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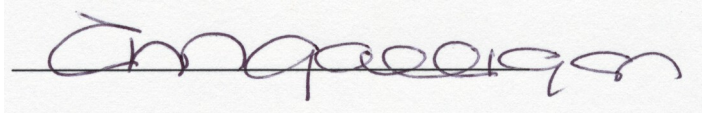
Urban Cultural Planning & the Role of Public Input

By
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A Master's Project
Presented to the Arts and Administration Program
In Partial Fulfillment of the Requirements for the
Master's Degree in Arts Management
At the University of Oregon

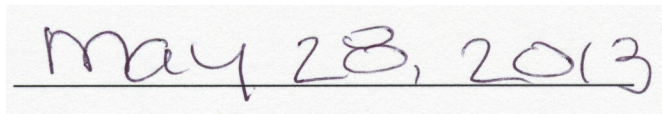
June 2013

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A handwritten signature in dark ink, appearing to read "Ann Galligan", written over a horizontal line.

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And to my loving parents, I could not have done this without you.

A handwritten signature in black ink that reads "Katrina Hetchum". The signature is written in a cursive, flowing style with a large initial 'K' and 'H'.

Table of Contents

Advisor Approval	2
Acknowledgments	3
Curriculum Vitae	6
Abstract	8
 I. Introduction to the Study	
Statement of Purpose	10
Problem Statement	10
Limitations and Delimitations	12
Research Approach	12
Investigator's Experience	13
Research Contributions	14
 II. Literature Review	14
i. Urban Cultural Planning	15
Planning Praxis	16
The Role of the Cultural Plan	18
Planner as Advocate	19
Conducting a Needs Assessment	21
ii. Public Participation: A Requirement for Legitimacy	22
The Spectrum of Participation	23
Barriers to Public Participation	26
Deliberative Democracy	28
The 'Phantom Opinion' Dilemma	30
Collective Intelligence	32
Public Consultation for Decision Making	33
Participatory Design Process	36
 III. Field Research: Case Studies in Calgary, Alberta, Canada	38
i. Calgary 2012	38
The Cultural Capitals of Canada Program	39
The 2012 Cultural Capital Designation	39
Funding the Cultural Capital Year	40

Calgary 2012: Cultural Planning	44
Cultural Ambassadorship Program	45
Collecting Input by Collecting Stories	47
Crowdvoting: Grassroots Inspired Granting	47
Crowdfunding: InvestYYC	49
The Sweet City “Lib Dub” Experience	50
 ii. The City of Calgary: Government and Citizens	 51
Grassroots Initiatives: Arts Vote and Civic Camp	51
Creating Access: An Open Door Policy	53
Citizen Engagement and City Hall	54
A Shift from Government to Governance	55
The Purpose-Driven City 2.0	56
 iii. Calgary’s Arts Plan	 58
History of Calgary Arts Development Authority	58
Calgary Arts Development & the City of Calgary	60
yycArtsPlan: Cultural Planning	61
Citizens’ Assemblies	62
The Civic Lottery	63
The Citizens’ Reference Panel: A Model	64
Citizens’ Reference Panelists	66
Public Action Phases: Learn, Meet & Deliberate	67
Mass LBP’s Evaluation Model	68
 IV. Conclusion	 69
V. References	72



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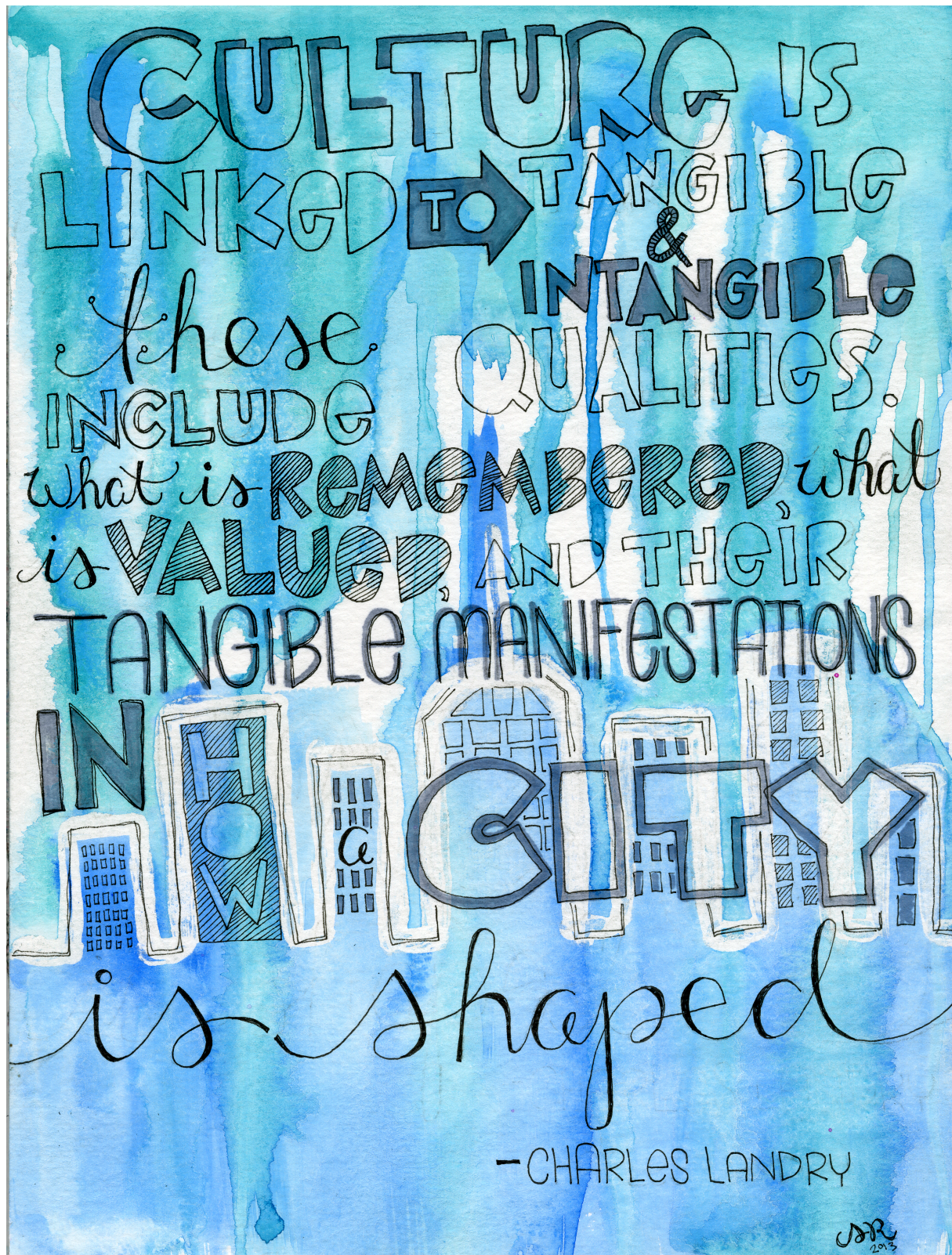
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Abstract

While it is understood that most municipal planners attempt to implement citizen input in cultural planning processes, it is apparent that there are significant gaps in how cultural planners collect, interpret and make use of public opinion. In an attempt to address this problem, this study examines both traditional and contemporary types of programming around public input and the strategic methods used to incorporate public input into arts plans. Specific concepts include: community buy-in, project sustainability, creative visioning, collective intelligence, asset-based cultural planning, and methods of engagement. The purpose of this research project is to explore best-method cultural planning practices in the city of Calgary, Alberta.

Key Phrases

Public Participation, Urban Cultural Planning, Public Input, Citizen Engagement, Deliberative Democracy



Stacey Robins, 2013

I. INTRODUCTION TO THE STUDY

Statement of Purpose

This research project investigates the specific role of public input in asset-based cultural planning, by exploring the dynamic, critical, and communicative relationship between citizens and cultural planners. Two case studies examined in this research project are Calgary's Arts Plan, an initiative of Calgary Arts Development; and Calgary 2012, an initiative of Canada's Cultural Capital Year. Furthermore, three important milestones in Canadian history are being captured in this research – the discontinuation of Canada's Cultural Capital designation program, the finale of Calgary 2012's Cultural Capital Year, and the stepping down of Founder and CEO Dr. Terry Rock from his position at Calgary Arts Development. The purpose of this study is to highlight best practice methods concerning the collection, interpretation, and incorporation of public opinion in citywide cultural planning. Specifically, this study focuses on the methods cultural planners in Calgary, Alberta, Canada are currently using to address barriers of public participation by finding creative and impactful solutions.

Problem Statement

Culture is most widely understood by experts, including community cultural planner Tom Borrup and creative city-planner Charles Landry, as what we feel most strongly about: our beliefs, traditions, values, attitudes, how we structure and build our social environments and the ways we create value and meaning (Borrup 2006; Landry, 2000). The very meaning of culture places a

significant amount of responsibility on the part of the cultural planner to consider public input as a fundamental part of planning processes. There is, however, an identifiable lack of cohesive understanding regarding the role, solicitation, collection and evaluation of public input. Planners have long recognized the importance of public consultation, specifically seeking “to secure the participation of as great a number as possible of ordinary citizens. . . But though so important, it is extremely difficult to secure” (Handasyde, 1949, p. 70).

While many civic arts plans showcase a list of various stakeholders involved, there is little information on how stakeholders are approached and/or why select individuals are chosen to consult over others. Most fundamentally, “the field lacks direct methods to determine whose voices are influential in participation processes” (Lasker & Guidry, 2009, p. 8). There appears to be several unanswered questions in the body of literature, including: To what extent can cultural planners generalize? How do cultural planners address the issues of inconsistent and sometimes unreliable public participation? And finally, what is the role of public input in urban cultural planning?

Gaps in public input can lead to constructed generalizations based upon poorly collected data. Clive Gray (2006) describes the specific challenges of instituting policies around the dynamics and complexities of culture. Most planners intend for their planning process to be authentic, citizen-driven, and participatory. However, “given the current state-of-the-art, [planners] face serious obstacles in doing so,” and what is more, “the field has limited evidence about the effectiveness of community participation processes” (Lasker & Guidry, 2009, p. 8). Further research in this field will assist in closing the gaps between cultural planning and public input.

