the system can be difficult. This project employed an outside data firm, Applied Geomatics in Nova Scotia, to take all of the addresses collected at the community workshops and turn them into XY coordinates for the GIS database. This process requires a deeper level of knowledge around GIS data than any of the GIS administrators in the four municipalities possessed.

This project included the development of an online community directory through the Breken Group YLM that allows locals and tourists to search for specific cultural assets within the Region. A beta map of the project is located on the project website, however a full working map can be found on YLM's website. This map gives viewers the option of choosing from six categories of assets: creative cultural industries, cultural heritage, community organizations, festivals and events, natural heritage and spaces and facilities. Once you find a listing to look at them you are taken to a page that includes basic information about that person, place or organization and have the opportunity to get driving directions, comment on and share the listing with friends via many social media tools, increase the listings search priority and even add your own listing with YLM's free account. The YLM community directory system is meant to be a living database for organizations, artists and community members to continually update postings so that all of the information remains relevant. There is currently no formal plan for updating this community directory in the future, though there are hopes that the community will become engaged with this project.

*Human Resources*

One of the essential resource sets for any cultural mapping endeavor is human resources. Without a solid group of leaders projects like the South Georgian Bay Cultural Mapping Project would never get accomplished. This project included many levels of human resources from a project coordinator to volunteer steering committee members.

This project required a dedicated staff member at the municipal level to coordinate schedules, community workshops and the resulting data. This staff person was already involved in the Region's cultural sector and already had a background of the Region's assets. Also, consultants were hired as part of the Regional Economic Development Grant to facilitate various stages of the process. Each of these people spent many hours compiling reports that informed the final Regional Economic Development Strategy or organizing data so that the mapping process could be completed within the stated timeline. All of these key personnel were required to create a snapshot in time of the Region's cultural assets.

*Financial Resources*

As I have mentioned throughout this chapter this project was funded through the Ontario Ministry of Economic Development. This funding was essential to completing this project, however it was not quite enough to fully accomplish the stated goals. The South Georgian Bay Cultural Mapping Project was unable to map the intangible assets of the Region. All of the data is collected to complete a story-based map, however it has not been converted into GIS coordinates and is currently sitting in a database on the project manager's computer. They hope to find funding to finish this segment of the project, but are excited about the progress that was made through the original grant.



## **4.7 Results of the project**

The South Georgian Bay Cultural Mapping Project was agreed to be a great success for the Region. It allowed for a shared sense of identity between the four municipalities while recognizing their diversity. The project also created a buzz among the community members who were eager to make sure cultural mapping was an ongoing project. They suggested various ways to continue the data collection throughout the region. One example included developing an information booth for community events where people could learn about cultural mapping and share their stories. This would enable the cultural mapping process to become part of the culture in the Region and build community support for future endeavors.

### **4.7.1 Diversity**

As a regional venture this project was built on the understanding that diverse perspectives were needed to fully reach the stated goals. In order to create a map of a region's cultural assets people from all areas must join together. The steering committee was the first lesson in diversity. It was essential to bring in different people with different backgrounds for the planning sessions. Ensuring that individuals from each of the four municipalities were involved at the leadership level produced an air of transparency so that community members from each community felt welcome to attend the workshops.

Throughout the community workshops it was reinforced that a diverse perspective was necessary. Engaging participants in the mapping process through meaningful stories gave the opportunity for everyone to share what was important to them. A community member remarked that, "The most exciting thing about the project was the opportunity to celebrate the area's cultural diversity" (SGBCM website). This cultural diversity is shown through the final cultural map on YLM's community directory system. Baeker acknowledged the diversity of the region's

cultural economy in his final report when he discussed the growth of small, home-based businesses in the area and their effect on the regional economy. As addressed by the Regional Economic Development Strategy diversifying the economy of the Region is necessary for future growth and this cultural mapping project highlighted the already existing avenues for economic revitalization.

#### **4.7.2 *Equality***

This project not only highlighted the diversity of the region it also drew attention to the similarities between the four municipalities. They are all part of a region that is collectively known for its skiing, boating and waterfront community however they had never assessed the similarities in their cultural endeavors. This project emphasizes how important it is to recognize both the similarities and differences between neighboring communities and how to use that information to create a unique and vibrant community identity.