Limitations and Delimitations

For the purposes of this research project, I have narrowed the scope to one municipality – Calgary, Alberta, Canada – while focusing on two specific civic cultural plans. I have delimited the number of key informants in this study to five professional leaders in Calgary’s arts and cultural sector who are experienced in urban cultural planning. One of the main limitations in this study is the inability to capture and incorporate post-planning data, due in part because of the recent wrap-up of Calgary 2012 and the fact that Calgary’s Arts Plan has yet to be finalized. For these reasons I have relied on existing data, observations, and value-based interpretations for this research.

Research Approach

I have approached this research project from an interpretivist and relativist methodological paradigm (O’Leary, 2008, p. 105). I used an investigative strategy, examining key texts that inform the intersection of cultural planning theory and public engagement. The aim of consulting a vast body of literature, written by both practitioners and theorists, helped to frame the discussion of exploring the role of public input in cultural planning. Additionally, I conducted field research (observations, interviews, and data analyses) on two case studies located in the municipality of Calgary, Alberta, Canada. Analyzing public input processes involved looking at a yearlong legacy celebration, Calgary 2012; and a long-term strategic arts plan, Calgary Arts Plan. The latter was pushed forth into action with the momentum from the Calgary 2012 Cultural Capital year. I conducted five interviews with relevant cultural planners and community leaders. Key informants included in this study are Dr. Terry Rock, CEO and Founder of Calgary Arts Development Authority; Karen Ball, Executive Director of Calgary 2012; Beth Gignac, Change Leader at The City of Calgary;

Cadence Mandybura, Community Manager at Calgary Arts Development Authority; and Mark Hopkins, Cultural Ambassador. My method of inquiry (case study observations, key informant interviews and a detailed review of the literature) attempts to bridge field theory with empirical data research. Both the investigation and synthesis of this study provide a meaningful understanding public input in cultural planning practices, and specifically, what this understanding means to cultural planning practitioners.

Investigator Experience

I had the privilege of being a part of the core team of cultural planners charged with the responsibility of developing an arts and cultural plan for East Portland, Oregon (Arts EAST Plan). As a project-based intern with the Office of Mayor Sam Adams, I specifically worked with the Office of Cultural Policy and Communications at the City of Portland, along with Bill Flood, community cultural development facilitator; and Tomi Anderson, chief cultural policy advisor. I became interested in the role of public input in cultural planning and the unique relationship between city planners and the public while observing key issues regarding data collection techniques and the overall public involvement process of cultural planning. This study draws on my tangible cultural planning experience (working with city planners, cultural advisors, community cultural development facilitators, and the public) to further ground this research project.

Furthermore, I bring to this study a unique familiarity with Calgary, Alberta, Canada, having lived in the city for ten years prior to beginning this research project. I have a positive regard for the city and an overall appreciation for having lived there.

Research Contributions

The aim of this research project is to contribute to the field of Canadian arts and culture policy by identifying best-practice public input models in urban cultural planning. This study highlights the most effective process-based methods of cultural planning, with a clear focus on planning praxis. Additionally, this study explores how public consultation processes are structured and implemented, and how specific processes encourage and/or discourage public participation and engagement. Through this research project, citizens and cultural planners will be able to understand the important roles they play in the creation and implementation of a comprehensive urban cultural plan.

II. LITERATURE REVIEW

The following literature review provides an overview of theories and methodologies relevant to the investigation of public input in cultural planning. This review examines the intersection of culture, planning and public participation. Moreover, it is an investigation of relevant theories, such as deliberative democracy, collective intelligence, and collaborative decision-making, in understanding the role of public input in urban cultural planning.

Urban Cultural Planning

“Cultural planning” supports the development of the arts and culture sector through creative strategy and collective visioning. Creative city-planning expert Charles Landry (2000) defines cultural planning as “the process of identifying projects, devising plans and managing implementation strategies based on cultural resources” (p. 173). Specifically, comprehensive *urban* cultural planning refers to citywide cultural planning initiatives occurring within the context a municipality.

Although the expression *cultural planning* is relatively new, first appearing “in print in 1979,” the concept and overall practice of cultural planning has existed long before that as a method of community building and in the establishment of a collective cultural (Dreeszen, 1998, p. 7). Cultural planning expert Craig Dreeszen (1998) asserts that the cultural planning field in the United States has its roots “in nineteenth century amenity planning, the turn of the century City Beautiful Movement, the Works Progress Administration (WPA) cultural creation programs of the 1930s and the pioneering work of the community arts movement of the 1940s” (p. 7). The phrase cultural planning “made its first appearance” when economist and city planner Harvey Perloff “recommended it as a way for communities to identify and apply their cultural resources to ‘society’s dual objectives’ for the arts – the achievement of artistic excellence and community contribution” (p. 7). The praxis of cultural planning has existed well before it was given a name.

If culture is ‘that which people care most about’ then it is safe to say that the primary goal of the cultural planning process to ensure that individuals are the driving force behind it and the motivation for it. Without citizens – those who live in the city, walk the streets, eat, dine, play in the parks and attend concerts – the notion of cultural planning would simply be irrelevant. Cultural

planning “identif[ies] and mobilize[s] cultural resources to spur economic development, advance cultural preservation efforts and enhance a community’s overall quality of life (Dreeszen, 1998, p. 7). Planning around cultural and the arts is an asset for a creative society; it sets direction for the development of the sector and acts as a blueprint for strengthening citywide arts and culture.

The purpose of cultural planning is to highlight, support and bring awareness to culture, art, and creative practices by creating an open two-way dialogue between citizens and planners. It is the citizens, the people living in the city, who make the plan’s existence plausible and necessary. Culture is much greater than something to be consumed; it is participated in. It is the attitudes, beliefs and values of people. Culture is dynamic, relevant, and community-driven.

Planning Praxis

In order to fully comprehend the scope of cultural planning praxis, it must first be understood what it means to plan generally. By definition, planning is “a decision with regard to a course of action” (Banfield, 1973, p. 140). A plan’s trajectory, as illustrated below, is a linear line that refers to time (see Figure 1), where the long arrows before the plan and after the plan indicate the length of the process.

Figure 1. The Trajectory of Planning



Many factors influence planning, factors that are ultimately determined by the characteristics of the plan. There is no one-size-fits-all approach to urban cultural planning, and no

one cultural planning template will work successfully in all cities because there are simply too many variables. Creating a comprehensive arts and cultural plan involves months and sometimes years of extensive research and preparation. Instituting a citywide plan involving government policy requires a passing approval at city level. Generally, this process consists of a creating a proposal that outlines the framework for the plan: the partners and stakeholders involved, the cost, resource allocation, positive and negative effects on the public, time investment, strategy, proposed outcome and evaluation procedures. Although this list is not comprehensive, and may differ from city to city, it is a list in which to launch from with key elements that they city will want to know. In most instances, the City's Office of Cultural Affairs or a related division initiates the cultural city planning process. In other instances, entities removed from city departments may come together under one umbrella to present a planning framework to the city for approval. Plans seeking to affect planning and policy level are required to, out of a necessity for success, obtain proper buy-in from city council. If city government is on board with the proposed arts plan, the plan can then be implemented and received by general public and perhaps made into public policy.

Strategic cultural visioning helps cities imagine (and re-imagine) the ways of becoming a creative city (Landry, 2000). It is important for creative and cultural conversations to exist as a relevant part of public policy. This is because growing a citywide creative capacity requires an identifiable planning strategy that focuses on adapting "a cultural lens on planning and decision-making" (AuthentiCity, 2008, p. 24). In discussing the nature of a cultural lens it becomes essential to first define *culture* and how the concept fits into the context of a cultural plan.

The Role of the Cultural Plan

The parameters of the term *culture* remain broadly inclusive, mainly because culture is defined as the “attitudes, beliefs, [and] traditions; the way we see the world collectively and individually” (Dreeszen, p.10; Handbook, 2006, 5). Culture is broader than art but includes art, for art can be defined as an outward expression of culture. To put it another way, art is “the manifestation of [cultural] creativity” (Handbook, 2006, p. 5). If one of the primary objectives of cultural planning is to “advance a sense of community,” then it is important to involve the community in the process in order to achieve this (Dreezen, 1998, p.10). This process involves understanding how the world is seen and approached by individuals and communities, in essence, their approaches to culture. Landry (2000) asserts that cultural planning is not intended as “‘the planning of culture’ – an impossible, undesirable and dangerous undertaking – but [it is] rather as a cultural approach to any type of public policy” (p. 173). Cities of all-sizes may choose to embark on planning for the purposes of growing the arts and culture sector.

The underlying motivation for creating an arts or cultural plan is to strategically map out a vision for supporting and developing culture, creativity, and the arts. In a cultural plan, “vision meets strategy. [It] translates the cultural needs and identity of a community into a tool for implementing recommendations” (The City of Chicago, 2012). For example, the City of Chicago outlines the specific role of a cultural plan, asserting that key “recommendations seek to address gaps in cultural service delivery; expand participation; broaden the impact of culture; identify new opportunities; and stake out the city’s identity through cultural expression” (The City of Chicago, 2012). Furthermore, a cultural plan “outlines a broad framework for the role of culture in civic life,”

helping build the various capacities required to achieve “sustainable and resilient cities and communities” (The City of Chicago, 2012). Cultural plans assist in building:

1. Productive creativity – the ability to attract, retain and nurture talent, and to foster the clustering of innovative enterprises, commercial as well as social;
2. Civic creativity – an engaged population and citizenry, acting collectively through the community and government to shape their future; and
3. Community cohesion – a sense of belonging and shared purpose among individuals and groups at the local level, supported in part through creative and cultural expression (AuthentiCity, 2008, p. 25).

In order to build these creative and community capacities, it is essential to acquire appropriate stakeholder buy-in. A variety of partnerships and collaborations need to be formed, requiring also that stakeholders be brought into the early stages of the process.

Planner as Advocate

Cultural planners organize, strategize and facilitate planning processes. They also have a direct responsibility of ensuring the appropriate stakeholders are at the table and that the plan is synthesized in a digestible format to be utilized by those who require it. Furthermore, planners often take on a role of mediating between city council and the public. This requires exceptional listening and interpersonal skills, as well as the ability to transfer meaning and significance from one audience to another. Planners must have an ability to speak the language of government as well as a language that is accessible to the public.

The role of the cultural planner stretches beyond the development of cultural plans. According to planning theorist Paul Davidoff (1973), “the planner’s most important function [is] to carry out the [public] planning process... and to [also] argue persuasively in favor of its planning proposals” (p. 284). The idea is that the planner, while involved in finding rational and feasible solutions through the planning process, needs also be an advocate for specific and identifiable solutions. Davidoff firmly believes in planners being advocates, stating they should “be more than a provider of information, an analyst of current trends, a simulator of future conditions, and a detailer of means... He [or she] would be a proponent of specific substantive solutions” (p. 283). The planner to public role can be compared to that of a lawyer-client relationship. An advocate planner needs to,

“Be responsible to his client ... seek[ing] to express his client’s views. This does not mean that the planner could not seek to persuade his client [as] ... the advocate planner would be above all a planner... responsible to his client for preparing plans and for all of the other elements comprising the planning process” (Davidoff, 1973, p. 283).

The advocate planner must plead for his and his client’s view of the good society. This means that it is not the client’s view, nor is it the planner’s view. Both views are married together to create the best outcomes that result in the good of society. Essentially, cultural planners are those who advocate for the plan’s purpose and help to ensure that it is feasible. Much of the work performed by a planner is educational, meaning that the planner “inform[s] other groups, including public agencies, of the conditions, problems, and outlook of the group he [or she] represent[s]”

(Davidoff, 1973, p. 284). This includes addressing the public, mediating between various stakeholders, and presenting articulate messages about the progress of the plan.

In order to develop relevant planning proposals, in which to then advocate for, it is important that the planner possess the ability to genuinely listen to the needs and concerns of those who will be affected by the plan. This requires a “significant commitment and a willingness of leaders and professionals to [actively] listen and to trust the people who use, or will use, that place” (Borup, 2006, p. 103). The advocate planner first listens and gathers the needs, desires and opinions of relevant stakeholders as a means to facilitate and carry out the planning process.

Conducting a Needs Assessment

It is important that planners adopt a method that can properly assess the needs of his/her constituents. Getting to know the needs of those affected by the plan should happen in the very early stages of the planning process. Gaylene Carpenter (2008) points out that “knowing constituents’ needs and interests is an integral part of programming” and it is “the first function required” (Blandy, 2008, p. 40). Furthermore, community cultural planning expert Craig Dreeszen (1998) explains how, “simply knowing what your community’s artistic and cultural resources are or could be is not enough – you must also understand your community’s needs and know what [the plan] will support (p. 1).

In order to adequately assess the public’s needs, planners must be active in their approach. As Carpenter explains, assessment “does not just happen [rather] it must be approached systematically” and “information gathered must be applied to programs as they are being developed” (Blandy, 2008, p. 40). Collecting quality feedback can take exorbitant amount of

time; not hearing from the public after a while can lead to a generalized conclusion that there are no needs at all. This is an inaccurate assumption as there are always needs, ranging from individual, ascribed, organizational, to community (Blandy, 2008, p. 40). It is the planner's responsibility to develop a system for collecting the needs of stakeholders prior to defining the plan's objectives.

Articulating constituents' needs requires an attentive and rigorous investigation. Once collected, public input must be weighted, something Carpenter calls the "screening" process. It involves ordering the plan's priorities with a careful consideration to purpose, feasibility, and constituent interests (Blandy, 2008, p. 40). Screening is often conducted with the help of additional public input, which is why it is so necessary to have a width and breadth to those who are engaged with the plan.

Public Participation: A Requirement for Legitimacy

Public participation is a critical component within the realm of public planning and policy. Communication scholar Jon Gastil asserts that even just twenty years ago, "it would [have been] difficult to find a person in public office, academia or civil society talking about the virtues of "citizen deliberation" (Mass LBP, 2009, p. 15). Similarly, public participation expert and co-founder of the International Association of Public Participation Practitioners James Creighton (1994) explains the dramatic shift that has taken place "over the past 25-30 years," revealing a "considerable change in public expectations about the level of openness and participation the public must have before the decision making process itself is seen as legitimate" (p. 10). Instead of simply being made aware of a government's already-made decisions, citizens now find

themselves apart of the decision-making through new deliberative strategies. The expectancy is that planners will continue to “work closely with citizens and citizen groups” because “the public’s demand for involvement does not seem to be abating” (Thomas, 1995, xi).

The Spectrum of Public Participation

Involving public input in planning is a process that goes by “many names and take[s] many forms, such as: public and citizen participation, civic engagement, participatory and deliberative democracy, community collaboration, comprehensive community initiatives, and participatory research” (Lasker & Guidry, 2008, p. 6). Cultural programming expert J. Robert Rossman defines the “spectrum of public participation” as a range based on varying levels of provision. On this spectrum there are two main approaches to planning, which helps determine a participant’s level of engagement. For example, at one end of the spectrum is “direct service” programming, and at the other is “enabling service” programming (Blandy, 2008, p. 25).

The spectrum of public participation leads to primary questions cultural planners must ask themselves, including, to what degree will public input be allowed to guide and shape the planning process? What does engagement with the cultural plan look like – will it be passive or affective? What type of provision will need to exist in order to enact the plan? Rossman explains that questions like these are “one of the programmer’s major dilemmas: [to make a decision regarding] the amount of freedom the participant will be allowed in determining the outcome of the event verses the degree of intervention the programmer will exercise in determining that outcome” (Blandy, 2008, p. 24). Additionally, community development expert Janelle Plummer (2000) describes three separate forms of participation that are basic parameters for consideration when

deciding upon the “vast range of participatory initiatives” that are available. These include appropriate participation (relevant to the context), beneficial participation (the empowerment of actors involved) and evolving participation (that is changing and flexible) (p. 57).

The areas along the spectrum indicate a mix of both direct and enabling methods of programming (see Figure 2). These types appear to hold the key to a successful strategy of engagement because “individuals prefer different amounts of engagement for a variety of reasons” (Blandy, 2008, p. 24). Participants engage in ways that are best suited to their preferences. This is why it is important for planners “to be concerned about producing a complete range of engagement opportunities for participants” (Blandy, 2008, p. 24). Individuals may simply choose to participate as spectators rather than actors; people “prefer to participate in different ways according to the situation” (Sanoff, 2000, p. 8). In order to facilitate an authentic experience, planners need to assume a role of enabling more and prescribing less. This requires using a co-creative approach that helps to enable citizens to be creators rather than spectators of culture.

Figure 2. The Continuum of Engaged Experience

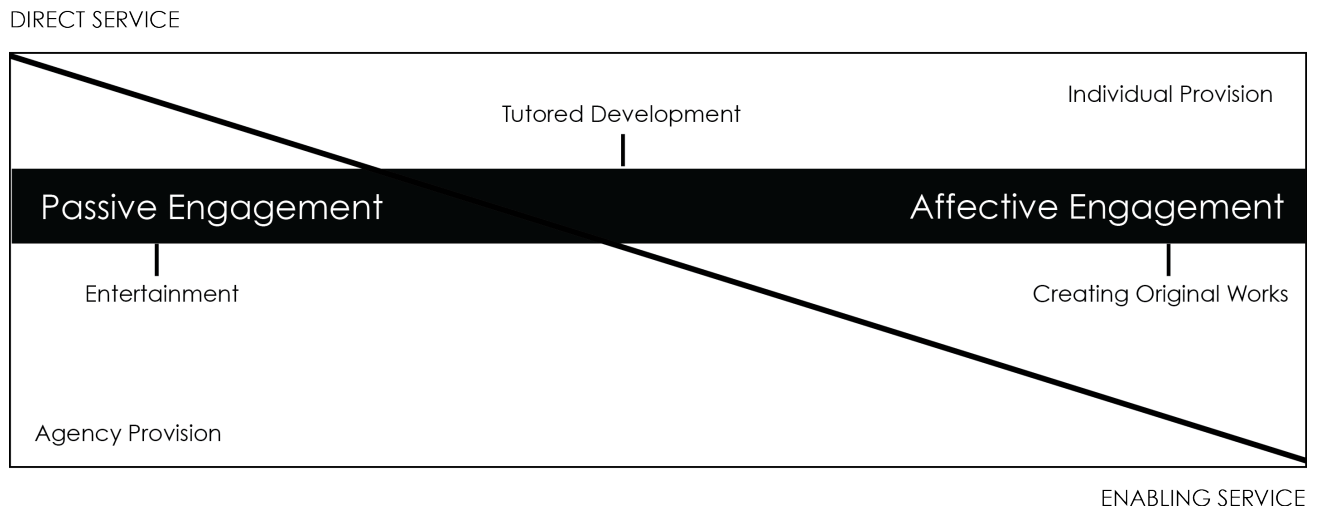


Figure 2. Blandy, 2008, p. 25

The spectrum of participation shows that there is a distinct difference between active and passive engagement. Specifically, a more passive approach is viewed as *participation*, whereas a more active involvement is referred to as *engagement*. Public participation experts Brains on Fire explain the difference between participation and engagement:

“There is a difference. It’s between those that are sitting in the meeting – and participating by just showing up – and those that are adding to the conversation because they are engaged. In other words, you can participate without being engaged. Engagement is the step beyond participation” (“Participation is different from Engagement,” 2009).

Although participation and engagement are often used interchangeably when speaking about public involvement, they do not, in fact, carry the same meaning. Participation occurring at a more rudimentary level includes basic attendance, where as “engagement that transforms a person is more than mere participation. It is risk-taking, spontaneous, socially supported, heart-pounding co-creation” (Hoffman, Perillo, Calizo, Hadfield, & Lee, 2005).

Participants can choose to move along the spectrum of participation with relative ease. However, it is important to understand that an intrinsic link exists between experience and engagement, whereby “experience is not possible without engagement” (Blandy, 2008, p. 24). In order to be considered an experience, “at the very least, the participant must take in and process information in order to have any type of experience” (Blandy, 2008, p. 24). Clarifying the difference between participation (as more passive) and engagement (an active experience) goes along way in understanding how the public can and should be involved in the cultural planning process.