#### **4.7.3 *Sustainability***

Building not only a sustainable cultural mapping system, but also contributing to the Region's cultural sustainability was important to this project. Two of the objectives for this process included establishing ongoing partnerships throughout the region and establishing an ongoing cultural mapping system. The emphasis on "ongoing" systems and programs shows that this project was designed to be a sustainable model.

Creating new partnerships between city officials in each of the municipalities and strengthening the partnership with the Simcoe County Tourism Board will allow for clearer lines of communication for future cultural projects. The new networks created by community members at the workshops will also allow cultural leaders to connect across city and county lines when they are creating new programs and events. Building this community network by placing

value on everyone's experiences in the Region gives pride and ownership of the Region's identity to the people. This ownership will encourage the community to develop sustainable practices in order to strengthen their sense of community identity.

#### **4.7.4 *Community Identity/Place***

Community members recognized this project as an authentic building of community identity and sense of place for the Region. This insight was extremely exciting for the leaders of the project. Hearing community perceptions of important assets revealed each community's identity and highlighted similarities between the municipalities. They were interested in how cultural mapping really linked to community identity and revealed both separate and regional identities.

Baeker continuously pointed out the important role culture plays in enhancing the quality of place. Throughout this process it became clearer to the steering committee that quality of place was a major component of not only cultural development but also economic development. The final reports referenced Richard Florida's four T's (Technology, Talent, Tolerance and Territory) as the driving force behind economic competitiveness (Florida, 2009). A region with a high quality of place can use that to encourage new residents and in turn attract new businesses and investments. It was noticed that the quality of place and affordability of the Region has already attracted numerous artists to the area. This in turn has led to a larger number of galleries, cultural organizations and events. Because of this inventory the South Georgian Bay can continue developing a regional identity not only based on their skiing and waterfront attractions, but also their cultural assets.

#### *Tourism and identity*

The Georgian Triangle Tourist Association has developed part of the community identity

in this region. Already highly recognized for its waterfront community and winter resorts this Region has a clearly developed tourist identity. Part of this tourism campaign must be cultural tourism. Thorne (2008) believes that place-based cultural tourism can take advantage of a destination's appeal to cultural tourists and maximize the profits from cultural tourism by promoting a destination's unique community identity and cultural character. It is also acknowledged that cultural tourists are more likely to spend more time in the destination and spend more money while visiting.

Having shared the final GIS data with the County of Simcoe for tourism purposes this project was able to contribute to a growing baseline of cultural tourism information. This is an important step for this Region, which is reliant on tourism as a major part of the economy, in creating a solid cultural tourism campaign. This campaign has the opportunity to develop a new and complimentary identity for this waterfront community.

#### **4.7.5 *List of community assets***

To establish an ongoing cultural mapping system for the Region that can be continuously updated and expanded by the community was one of the original objectives for this project. This objective required the collection of community cultural assets. One of the major strategies of this project involved not only collecting assets but also converting the information into GIS coordinates and creating a fully functional online map. By compiling the GIS databases from the four municipalities and adding the information from the community workshops a list of cultural assets was completed and divided into six categories. This list is by no means a comprehensive view of the cultural sector in the South Georgian Bay it is however a solid foundation on which to build a complete cultural map.

Creative Cultural Industries	257
Community Cultural Organizations	30

Festivals and Events	117
Spaces and Facilities	69
Cultural Heritage	54
<u>Natural Heritage</u>	<u>181</u>
Total	708

These numbers correspond to the points plotted on the community directory website, however they do not include to total intangible assets recorded during the process. Also, these numbers have possibly fluctuated from the time when the map went live and the present date as community members have access to update listings. This is a living map and will continue to be used as a place to track the current cultural sector of the South Georgian Bay Region.

#### **4.8 Conclusion**

This case study section detailed the South Georgian Bay Cultural Mapping Project based on interviews and web research. This study outlined one of the many ways in which cultural mapping can be embarked upon and it is not the only method by which to conduct cultural mapping. To understand how one community was able to complete a cultural mapping project gives a look at the resources needed and amount of planning that is necessary for a complete cultural map.

### **Chapter 5: Conclusions and Recommendations for Further Research**

#### **5.1 Introduction**

Cultural mapping is a practice that incorporates many different theories and practices. As the previous reviews of both CCD and cultural planning literature show, cultural mapping is used throughout cultural development work. Whether it is part of a cultural planning project or an independent project focused on highlighting community identity, mapping is something every cultural worker participates in at some point in his or her career.