Barriers to Public Participation

In many ways, incorporating public participation into planning processes is viewed as highly beneficial, too cumbersome, or both. This is because public participation has “a different meaning for different people and even a different meaning for the same people according to the situation” (Sanoff, 2000, p. 8). Urban community scholar Elizabeth Handasyde (1949) speaks to the high hopes that planners often set for themselves when approaching the public input. She explains,

“The more earnest the social planner, the more elaborate his scheme, the more his success depends on an interlocking pattern of co-operation, the harder he finds it to get the response he needs. He constructs a wonderful social machine, but no one seems to be willing to learn to drive it” (p. 70).

While many planning scholars and practitioners believe that it is essential to incorporate public opinion, they seem to also recognize that barriers exist. It is believed that public input makes “work more messy, contentious, and costly than traditional top-down approaches,” and the reality is that these “drawbacks are only justifiable if they lead to better results” (Lasker & Guidry, 2009, p. 9). In order to combat such barriers, planners must be attuned to the need for the plan and be able to articulately convey how the plan affects the community (the city). The question that rises out of this acknowledgement is, why is public participation still so difficult to obtain and implement? The answer can be found by examining the strategies of three aspects of the process – the invitation to the public, the information relayed, and the incorporation of public input into the implementation of the plan.

The first barrier that hinders adequate public participation occurs in the initial solicitation phase. The initial 'ask' made by planners needs to be presented in a way that inspires citizens to want to participate. In addition, it is helpful for planners to outline the reasons for participation, such as why citizens should consider it necessary and/or beneficial to contribute to the process. In the invitation phase it is important to understand that public participation, "though so important, is extremely difficult to secure" (Handasyde, 1949, p. 70). Citizens must understand the full purpose of the plan in order to find a justifiable reason to participate. Handasyde points out, "To do things for people may be easy, but to induce them to do for themselves things of which they do not really see the need is disheartening in the extreme" (Handasyde, 1949, p. 70). It is important for citizens to be inspired by the need for the plan, and in turn, this will help secure the public participation planners require.

Citizens must know *how* to participate, or else this acts as a barrier to participation. All too often, requests for participation can come across to the public as daunting, strenuous and convoluted. Processes tangled up in technical jargon are inaccessible to the common citizen, whereas the use of clear and directional language is best. Another barrier to public participation is rooted in the inadequate delivery of information. This includes information about the length of time and the type of participation citizens are asked to commit to. Participants must understand, for example, if the process will be a four-weekend consultation, a one-time roundtable, or a six-month intensive advisory. Providing a clear measure on the amount of time required allows citizens to make informed decisions on whether or not they can or would like to participate. Furthermore, providing this information helps to retain citizens who have agreed to participate for the full duration.

In order to agree to participate in public decision-making, citizens must perceive a benefit for doing so. Participants are being asked to give of their time, energy and voices, sometimes also having to travel or give up other resources to be involved. It is important for planners to clarify how participants will benefit in the process. It may be a collective 'for the common good' benefit, or may solely benefit the individual. Regardless, benefits are often manifested through empowerment, whereby citizens are given an important role in the decision-making process. As such, there needs to be a clear understanding of how participants' contributions will affect the plan's outcome. They also need to know how their input will shape *real* decisions that are being made.

Deliberative Democracy

Deliberative democracy is the practice of informed and authentic collaborative decision-making. The aim of deliberative democracy is to "introduce a difference citizen voice than that associated with public opinion and simple voting. It seeks a citizen voice capable of recognizing other group's interests, appreciating the need for trade-offs, and generating a sense of common ownership" (Sanoff, 2007, p. 59). Besson and Marti (2006) assert that Joseph M. Bessette originally coined the term in his 1980 work "Deliberative Democracy" (p. xiii). Bessette (1994) defines deliberation as "reasoning on the merits of public policy" (p. xi) and deliberative democracy as "one which would foster rule by the informed and reasoned judgments of the citizenry (p. 1).

More recently, scholar James Fishkin's pioneered research in the field of deliberative polling, aiming to answer two main questions: "Who speaks for the people? What sorts of opinions do they represent?" A scientific approach is used to study deliberative polling, which "at its core...

is a survey of a random and representative sample of respondents, both before and after they have had the chance to deliberate” (Fishkin, 2003, p. 2). Participatory design scholar Henry Sanoff (2007) explains how “participation in deliberative forums has a positive impact on citizens’ attitudes and behaviors” (p. 59). This includes an increase in “informed and reflective judgments, a greater sense of political efficacy, and an increase in the frequency of political action” (p. 59).

In an attempt to understand clear motivations for participation, it is often a question not of why citizens participate, but rather, why they do not. This lack of incentive has been named “rational ignorance.” According to Fishkin (2003),

“Anthony Downs coined the term “rational ignorance” to explain the incentives facing ordinary citizens. If I have one vote in millions, why should I spend the time and effort to become well informed on complex issues of politics and policy? My individual vote, or my individual opinion, is unlikely to have any effect” (p. 2)

It is clear that incentive is married to the notion of meaningful contributions. One of the driving forces behind public participation, and ultimately the desire to be informed on issues of policy, is the belief that citizen input *can* make a difference. It is important for planners to understand that citizens cannot merely be told that their contributions matter, rather they must be shown it in a way that authentically demonstrates this reality. For all of the babble and rhetoric, claims like “your vote counts,” there needs to be a reality that proves this to be so. Unfortunately, convincing the public of this will not happen overnight. It can and will happen but it will take a serious effort on the part of the planner to demonstrate to citizens that their voice matters in the realm of public decision-making. It can be argued that citizens practice ‘rational ignorance’ on policy issues because they

are unconvinced that their voice matters in policy decision-making, a situation that Fishkin finds regrettable but understandable (p. 2).

The 'Phantom Opinion' Dilemma

Traditional forms of democratic public input practices do not accurately depict the authentic opinions of citizens – “many of the opinions reported in conventional polls may not even exist.” Fishkin gives an example of a study by Philip Converse “termed “non-attitudes” or phantom opinions. Many respondents do not answer, “don’t know” (when they don’t) and are more inclined to pick an alternative almost randomly” (Fishkin, 2003, p. 3). The inaccurate answering through conventional polling methods can sway the data in directions unintended. If enough participants choose an alternate answer instead of honestly answering, “don’t know,” this can result in a very different collection of data. In turn, this data can affect how the plan is shaped and its overall outcomes.

There are many reasons citizen’s provide “phantom opinions” when filling out traditional surveys or polls. Firstly, the language of the question posed may need clarification. If a participant cannot accurately understand what they are being asked, it is an impossibility to answer open and honestly. Secondly, citizens who are asked to participate in a poll are often not given enough time to sit, think and deliberate on the questions and their corresponding answers. This means that answers provided may be jotted down in haste, without much time to consider the quality of the responses. Lastly, polls only offer a template of value-based ideas that planners ask. In traditional polling methods there is no room (or not much room) for open-ended contributions to an overall discussion. There is no back and forth dialogue that builds knowledge and contributes to a breath

and depth of information and idea sharing. In order to obtain and implement authentic public input into planning, planners must consider new democratic strategies that can best support deliberative practice. Fishkin believes that one of the best ways to accomplish this is through methods of Deliberative Polling.

It is important for citizens to be informed about the field in which they are being asked to participate in. This includes understanding the landscape of the sector and the current state of policies affecting the public. According to Fishkin, a great deal of public opinion research has established that the public is often not well informed about complex policy or political matters. Only small percentages of the population can answer even the most basic questions” (Fishkin, 2003, p. 2). Equipping citizens with the information they need to make authentic decisions is the true form of legitimate deliberative democracy.

The process of deliberative democracy is focused on the participation of individuals, and as such is highly dynamic and people-centric. It would be a much easier process to have two or three people write a plan and implement it; however, the plan would have neither buy-in nor sustainability. For this reason, a plan cannot be written without first consulting the community and conducting a proper needs assessment. Secondly, planning takes time to get right and includes putting issues on the table, taking them off, and rearranging them altogether. It is a process that requires more than one or two people to create because it takes more than one or two people to enact. And finally, it is a model of best practice to invite people to the discussion who have differing opinions, and by doing so the process will at times appear to be messy. The smattering of opinions should indicate growth of progress and meaningful discussion. It will take time to clean up

the feedback and bring it all back together in a readable and digestible and action-orientated format, but during the process it is acceptable to encourage free-flowing idea sharing.

Collective Intelligence

Collective intelligence is best defined as a shared or group intelligence, a “form of universally distributed intelligence, constantly enhanced, coordinated in real time, and resulting in the effective mobilization of skills” (Lévy, 1997, p. 13). The concept, first pioneered by cultural theorist Pierre Levy (1997), is based on “the mutual recognition and enrichment of individuals” (p. 13). The theory of collective intelligence suggests that there is a collaborative approach to intelligence that exists through the process of rationalizing and deliberating. Researcher and Co-Director of the Co-Intelligence institute Tom Atlee built upon Levy’s notion of Collective Intelligence and coined the term “co-intelligence.” The expression co-intelligence expands outside the realm of a single group, and includes a general world-paradigm approach based on collective wisdom. He has developed “a new theory of holistic or wise democracy, in which leading-edge forms of dialogue, deliberation, information systems, etc., would be practiced and institutionalized to access the latent wisdom of We the People on an ongoing basis” (Atlee, 2008, p. 6). Taking the notion of a shared collective intelligence and meshing it with the concept of a “universal wise democracy,” Atlee provides global examples of “citizen juries” and “Canadian citizen assemblies.” These fall into the category Atlee has named, “citizen deliberative councils” or CDCs. He explains,

“Citizen Deliberative Councils are made up of randomly selected ordinary citizens (a microcosm of the community, state, or country) convened for a limited time to study and reflect on a particular topic or issue — including interviewing experts

from across the spectrum of opinion –and, after facilitated deliberation, sharing their collective insights and conclusions with the public, press, and relevant public officials” (Atlee, 2008, p. 6).

Applying collective and co-intelligence principles into a viable strategy is a way of building governance capacity. For example, in Canada,

“Leading municipalities . . . are moving to establish shared governance systems to support creativity and culture involving cross-sectoral cultural roundtables linked to task based working groups and forums to engage the energy and insights of the broader community” (AuthentiCity, 2008, p. 32).

Connected to the theory of deliberative democracy, collective intelligence supports the notion of collective capacity to make rational and informed decisions. In practice, Citizen Deliberative Councils (CDCs) and citizen juries have redefined democracy through collaborative techniques, including the use of intelligent citizen deliberation.

Public Consultation for Decision-Making

There are many positive reasons for consulting the public in cultural decision-making and planning. Distinguished Architecture and Planning Professor Henry Sanoff (2000) states that citizen participation (1) “involve[s] people in the decision-making processes and, as a result, increase[s] their trust and confidence; (2) provide[s] people with a voice in design and decision making in order to improve plans, decisions, and service delivery; and (3) promote[s] a sense of community by bringing people together who share common goals” (p. 10).

Individuals are more likely to support and stand behind what they have a part in building. Margaret Wheatley (2007) discusses this universal concept of human nature, stating, “people only support what they create” (p. 89). According to Wheatley, the more ideas and hands that go into the planning process, the greater the sustainability of the plan and the better the implementation and outcomes. As people begin to have a say in the decisions affecting their community, they also begin to feel invested in the sustainability of those decisions. This sense of “ownership or stewardship of a place is a fundamental element of a strong social fabric (Borrup, 2006, p. 103). As citizens are trusted more and more with caring for their community, they also gain the responsibility required to be good place stewards.

Kathleen Madden and Fred Kent of New York’s Project for Public Spaces write about the need for strong community involvement, suggesting that “the sooner the community becomes involved in the planning process the better, ideally before any planning has been done” (Borrup, 2006, p. 103). Gaining a robust involvement from the community involves asking members what they value, what they would like to remain the same, and what they would like changed. Giving stakeholders the change to imagine their own future for placemaking allows community members to become invested in the placemaking process. Borrup believes that community members will only be good stewards of their places if they are given a chance to invest themselves in the making of such places. While in the process of assessing value, cultural planners must observe where community members spend the majority of their time and identify what they spend their time doing. It is true that “the simplest way to discover what’s meaningful is to notice what people talk about and where they spend their time” (Wheatley, 2007, p. 77). This is a matter of staying attuned to

the values of the community by investigating what is needed and desired. Additional benefits of implementing public participation, according to Creighton (1994) include:

1. Improved quality of decisions
2. Minimizing cost and delay
3. Consensus building
4. Increased sense of implementation
5. Avoiding “worst case” confrontations
6. Maintaining credibility and legitimacy
7. Anticipating public concerns and attitudes
8. Developing public expertise and creativity (pp. 14-15).

Public consultation programs provide citizens an opportunity to bring forth their needs, problems, concerns and solutions; information to which planners would otherwise be unaware. Additionally, many assumptions and biases that planners may have are often unrecognizable to planners but may be obvious to citizens. By giving citizens various windows of opportunity to share what they know on the topic and what they see in their communities, planners are able to maintain a sense of accuracy and accountability in the planning process. Furthermore, public participation programs offer citizens a chance to develop “expertise” by becoming informed and educated about certain subject matters and the opportunity to creatively participate in cultural planning and civic issues.

Public consultation programs can become a significant monetary investment; long and intensive programs require a significant resource budgets. However, the result of having a finished cultural plan resulting in “public controversy” can be even more costly, at times resulting in a retrogressive approach to fix the issue. Public consultation in its early stages results in “a higher

level of commitment to the decision by groups with a stake in the decision.” Overall, the process assists in alleviating many of the stresses incurred soliciting buy-in after the plan is intact.

Participatory Design Process

To return to Thomas’ (1995) point, in that citizen demand for public participation is “not abating,” it can also be argued that demand for participation is rising and becoming stronger. This means that changes in the way input is collected is necessary to ensure authentic input and engagement. What, then, does a best-practice model of participation look like? The literature points out that highly effective methods are “one[s] by which the public is not only heard before the decision, but has an opportunity to influence the decision from the beginning to the end of the decision making process.” In other words, “legitimacy to a decision made using public participation is the fact that the public is able to influence the *entire* process [emphasis added] (Creighton, 1994, p. 11). According to Lasker et al. (2009), the pathway of ideas (see Figure 3) suggests that participation processes give players an influential voice – “through opportunities that enable them to express ideas they care about, to communicate their ideas to others who can help move them forward, and to have their ideas be used as the basis for decisions and actions” (p. 16).

Figure 3. The Pathway of Ideas

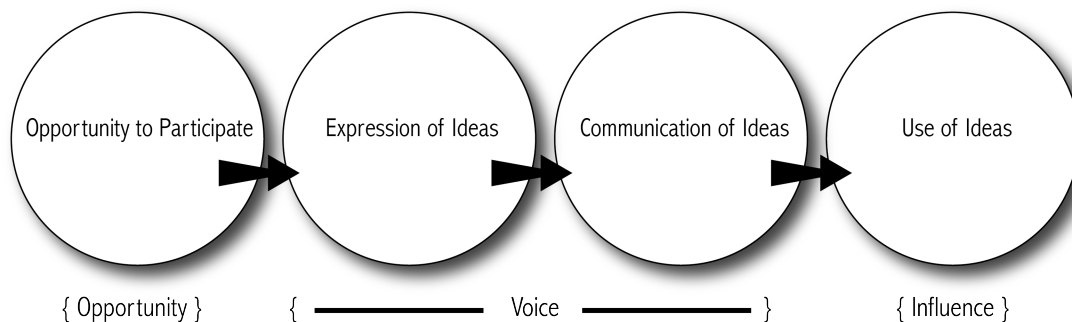


Figure 3 Lasker & Guidry, 2009, p. 16

Another interesting point of discovery that “players ideas need to get through all of the steps of the pathway in order to be influential. If they are blocked at any step along the way, they lose their potential for influence” (Lasker et al., 2009, pp. 16-17).

There are many benefits to a participatory design, including but not limited to, “citizen empowerment, increasing social capital and promoting a sense of community” (Sanoff, 2007, p.1). By providing the public with an opportunity to be involved in citizen-to-citizen engagement, authentic input is generated. Community organizer Tom Borrup (2006) writes that participation is at its highest when “community members and grassroots organizations take the lead and engage professionals and policy makers only after community members know what they want” (pp. 103-104). By designing the process as more citizen-focused, with guided facilitation, citizens are able to come up with ideas and solutions through engagement. This leads to better recommendations, as well as specific opinions and feedback for the plan.

Establishing an environment that is conducive to collaboration is an important element in participatory design. This includes clarifying “ground rules such as agreeing shared objectives, openness and accessibility, honesty, relevance, achievements, and learning from experience helps often lengthy processes operate more smoothly and effectively” (Warburton, 2000, p. 33). There are several good practice principles that must also be observed, such as committing to mutual respect, equality and trust (p. 33). In the consideration of these principles, it is clear that this is less of a ‘top down’ approach to planning and more of a linear or circular model of reciprocation through participatory collaboration.

III. Field Research: Case Studies in Calgary, Alberta, Canada

Calgary is a city situated at the foothills of Canadian Rocky Mountains, nestled in amongst the wheat filled prairies, and carved out by the Bow and Elbow Rivers. Known best for its oil and gas industries and Stampede-cowboy culture, Calgary's global attraction and strong economy contributes to its steady growth. At present, over 1.2 million people call Calgary home. The year 2012 marked many significant cultural milestones for the city including the one-hundredth anniversaries of The Calgary Public Library system, The Calgary Stampede (the 'greatest outdoor show on earth'), the King Edwards sandstone school building, and the Theatre Junction GRAND building. 2012 was also the year Calgary was awarded the designation of Canada's Cultural Capital of Canada, propelling the development of the first-ever comprehensive arts plan for the city.

The following two case studies explore the role of public input: Calgary's Arts Plan, yycArtsPlan, an initiative of Calgary Arts Development; and Calgary 2012, an initiative of Canada's Cultural Capital Year. Representing a long term and a short-term plan respectively, both plans are studied for the purposes of understanding the role of public input in asset-based urban cultural planning.

i. Calgary in 2012

For Calgary, 2012 was a celebration of "100 years of cultural accomplishments," including several "centennial celebrations of some of the city's cultural cornerstones" (Canada Heritage, 2011). Furthermore, Calgary was awarded the national honor of becoming Canada's 2012 Cultural Capital, resulting in a citywide cultural celebration with the promise of leaving a lasting legacy.

The Cultural Capitals of Canada Program

Established in 2002, the Cultural Capitals of Canada supports and champions Canadian arts, culture and heritage. Cities are selected and awarded on an annual basis by Canada Heritage, which is the department of the Canadian Federal Government responsible for the “national policies and programs that promote Canadian content, foster cultural participation, active citizenship and participation in Canada's civic life, and strengthen connections among Canadians” (Canada Heritage, n.d.). The Cultural Capital designation provides cities and regions with national funding and support, giving them the unique opportunity to “celebrate the arts and culture and build a cultural legacy by integrating arts and culture into overall community planning” (Canada Heritage, n.d.). In 2012, Calgary, Alberta shared the Cultural Capitals of Canada designation with the Niagara region, which happens to be the first year in the program’s history where more than one municipality has been awarded.

The 2012 Cultural Capital Designation

Ten years have passed since the establishment of the Cultural Capitals of Canada program and 2012 marks the program’s final year. Calgary 2012 Executive Director Karen Ball explains why Calgary 2012 will be the last year of the Cultural Capitals of Canada Program saying, “Canadian Heritage has decided to redirect a portion of this program fund towards highlighting Canada’s overall cultural excellence as opposed to specifically pulling out one city or one town in any given year to highlight (K. Ball, personal communication, February 11, 2013). Calgary represents the final major Canadian city to receive the designation; all centers of over one million people have

been awarded. Ball believes that Calgary, being the last city to be awarded, will continue to carry the legacy of being Canada's 'forevermore' Cultural Capital.

The planning of Calgary 2012 has two distinct parts: "the bid, which resulted in the framework" of the cultural capital year, "and the actual year that [was] delivered on (K. Ball, personal communication, February 11, 2013). Two very important questions surface when assessing the role of public participation in the planning process: To what extent were citizens involved in the initial stages of the *making* of the bid? And, to what extent were citizens involved in *carrying out* the Cultural Capital year? The following section explores the role of governmental support for the plan, and subsequent sections look closely at the role of public input.