In compiling the research from CCD and cultural planning literature I found it

increasingly difficult to distinguish the work done by cultural workers as one or the other. These two fields may be called by different names, but share some of the core philosophies on diversity, equality and sustainability. In separating the literature into one of the two chapters I developed a data analysis system that was based on the language used by the writer. This method allowed me to place the research by a cultural worker into one of the two categories based on their practical background in CCD or cultural planning.

Connecting the current practices in CCD and cultural planning with the South Georgian Bay Cultural Mapping Project I planned to outline how cultural mapping can address various community issues such as diversity, equality, sustainability and community identity. Due to my conceptual framework for this project I was controlled to focus on these four issues and how cultural mapping can foster stronger communities by addressing these needs.

## **5.2 Findings**

Analyzing the South Georgian Bay Cultural Mapping Project has contributed to a shift in my thinking about cultural planning. Since this shift has come at such a late point in my research I will just briefly mention its implications for future research in this area. This project was one that worked to weave the theories on CCD and cultural planning into the methods and practices of municipal planning. This project was developed for use by the community and as part of a Regional Economic Development Strategy to benefit the entire Region. Since I did not account for the significance of municipal planning throughout the literature review sections, I can only say that further research on the connections between cultural mapping and municipal planning should be explored.

The above case study was started as a planning exercise with straightforward objectives to create a cultural asset map, build a collaborative mapping system and identify the Region's

cultural identity. However, the partnership between the four municipalities and the work with community members highlighted that discussions about cultural mapping become more personal and new networks arise as the process continues. Through surveys done at the end of the four community workshops, the project leaders learned much more about the diversity of their community and the real connections that community members had to a project that highlighted their cultural past, present and future. Below I will connect these project findings with the theories from both the CCD and cultural planning literature to better understand how significant cultural mapping can be to the fostering a strong community.

### **5.2.1 *Diversity***

UNESCO (2001) has repeatedly addressed cultural diversity as a major concern for all communities; even developing a universal declaration on cultural diversity. This focus on creating a tolerant and understanding world in which every culture can have its place is essential to understanding the roles of all cultural assets within a community. CCD and cultural planning literature both focus on the importance of creating an open dialogue in which all forms of culture can be addressed and planned for throughout the community (Congdon, 2008; Dreeszen, 1998; Goldbard, 2004). These practices were addressed the previous case study.

The South Georgian Bay Cultural Mapping Project worked to create diversity on the steering committee by including individuals from each of the four participating municipalities. They also included government officials, cultural leaders and a few community members on this board. Starting the project with leadership from throughout the Region built trust within each of the municipalities and I believe led to greater dialogue than if only the Town of Collingwood had lead the project without partnership. In my interview with the project manager, she echoed the thoughts from community members that this project was beneficial in bringing to light the

cultural diversity in the Region. This project was able to start a dialogue about the many cultural assets in the South Georgian Bay that have not been previously recognized by the city as vital to the economic development and community identity of the area.

### **5.2.2 *Equality***

Promoting equality when there are many diverse cultural and social perspectives can be difficult in any community. However creating this environment is necessary for true open dialogue to occur. Freire (1974) asserts that dialogue is the only true means of communication. He affirms that a horizontal relationship between individuals, or one that is not built on hierarchy is the only way for true dialogue to happen. The opposite of this is anti-dialogue or a vertical relationship between individuals that contributes to a hierarchical stating of opinions without listening. Listening is a key step to developing this setting.

Equality also addresses the importance of accessibility for the entire community. Grodach (2010) developed an outline that addresses how cultural spaces are public spaces and should be designed to accommodate the wider community. Keeping universal design standards in mind when building a space can also help create a welcoming environment that encourages dialogue among participants. This way all segments of the community feel they are connected to the place they live.

The case study in chapter 4 identified some equality issues, but did not address them through the mapping process. The community workshops were designed to create an open space for dialogue to take place and this did occur. The community members attending the workshops gave the project leaders feedback on many issues of accessibility in the mapping process, communication streams and further data collection. It was noted that community members who are not connected to the internet would not know much about the project, because its main



communication network was the website. Also, because they only held one community workshop in each municipality over a two-day period everyone who wanted to attend was unable to make it. These are both equality issues and infrastructure issues. There is no way to satisfy everyone, however the project leaders could have developed an outreach model that went beyond the four workshops to gather more information for the map. In future mapping efforts I feel that these community leaders will take that feedback into account as they develop programs that encourage community participation and input.

### **5.2.3 *Sustainability***

Sustainability, both economic and cultural, can be addressed by cultural mapping. Hawkes (2001), a leading scholar on cultural sustainability, has outlined the interconnectedness of cultural, economic, social and environmental sustainability. He establishes cultural sustainability as a vital part of every community and states that if the culture of a society fails then so does everything else. To develop a model of sustainability within a community it is necessary to celebrate the diverse cultural assets and create an environment for them to grow and thrive.

The South Georgian Bay Cultural Mapping Project recognized the importance of cultural enterprises to the economic development of the Region and through the cultural mapping project was able to create a map of most of those endeavors. This project was able to connect cultural businesses with other business ventures around the Region by adding them to the map of local assets. Creating new partnerships between cultural entrepreneurs throughout the Region, this project has begun to develop a sustainable system through which to continuously gather information about the economic state of each community.

#### **5.2.4 *Community Identity/Place***

Pride in your community is a major outcome of building community identity or a sense of place. People have increasingly become disconnected with their immediate surroundings (Baeker & Cardinal, 2001; Evans, 2001) as they connect on a more global scale via new technology, however everyone is rooted in their sense of belonging to a place. Placemaking is a known outcome of any cultural mapping project, however what a community does with the information is up to them. Creating a map of the unique qualities of a community through mapping both the tangible and intangible assets can build a network of stories that not only connect the people who told them to the community, but also attract new residents and visitors to the area. This is something the South Georgian Bay Cultural Mapping Project focused on.

Throughout the mapping process the project leadership and community members became more connected with the community as a result of uncovering assets they did not know existed. Comments from the mapping workshops showed the increased excitement people felt over learning how many amazing cultural opportunities were already at home in their community. This pride can connect the current residents of the community to the past and future residents by keeping the open, encouraging environment alive and growing for years to come.

Cultural tourism has developed into its own branch of the tourism industry. Thorne (2008) asserts that cultural tourists spend more time and money in each vacation because they want to experience the entire community. They want to learn about the diverse cultural assets in the community and are more likely to develop lasting connections to the area. The case study mentioned above shared all of the mapping information they gathered with the Georgian Triangle Tourism Board. This information can now be used to create a cultural tourism campaign for this Region, which already has a vibrant outdoors tourism industry. Therefore, creating a

cultural map can be beneficial on multiple fronts: it can inform a cultural tourism campaign and it creates pride and ownership of the community by its members.

### **5.2.5 *List of community assets***

Developing a list of community cultural assets is ultimately the main goal and purpose of every cultural mapping project. Throughout the literature I found that identifying both the tangible and intangible assets were necessary for completing a comprehensive map of the community. Borrup (2006), CCNC (2009) and Kretzmann & McKnight (1996) all affirm the practice of creating map from only tangible assets will create a map that lacks the true individuality of the area.

The South Georgian Bay Cultural Mapping Project set out to map all of these assets within their community, however were unable to complete an intangible asset map during the process due to the depletion of funding. During four community workshops they were able to collect data for an intangible asset map. This data is now resting in the project office and they hope to one day be able to connect it with the tangible map that was produced. Much of the problem with getting this information mapped is the fact that stories cannot be plotted on a map without explanation, since they do not necessarily coincide with the organization or artist that is currently in that space. Stories also reference the past and many of the places that people remember from their past do not exist in the same form. In order to combat this problem a different type of map is needed. As I mentioned in the previous chapter, AuthenticCity and YLM have created an initial mapping database that can collect these intangible assets and plot them according to the setting of the story. This is the first major online database that specifically addresses the issue of mapping intangible assets and I hope that this trend continues.

I believe that future research is necessary to fully develop tools and systems that can map

the intangible assets of a community. PlaceVantage is the first program to attempt to map these assets online with community participation. This system is a definite step forward for creating a map that is useful to the community, municipal officials and tourism bureaus. In order to solidify cultural mapping a place in the municipal planning world a fully developed set of tools that integrates into GIS databases and websites will be required.

### **5.3 Cultural mapping in various settings**

Cultural mapping can be a project led by community members, municipal officials or cultural organizations. Because standards for the field are just becoming part of the literature through the Creative City Network of Canada, Municipal Cultural Planning Project and AuthentiCity there is no set way to complete a mapping endeavor. This can create frustration for a group undertaking cultural mapping without any examples to reference. The Creative City Network of Canada offers a list of cultural mapping projects from Canada and Australia, however they are just examples of the final project and do not offer any insight into the process of creating the map, document or website. I feel that more work needs to be done to document cases of cultural mapping to create a database for anyone interested in starting a cultural mapping project in their community.