Funding the Cultural Capital Year: Calgary 2012

In understanding contributions made to the cultural plan by the public it is also valuable to look at how differing levels of government supported the plan. The City of Calgary first showed its support for a cultural year by choosing to fund the plan and cultural program regardless of the outcome of the bid (Calgary 2012, 2012, p. 9). This demonstrated the municipal government's support for celebrating culture in Calgary. Ball asserts that the bid was dependent upon this initial buy-in from City Council to move the plan forward. She says,

"The bid moment became a request to City Council to support Calgary Culture in 2012, regardless of the outcome. City Council stepped forward and provided two million dollars for strategic funding that enabled the original group of partners to establish an independent non-profit organization" (personal communication, February 11, 2013).

Lobbying for City Council's support, while at the same time starting up a Cultural Capital nonprofit, showed the planners' dedication for implementing the cultural plan. While it cannot be confirmed that Canada Heritage took this preparation into consideration when making a decision, it is clear that this extra bit of organization put Calgary in an upstanding when it was officially granted the designation on October 14, 2011.

Governmental support came through multiple funding streams. Upon securing funding from the City of Calgary, Calgary 2012 planners spent time gaining support from the Province of Alberta. In total, the City of Calgary provided two million dollars for the initiative, the Federal Government (as part of the Canada Cultural Investment Fund) provided \$1.625 million, Calgary 2012 raised \$1.2 million (from the private community) and the Province of Alberta provided the initiative with \$960,000 (K. Ball, personal communication, February 11, 2013). Observing these Canadian dollar figures against the annual per capita governmental support for the arts in the United States makes the Calgary 2012 numbers seem very high. According to a recent report published November 2012 by the National Endowment for the Arts, funding by the NEA in 2012 was \$0.47 per capita; in the same year by the Canada Council for the Arts it was roughly \$5.25 (National Endowment for the Arts, 2012, p. 23; National Arts Agency News, 2012).

While individual giving is significantly more robust in the United States, due in part to greater tax benefits, government funding for the arts is significantly higher in Canada. Calgary 2012 was put to the test in raising public funds when the Government of Alberta agreed to give \$250,000 in support up front, but kept an additional \$500,000 contingent upon raising matching funds. This pushed Calgary 2012 to raise financial support (half a million dollars from zero) from the private

community in order to secure the matching half a million dollars from the province. In response to the hustled fundraising, Ball states,

“It has afforded us with this lovely luxury of having legacy money left over because we have more money than we had program. And so, we can now make awards and find other ways to put these dollars directly into the hands of artists” (personal communication, February 11, 2013).

The various levels of government and public funding placed Calgary 2012 in a unique position to create a yearlong citywide cultural celebration. Fourteen distinct programs were carried out by Calgary 2012 (see Figure 4), emphasizing modalities of citizen participation and engagement. In the next chapter, four specific Calgary 2012 programs are explored: the Cultural Ambassadorship Program, Crowdvoting through Grassroots Inspired Granting (gigYYC), Crowdfunding (InvestYYC), and the Sweet City Lib Dub Experience.



Figure 4, "Calgary 2012 Programs"

Calgary 2012: Cultural Planning

Calgary 2012's cultural planning team had less than sixteen months to put together a citywide cultural celebration. In this short time, Calgary 2012 set out to create a diverse range of citizen-driven programs that served as the foundation of the cultural plan. The main question Calgary 2012 planners asked Calgarians was, "What do you love about culture in Calgary?" Instead of prompting citizens to answer this question directly to the planners, Calgary 2012 stayed committed to providing spaces for citizens to engage with one another. Ball explains, rather than "[telling] me what you love about culture, let me enable you to tell everyone what you love about culture" (personal interview, February 11, 2012). She goes on to say that in order to do this, planners are required to view themselves not as "a nucleus or hub for community engagement" but as "a servant to community engagement" (personal interview, February 11, 2012).

Calgary 2012's cultural planning practices were less driven by engaging with people directly (planner to citizen), and more focused on giving people "spaces to engage" with one another (K. Ball, personal interview, February 11, 2012). In doing so, planners were able to facilitate a more genuine public input experience. Too often, planners fall into the trap of feeling that adequate public input can *only* be generated through a 'you tell me' strategy between citizens and planners. However, the methodological approach that Calgary 2012 exemplifies focuses on a citizen-to-citizen engagement model; Calgary 2012 provided platforms, spaces, and places 'to engage' rather than 'to be engaged'.

Ball explains the importance of reflection and progress checks. She suggests that planners routinely step back and ask themselves, "What is the message that goes into the community because of this? Is this engaging on every level?" (K. Ball, personal interview, February 11, 2012).

It is important that the public consultation serves the public by providing the public with opportunities to engage. Ball explains that by “starting to think like this, and by continuing to think like this, eventually someone is going to tell you that you’re really an innovative community engager, but the reality is, you’re empowering the people. That’s community engagement” (K. Ball, personal interview, February 11, 2012).

Calgary 2012: Cultural Ambassadorship Program

The Cultural Ambassadorship program was created by Calgary 2012 in an attempt to shift public perceptions and conversations around culture in Calgary (Calgary 2012, 2012, p. 9). Executive Director Karen Ball sought out to create a unique program that would give “Calgarians permission to be [culturally] proud” (K. Ball, personal communication, February 11, 2013). The purpose of the Cultural Ambassadorship program is to empower citizens to be champions for Calgary’s arts and culture. Through a self-selected process a total of 567 citizens took on the role of becoming Cultural Ambassadors, committing to the yearlong program spanning March 2012 to March 2013. Calgary 2012 encouraged ambassadors to find ways to “champion Calgary’s creative voice throughout the city” (“Cultural Ambassador Zone,” n.d.) Ball explains the ways in which the Cultural Ambassadorship program has brought Calgarians together around arts and culture. The resulting shift in collective cultural perceptions — from no culture, to culture worth talking about — emerged through the voices and actions of the Calgary 2012’s Cultural Ambassadors.

Part of the role as a Cultural Ambassador involved being an active and vocal advocate for Calgary’s arts and culture. This included showing up, engaging in, and sharing Calgary’s

“Incredible art, food, fashion, festivals, maker-fairs, zombie walks, artists, historians, libraries, live music, theatre, dance, film, readings, poetry-slams, pop-ups, public art, art centres, wine bars, parks, cultural celebrations, community theatres, choirs, burlesque dancers, luchadores, puppets, youth scene, seniors activities, pow-wows, jashans, [and] pancake breakfasts” (Calgary 2012, 2012, p. 9).

Additionally, ambassadors were encouraged to “brag” about culture, to “connect” with others around culture, and to “throw down” any comments suggesting that there is no culture in Calgary (“Cultural Ambassador Zone,” n.d.) This meant being a part of the solution to help shift the popular dialogue of “Calgary has no culture” towards conversations championing Calgary’s vibrant arts and culture scene (K. Ball, personal communication, February 11, 2013). By actively participating and engaging with people, places, and cultural events, ambassadors had the ability to authentically share their experiences with others. This included writing about their cultural experiences on the Calgary 2012 blog, as well as posting ‘in the moment’ cultural experiences as they were unfolding, on social media.

The Calgary culture trending hashtag “SceneYYC” was created to categorize all posts on social media related to Calgary’s culture. Considered its own Calgary 2012 public engagement program, SceneYYC continues to capture culture in Calgary as Calgarians experience it. Examples of tagged SceneYYC content include engagement photos, neighborhood events, football games, and arts exhibitions. Essentially, all content that has been tagged SceneYYC is chosen and uploaded by members of the public. This type of public engagement allows for the sharing of authentic cultural expressions.

Calgary 2012: Collecting Input by Collecting Stories

The Cultural Capital year gave Calgary a unique opportunity to tell its own cultural story, and according to Calgary 2012 Program Manager Lauren Simms, “The culture of a city is defined by the stories of the people who live in that city” (Calgary 2012, 2012, p. 16). Every aspect of Calgary 2012’s year-long programming focused on celebrating Calgarians; as Karen Ball says, “every Calgarian has a story to tell” (K. Ball, personal communication, February 11, 2013). In fact, one of the most important elements of the Calgary 2012 celebration encouraging citizens to tell their own story. This meant that planners had to listen and provide ways for stories to be told: spaces to engage. Ball recognizes that in a city of over one million people there are over one million stories. The collection of these stories adds to the cultural landscape of the city. A truly creative city is “able to tell [its] stories in clear and compelling ways” (AuthentiCity, 2008, p. 25). Calgarians’ stories were celebrated throughout the Cultural Capital Year, culminating in the commemorative publication titled *5000 Stories and Counting: Cultural Capital of Canada*. This publication serves as a place to showcase the lasting legacy of the Cultural Capital year from the perspective of the citizens who experience it.

Crowdvoting: Grassroots Inspired Granting

The grassroots inspired granting program (GIGYYC) was established by Calgary 2012 to further its mission of supporting cultural activity in the city. GIGYYC was created to support local creativity and community-based projects. In total, Calgary 2012 funded 167 \$1200 GIGYYC grants. Citizens were asked to vote for the projects they felt best encourage “diverse participation” and those which, “benefit and strengthen a sense of community through arts, culture and heritage

initiatives” (“Grassroots Inspired Grants,” n.d.) Crowdvoting was conducted through an online voting platform on the GIGYYC website. The GIGYYC site launched in June 2012, and remained active until December 2012, “when all the votes were tallied.” At this time, “GiGYYC.com had over 73,000 site visits with over 7,000 registered voting accounts” (Calgary 2012, 2012, p. 87).

The initial cultural bid proposal included within it a plan to disperse the Cultural Capital funds in three large increments. The bid stated that Calgary 2012 would “give \$50,000 grants” to large projects, “under the themes Calgary Now, Looking Back, and Calgary Forward” (K. Ball, personal communication, February 11, 2012). In revisiting the proposal, Calgary 2012 planners conversed about the possibility of diversifying how the granting money would be awarded. This included assessing the viability of a citizen-centered grassroots granting initiative. Calgary 2012 understood that it would not be feasible to think that planners could (or should) make the decisions on every grant awarded. Instead, the Calgary 2012 planning team decided that it would be more valuable to the community to support more projects at a lower amount. This meant that a total of 26 GIGYYC grants could be disbursed every month through the program. Of these 26, the Cultural Ambassadors chose 13, and as for the additional 13, the public selected these through the GIGYYC online voting process (K. Ball, personal communication, February 11, 2013). This dual-selection method struck a proper balance between grants that were funded based solely on large community support, and those that were worthy to be funded but may not have large numbers of people voting, which in cases such as these, Cultural Ambassadors could select.