The case study I highlighted in the previous chapter referenced theories and practices from the literature on both CCD and cultural planning to build an effective project timeline. This case also added an interesting twist to this research. On behalf of the Georgian Triangle, the Town of Collingwood initiated and received a grant from the Ontario Ministry of Economic Development to complete a Regional Economic Development project that included cultural mapping as one of the main outcomes. This support from both the provincial and local governments brings a new lens to my view of cultural mapping in the future and is not something

I specifically addressed in my literature reviews. Cultural planning has recently become a small part of municipal planning in Canada and is slowly becoming a practice used by US governments for urban revitalization and to build community identity. This shift can predict that cultural mapping as a part of cultural planning will move towards becoming a part of municipal planning. However, this move will require a solidifying of standards that can be used to measure and evaluate the mapping process. Creating a method for cultural mapping that fits within municipal and urban planning standards is something that will be required for this move to happen. This is a definite opportunity for future research in the field of cultural mapping.

#### **5.4 Conclusion**

Through rigorous research on cultural mapping, I have identified the theories that inform the practice as well as the tools and participants used in implementing the process. This project has allowed me to identify, examine, develop and encourage research on both the theory and practice of cultural mapping as well as contribute to the growing body of knowledge on cultural mapping.

Using my personal experience of the field and my interest in contributing to the growing field I have delved into cultural mapping with the intended purpose to connect the mapping process to both community cultural development and cultural planning theory. This examination of the process can now be a starting point for further research on the benefits of cultural mapping involvement for all community members.

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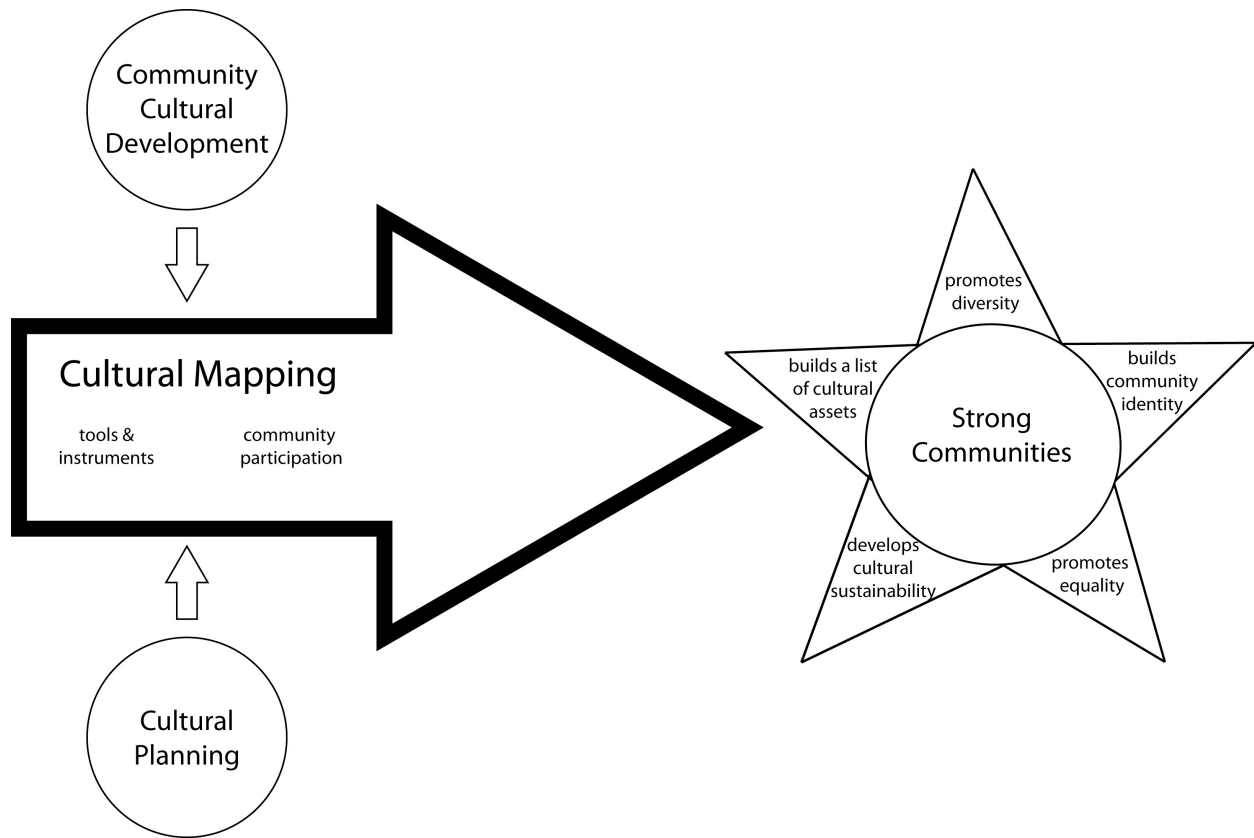
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**APPENDIX A | Conceptual Framework**