Grassroots Inspired Granting encouraged Calgary’s do-it-yourself ingenuity by encouraging citizens to submit culturally appropriate and local projects to be funded. It also allowed the wider community to provide input by supporting programs they wanted to see funded. The GIGYYC

program gave citizens a vital role in disbursing grant funds, and in turn, supporting Calgary's culture.

Crowdfunding: InvestYYC

Calgary 2012's crowdfunding program InvestYYC is social online platform used for community-based project fundraising. As part of its mission to fund local cultural activity, Calgary 2012 set aside \$150,000 as matching donation dollars. Essentially, these funds are allocated for matching public donations that are put towards each InvestYYC project (K. Ball, personal communication, February 11, 2013). As a continuing legacy program, InvestYYC encourages the submission of individual and collective projects to Calgary Arts Development. This screening process conducted by Calgary Arts Development gives projects a stamp of approval before they are presented on the website to be funded by the community. Once posted, projects are available for support by way of an online platform that transcends the barriers of physical place.

The capabilities of gaining support and raising funds through an online platform, coined "crowdfunding" appears to be limitless, especially since a project can often exceed the targeted budget and fundraise well beyond the desired goal. International crowdfunding platforms such as Kickstarter and Indiegogo provide individuals the opportunity to put their own money behind cultural projects of all sorts – including art, film, design, book, documentary, music, etc. The act of using private investment to back projects is a compelling form of having a say in the creation of cultural content. As projects are funded and carried through to fruition, it really is an exemplary model of the public coming together, making a statement that says: we want this to happen. Each

dollar donated is a clear indicator of public value placed on certain projects; public input decides whether or not a project will or will not get funded.

Demonstrating its commitment to being a publicly engaged city, Calgary 2012 made a decision to host several InvestYYC workshops, giving individuals information on how to best maximize the InvestYYC crowdfunding site. InvestYYC is unique in that all projects are city-specific; every project posted has a local mission designed to expand and grow arts and culture in Calgary. Calgary 2012 encouraged artists, artisans and project leaders to pitch their unique compelling stories on the site and to know the audience they were targeting for support.

In addition to fundraising, InvestYYC continues to encourage time-raising (volunteering) as a support element, as well as other types of in-kind donations. For example, multi-disciplinary artists Caitlind Brown and Wayne Garrett were in the market for 5000+ bulbs to create Cloud: an incandescent installation. With the help of individuals in the city donating thousands of used light bulbs, Brown and Garrett's all-night participatory art installation became part of Calgary's first ever Nuit Blanche festival. This tangible act of giving (time, money, in-kind donations) is able to open the floodgate for community input in shaping the planning process. InvestYYC continues to be an effective platform, allowing the public to have a say in what types of cultural projects and activities are supported in their own communities. As a Calgary 2012 / Calgary Arts Development legacy project, InvestYYC will extend beyond the Cultural Capital Year.

Calgary 2012: The Sweet City "Lib Dub" Experience

Calgary 2012's commitment to celebrate Calgary led to the creation of the Sweet City Lib Dub video project. In essence, the Sweet City Lib Dub is a three minute and thirty-one second video

that celebrates Calgarians, set to the tune of “Sweet City Woman” by Calgary’s own musical group, The Stampeders. Calgarians contributed to the project by dressing-up, dancing, moving, waving, and lip-synching. The video features many of Calgary’s cultural icons, including local celebrities, athletes and politicians, as well as a wide-range of lay volunteers, board members, musicians, and social groups. Staying true to the authentic Lib Dub formula, a “flashmob/music video hybrid,” the footage of the Sweet City Lib Dub was captured in first and later dubbed in the post-production phase (“Sweet City Lib Dub Experience,” n.d.).

The participatory aspect of this project demonstrates two important things. First, the Sweet City Lib Dub experience had the capacity to include every Calgarian who wanted to participate. This type of programming is hard to plan and even harder to pull off effectively in most circumstances.

What is great about the Lib Dub art form is that it lends itself to being widely inclusive.

Furthermore, because Lib Dubs follow the general formula of a semi-structured flashmob (rather than an overly choreographed performance) it becomes an accessible experience that many citizens can participate in without requiring a particular expertise. A “come as you are” level of participation allowed Calgary 2012 to fully encourage and embrace public engagement. The hundreds of citizens involved in the Sweet City legacy project helped contribute to the celebration of Calgary in an experiential and participatory way by “creating culture” for themselves.

ii. The City of Calgary: Government and Citizens

Grassroots Initiatives: Arts Vote and Civic Camp

“Valuing the arts as an integral part of Calgary” is the official mandate for ArtsVote, a local grassroots advocacy organization in Calgary that is founded on similar principles as ArtsVote

Toronto, Ontario (M. Hopkins, personal communication, February 13, 2013). The mission of ArtsVote is to educate and inform the citizens of Calgary about policy issues that affect both directly and indirectly the state of the arts in the city. When the grassroots, citizen-led organization launched in May of 2010, the pressing agenda was to make sure that issues of arts and culture were on the table for discussion. ArtsVote aims, through platform advocacy efforts, to make sure each candidate running for municipal election voices where they stand on supporting arts and culture in Calgary and where the sector fits into their overall agenda. By way of adopting a transformative platform for city government, through grassroots support and citizen advocacy, Mayor Naheed Nenshi was given 40% of the public vote (M. Hopkins, personal communication, February 13, 2013). The point here is that when citizens play a part in rallying behind causes they highly value, conversations are spurred and change happens. Citizen-action advocacy is what led to the “Purple Revolution,” a grassroots movement highlighting Nenshi’s political campaign color. It is important to identify grassroots movements as an important part of understanding the public input process. By understanding the fact that citizens assemble together, naturally, to discuss policies and civic issues makes for a better understanding of how to direct this energy towards cultural planning practices.

Known for its historically conservative political government, Calgary found itself in a state of reform as soon as Mayor Nenshi came on the scene. Prior to taking office, Nenshi was one of the candidates who took the microphone in support of the arts at the political platform debate hosted by the ArtsVote team. Much in the way that ArtsVote advocates, CivicCamp is another citizen-led initiative, essentially, “a community building exercise that is open to anyone who wants to talk about ways to improve the place in which they live” (CivicCamp, n.d.). As a nonpartisan idea-

sharing group, all citizens are welcome and invited to participate and become active in current issues that are being talked about in the city. Organizers of CivicCamp state that the model they use for community building is based on the Barcamp Unconferences Model, where “participants define the topics of discussion.” CivicCamp encourages information sharing to inform citizens about policy issues that affect them. Involvement with CivicCamp is open to all who are interested in learning about issues of public policy and is “a place where ideas are heard, tools are offered, and changes are made” (CivicCamp, n.d.) Furthermore, CivicCamp supports an open door policy of both City Hall and City Council meetings, providing citizens with detailed information about issues such as how to find the chamber room, how to conduct oneself in front of city council when raising issues and questions on the microphone, and how to enact and advocate for change.

Creating Access: An Open-Door Policy

One of the primary goals of CivicCamp is to help citizen’s reimagine the large glass-building infrastructure that houses the city’s municipal government, in an effort to make it a more approachable and welcoming place to visit. This approach aligns with the City of Calgary’s new method of “Transforming Government,” a commitment to constant citywide improvement, greater governmental transparency, and an open door policy to city hall. On the City of Calgary’s website, citizens are invited to enter the municipal building by arranging specific meet-and-greet tours with city staff and council. Citizens are also encouraged to make use of City Hall as a public building and to seek information about the city and city government through the program’s newest initiatives, including the newest technological installment, the ‘Municipal Complex Citizen Information Plot’. The City continues to provide citizens with opportunities to interact with government through digital

media by enhancing technology services in the Municipal Complex. The vision of the project is to give citizens the information they need about ways they can connect with city government.

The City of Calgary has also instituted a policy reform to ensure that citizens have access to a vast amount of information about their city. The city unveiled this program calling it 'Our City. Our Budget. Our Future', which allows citizens to participate by giving their input on the city's spending budget. Launched in June of 2012, the program aims "to honor The City's commitment to continue its conversation with Calgarians" (The City of Calgary, n.d.) by encouraging citizens to provide input, comments and feedback through surveys. The values and ambitions of the program are to be council-directed, flexible, realistic and financially sustainable, efficient, comprehensive, integrated, and future orientated (The City of Calgary, n.d.). The City of Calgary actively seeks out the ideas of citizens as part of their three-year budgetary and business plan cycle.

In honoring its commitment to transparency and accessibility, the City of Calgary has extended an invitation to citizens to attend government meetings. On the municipal website there is a section in big bold font that says, "Did you know that you're welcome to attend any Public Council Meeting?" This question is then followed with information pertaining to the Council Meeting agenda topics, as well as a full-calendar listing of all of the meeting dates and times. The City of Calgary promotes this opportunity for citizens to attend Public Council Meetings that occur twice per month.

Citizen Engagement and City Hall

Opportunities for citizen-engagement extend outside of Council Chambers and into the common areas of City Hall. Upon entering the municipal building there is lounge area straight and to the right of the main doors. On the walls of this area are several bubble-shaped whiteboards

and about a dozen felt-tipped erasable markers. This is the “Imagine The City of Calgary Dialogue Space,” a space for citizens to provide answers to the central question indicated on the middle board. During the second week of February 2012, the question posed by the city was, “What does citizen-centric mean to you and in your work?” The City of Calgary encouraged citizens to “jot [their] thoughts on the dots.” One citizen provided input, saying, “If you work for the city then you should realize that you work, either directly or indirectly, for the people/taxpayers of Calgary. Don’t think we need a new focus on citizen-centric; we already are!” Another commenter wrote, “One of the challenges is getting one million plus opinions. Citizen input is extremely important and needs to be weighed against other indicators.” This dialogue space allows for public feedback to be shared visually. In turn, this represents the perceived value that the City of Calgary has placed on civic engagement.