**APPENDIX C | SAMPLE RECRUITMENT LETTER**

Date

Stephanie Moore  
995 W 24<sup>th</sup> Ave  
Eugene, OR 97405

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *Cultural Mapping: Building and Fostering Strong Communities* conducted by Stephanie Moore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the process of cultural mapping.

Cultural mapping is a process that cities and towns can use to discover the cultural assets throughout the community. However, this process is rarely defined as a community engagement initiative. This research will profile your community's cultural mapping process and make connections to previous research on the ideal tools, methods and outcomes for the planning process. I will then make recommendations for how future cultural mapping projects can be developed to build and foster strong communities.

You were selected to participate in this study because you were a member of the cultural mapping process in your community. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately forty-five minutes during winter or early spring 2011. If you wish, interview questions will be provided beforehand for your consideration. This interview will take place via phone and will be scheduled at a time that is convenient for you. I will be taking handwritten notes for documentation of this interview. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at (706) 255-3606 or [smoore7@uoregon.edu](mailto:smoore7@uoregon.edu) or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Stephanie Moore

**APPENDIX D | SAMPLE RECRUITMENT PHONE SCRIPT**

Hello <POTENTIAL INTERVIEWEE>.

My name is Stephanie Moore and I am from the University of Oregon's Arts and Administration Program. I was given your name by <SOURCE INFORMANT> because of your work with your community's cultural mapping process.

I am calling to invite you to participate in a research project titled *Cultural Mapping: Building and Fostering Strong Communities*, which will be exploring the process of cultural mapping.

Cultural mapping is a process that cities and towns can use to discover the cultural assets throughout the community. However, this process is rarely defined as a community engagement initiative. My research will profile your community's cultural mapping process and make connections to previous research on the ideal tools, methods and outcomes for the planning process. I will then make recommendations for how future cultural mapping projects can be developed to build and foster strong communities.

If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately forty-five minutes during winter or early spring 2011. I can provide you with interview questions beforehand for your review.

This interview will take place via phone and will be scheduled at your convenience. I will be taking handwritten notes for documentation of this interview. I may also ask for you to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at (706) 255-3606 or [smoore7@uoregon.edu](mailto:smoore7@uoregon.edu) or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects at (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Do you have any questions for me at this time?

Thank you for your time.

Stephanie Moore

**APPENDIX E | SAMPLE CONSENT LETTER**

Research Protocol Number: \_\_\_\_\_

**Cultural Mapping: Building and Fostering Strong Communities**Stephanie Moore, Principal Investigator  
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Cultural Mapping: Building and Fostering Strong Communities*, conducted by Stephanie Moore from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore the process of cultural mapping.

Cultural mapping is a process that cities and towns can use to discover the cultural assets throughout the community. However, this process is rarely defined as a community engagement initiative. This research will profile your community's cultural mapping process and make connections to previous research on the ideal tools, methods and outcomes for the planning process. I will then make recommendations for how future cultural mapping projects can be developed to build and foster strong communities.

You were selected to participate in this study because you were a member of the cultural mapping process in your community. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately forty-five minutes, during winter or early spring of 2011. If you wish, interview questions will be provided beforehand for your consideration. This interview will take place via phone and will be scheduled at a time that is convenient for you. I will be taking handwritten notes for documentation of this interview. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

With your permission, your name will be used in any resulting documents and publications. However, if you wish, a pseudonym can be assigned to all identifiable data that you provide so that your identity can be protected. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value to the cultural sector as a whole and especially communities initiating a cultural mapping process. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (706) 255-3606 or [smoore7@uoregon.edu](mailto:smoore7@uoregon.edu), or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate how you would prefer to be identified:

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I wish to maintain my confidentiality in this study.

Please read and initial the following statements to note your agreement:

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to this data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

Stephanie Moore

995 W 24<sup>th</sup> Ave  
Eugene, OR 97405  
p (706) 255-3606  
smoore7@uoregon.edu

**APPENDIX F | INTERVIEW PROTOCOL FOR COMMUNITY MEMBERS**

**Interview Location:**

**Date:**

**Interviewee name and position:**

**Years at position:**

**Organization:**

**Contact Information:**

- **Address:**
  
- **Telephone:**
- **Email:**

**Consent:**

<input type="checkbox"/>	Oral
<input type="checkbox"/>	Written (form)
<input type="checkbox"/>	OK to quote
<input type="checkbox"/>	Member check
<input type="checkbox"/>	Thank you sent

**Notes on Interview Context:**

**Information Summary:**

Code	Key points	Additional Notes
Culture definition		
Asset definition		
Community understanding		
Participants		
Tools and instruments		

Use of map		
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**Semi-Structured Interview Questions:**

1. How do you define cultural mapping?
2. What were the community goals and outcomes, to the best of your knowledge, for the cultural mapping process?
3. How did participating in a cultural mapping process change your perception of your community?
4. Who was able to participate in the cultural mapping process?
5. Where and how often were meetings held during the cultural mapping process?
6. What tools and instruments were necessary in completing the map?
7. What changed in your community as a result of the cultural mapping process and how has the community addressed this change?
8. How do you feel the cultural map can be expanded and used over the next 10 years?
9. Who else should I talk with about this process?



**APPENDIX G | INTERVIEW PROTOCOL FOR CONSULTANTS**

**Interview Location:**

**Date:**

**Interviewee name and position:**

**Years at position:**

**Organization:**

**Contact Information:**

- **Address:**
  
- **Telephone:**
- **Email:**

**Consent:**

<input type="checkbox"/>	Oral
<input type="checkbox"/>	Written (form)
<input type="checkbox"/>	OK to quote
<input type="checkbox"/>	Member check
<input type="checkbox"/>	Thank you sent

**Notes on Interview Context:**

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**Information Summary:**

Code	Key points	Additional Notes
Culture definition		
Asset definition		
CCD/CP background		
Toolkits		
Tools and instruments		
Goals for mapping		

Use of map		
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**Semi-Structured Interview Questions:**

1. How do you define cultural mapping?
2. What do you believe are the major goals and outcomes of cultural planning in general and more specifically cultural mapping?
3. What steps should be taken to try and reach the above-mentioned major goals and outcomes?
4. How do your background, personal and professional biases influence your work in the cultural mapping process?
5. In what ways has your involvement in cultural mapping changed or enhanced your perspective on community development and planning?
6. Which tools and instruments are necessary for cultural mapping and how can various communities use them?
7. Where do you see the practice of cultural mapping being important or useful in 10 years?
8. Who else should I speak with about this process?

**APPENDIX H | DATA COLLECTION SHEET**

**Title:**

**Author:**

**Date:**

**Document Location:**

**Document Type:**

	Report, Article, Book etc.
	Government Document, Public Policy
	Consultant Documents
	Cultural Organization’s Written Materials
	Online Information
	Notes
	Other

**Reference Citation:**

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**Information Summary:**

Code	Key points	Additional Notes
Culture definition		
Asset definition		
Community definition		
Planning definition		
Participants		
Tools and instruments		
Goals for mapping		

Use of map		
Sustainability (in culture)		
Cultural planning		
Community development		
History		
Other		

**APPENDIX I: MAPS OF SOUTH GEORGIAN BAY REGION**



The dark gray highlighted area is the Georgian Bay.



This is an image of the southern tip of the Georgian Bay. From left to right: Town of the Blue Mountains, Town of Collingwood, Clearview Township and Wasaga Beach

## **APPENDIX J: CASE STUDY INTERVIEWS**

1. Tanya Mazza  
South Georgian Bay Cultural Mapping Project Coordinator  
Town of Collingwood

Telephone Interview  
March 24, 2011 at 1pm EST

2. Dr. Greg Baeker  
Principal Consultant  
AuthentiCity Consulting

Telephone Interview  
April 7, 2011 at 8am EST