A Shift from Government to Governance

Under Mayor Nenshi’s leadership, the City of Calgary has embraced a citizen-centric governing methodology aimed at making Calgary a ‘better place’ for its citizens. Through this methodology, the City of Calgary has demonstrated its excellence in enacting governance through the establishment and implementation of programs. These programs are based on citizen-centered values, including accountability, transparency, civic engagement, innovation, citizen orientation, and sustainability. Calling this movement “Transforming Government,” the City has built an online presence to support this new approach. Additionally, there has been a restructuring of city staff roles and responsibilities, including new position titles that reflect this change. For example, Beth Gignac (former Manager of Arts and Culture) has taken on a new project and is now the Change

Leader for Cultural Transformation at the City of Calgary. The restructuring of titles shows the dedication towards a new way of city thinking and commitment to the process.

There were several policy windows open to voters who admired Nenshi's innovative and refreshing approach to decision-making – on issues of arts, culture, sustainability, global attractiveness, and citizen engagement. Essentially, this time marked a “need for new collective planning and decision-making systems that [would] shift the focus from government to governance” (Baeker, Bulick & Stasiuk, 2005, p. 3). Nenshi's focus on “reforming bureaucracy” and “fixing city council” were policy windows that helped get him elected into city government (Nenshi, 2010). Calgary desired a government that would be willing to not only listen to citizens but also one that could be agile and swift enough to change with the city's emergent and growing needs.

At the time of the 2010 municipal election, Nenshi cultivated a movement that went beyond his own strategic efforts. The sidewalks in the downtown core were colored with chalked messages in support of ‘the purple reign,’ Nenshi's campaign color. In the end, Nenshi received 40 percent of the vote, which has been attributed to the overwhelming grassroots support of citizens.

The Purpose-Driven City 2.0

“People cannot be left behind in a purpose-driven city.” – Dr. Terry Rock

Building upon the ideas of Transforming Government, the City 2.0 is a movement focused on citizen-powered change through idea sharing. The City 2.0 web-based platform was created to inspire people and cities through the story sharing of “collective actions being taken by citizens around the world” (The City 2.0, n.d.). The expression ‘City 2.0’ is used by the TEDx organization

in an effort to cultivate urban and city-related “ideas worth spreading.” Becoming a 2.0 City is what urban planners and advocates appear to be striving for, currently. In fact, on October 2012, twenty-eight urban leaders around the world participated in TEDxCity2.0: A day of urban inspiration. Twenty-eight leaders from twenty-eight different communities were given the opportunity to highlight their best and brightest initiatives. This project aims to inspire cities to become “more playful, more safe, more beautiful, and more healthy for everyone” (The City 2.0, n.d.).

A 2.0 City is a city that is driven by public input. The TEDxCity2.0 web-platform invites “city dwellers, urban entrepreneurs, organizers, dreamers, and doers” to create profiles that highlight inspirational stories and projects. People who are “passionate about improving their cities” are encouraged to share their ideas. By embracing the citizen’s perspective and offering up a participatory platform in which to share ideas, the City 2.0 TEDx organization has continued to empower citizens around the globe to be more active in realizing the potential of their cities. Similar to the TEDxCity2.0 platform, Change By Us asks citizens, how can you make your city a better place to live? The site invites the public to participate in existing projects as well as to use their imaginations to create new ones (Change By Us, n.d.). This public platform raises awareness on city issues by activating change by encouraging citizen-to-citizen engagement.

Online crowdsourcing, as a method of collecting public input, is also taking place in the city of Calgary. The Mayor’s Civic Engagement Committee has sent out a challenge to all Calgarians to “do 3 things for Calgary.” Mayor Naheed Nenshi “challenged a group of dedicated volunteers to get all Calgarians taking action in [their] communities to make Calgary even better” (3 Things for Calgary, n.d.). The definition of ‘thing’ in 3 things for Calgary is any positive action taken towards

the improvement or betterment of a person's street, neighborhood, or city (3 Things for Calgary, n.d.). The 3 Things for Calgary online platform provides an opportunity for Calgarians to think, do, and share their three things with others, thereby encouraging others to do the same. In essence, sharing has the unique ability to create a movement of engagement, which is heavily influenced by public and peer participation. The ripple affect of engagement is powerful and can have long lasting effects on the betterment of a city.

Discussing the potential of becoming a 2.0 City implies that there is a former version or way of doing things. The city 'of the past' is focused on efficiency and safety, with discourse around solving problems that make our lives better right now (T. Rock, personal communication, February 14, 2013). This is also a city that resembles a formulaic, utilitarian approach, one "that maximize[s] predictability and consistency" (AuthentiCity, 2008, p. 20). On the other hand, the 2.0 "future city... knows what its contribution is and can be, and sets about making that contribution in a systematic... shared way" (T. Rock, personal communication, February 14, 2013). Moreover, a purpose-driven city emphasizes collaboration, forward thinking, "nature permissive and risk embracing" (AuthentiCity, 2008, p. 18). One specific organization in Calgary committed to using this purpose-driven and forward-thinking approach is Calgary Arts Development Authority.

iii. Calgary's Arts Plan: The History of Calgary Arts Development

Calgary Arts Development Authority (CADA), established in the spring of 2005, is the city's official authority on arts development. CADA emerged out of a city initiative following a review of the city's 2004 Civic Arts Policy, and continues to serve three primary purposes: to develop, support and advocate for the arts in the city of Calgary. CADA's ounder and CEO Dr. Terry Rock led the

agency in its formative years and continues to lead the vision for developing the arts in Calgary. Prior to CADA's debut on the Calgary arts scene there existed only the Calgary Regional Arts Foundation (CRAF). As a small grant-giving organization, CRAF dispersed money to artists and arts organizations. CRAF was also primarily concerned with the "here and now," lacking a long-term vision for developing the arts (T. Rock, personal communication, February 14, 2013).

At the time Calgary Arts Development was established, there were a total of three employees – today there are twelve (T. Rock, personal communication, February 14, 2013). This increase in human capital shows the significant growth of the organization in relation to the growth of the city and the city's arts scene. CADA has expanded its staff over the years in order to better serve and expand the mission of the organization. As a city-building agency, CADA formed as a direct result significant city-initiated research into the understanding of the level to which the city itself supports the arts. Initially, the City of Calgary began to ask questions pertaining to their role in supporting the arts, specifically about how to include itself in a more formal supportive role by doing more than just overseeing facilities and art spaces. One of the main questions the city asked was, how are we supporting the arts generally? As Rock explains, this situation triggered a review of the Civic Arts Policy and it became clear that what the city needed was to *activate* policies. At this time in 2005, the arts community was fragmented and lacked a unified voice; there was no central advocacy organization. As founder and CEO, Rock set his first task at coming up with a core for the vision of Calgary Arts Development, which is,

"To add to the quality of life in Calgary by ensuring that Calgarians have a multitude of opportunities to engage in creative pursuits as artists, students and as patrons; to establish Calgary as an environment in which artists truly thrive -

learning here, building lengthy careers here and moving here; and that Calgary develops an authentic reputation as an inclusive, innovating and culturally vibrant city” (Calgary Arts Development, n.d.).

Moreover, CADA was created to enact the policies that were established in the 2004 Civic Arts Policy. At this time, the City of Calgary did not have a mandate beyond the vision of recreational services and no public art program existed. There appeared to be a strong need for a unified arts development, advocacy and authoritative organization in Calgary (T. Rock, personal communication, February 14, 2013). Out of that need, Calgary Arts Development was established.

The beginning stages of forming CADA included consultations with a variety of experts. European Policy expert Bob Palmer was brought in to speak with Rock about policy organization models (T. Rock, personal communication, February 14, 2013). The advice that Palmer gave was to strategically steer away from becoming a membership-based organization in order to focus more broadly on citywide arts development (T. Rock, personal communication, February 14, 2013). According to Rock, what Calgary needed most was a strategic vision for the arts. It was all about “removing barriers... [and] what the arts community truly needed was an overarching, long-term strategic vision” (T. Rock, personal communication, February 14, 2013). The only overall arts planning conducted for the city includes a Civic Arts Policy established in 2004 and a general facility plan created in 2007.

Calgary Arts Development and The City of Calgary

As a city-owned corporation, CADA’s board is appointed by city council and its shareholder is the City of Calgary. At least once per year CADA sits down with the City of Calgary in a general

meeting to approve financial statements discuss with council where the city is going with the arts. Rock points out that CADA “maintains its legitimacy in the political process by being connected with the community and by maintaining a connection to the whole of the city. [CADA] is a city-building agency first and foremost,” one that aims to “serve the citizens of Calgary by working closely to strengthen the arts sector” (T. Rock, personal communication, February 14, 2013). Calgary Arts Development is currently wrapping up the planning of the city’s first-ever comprehensive arts plan: yycArtsPlan. The next chapters will discuss the planning process and the role of the public in creating this plan.

yycArtsPlan: Cultural Planning

Calgary’s Arts Plan, yycArtsPlan, is “the long-term strategy for arts development and investment in Calgary and a legacy of Calgary’s year as a Cultural Capital of Canada” (yycArtsPlan, n.d.). The momentum of Calgary 2012 helped propel Calgary Arts Development towards the creation of Calgary’s very first Arts Plan. yycArtsPlan, to be presented to City Council in June of 2013, will be the very first comprehensive arts plan of its kind ever to exist in Calgary. This is a significant moment in history for Calgary indeed, to be creating blueprint for arts development in the city. CADA’s Community Manager Cadence Mandybura explains that the planning process focuses more on what is “happening on the ground” rather than on the creation of a “pristine document” (C. Mandybura, personal communication, February 13, 2013). Mandybura says,

“Our goal is to get people excited about the future [by creating] a platform where people can think about the arts and continue to take action [to] enact the arts

plan. We need a document at the end of it ... [its] more of an artifact of the work that we've done and the work that we're doing, and work that ... continues"

(C. Mandybura, personal communication, February 13, 2013).

The overarching planning goal has been "to work with citizens and artists to craft a bold and integrated plan that sets clear, long-term targets for the resources and partnerships necessary to support a thriving arts sector in Calgary" (yycArtsPlan, n.d.).

A New Method of Public Consultation: Citizens' Assemblies

The formation of a citizens' assembly, meaning literally 'the assembling of citizens', contributes to both the quality and quantity of public input. The process involves citizens coming together to tackle relevant policy issues in a format based heavily on citizen-to-citizen interaction. While it is true that professional public consultation facilitators are needed to lead the gatherings, citizen assemblies focus primarily on peer collaboration.

Firstly, by working together as citizens' of one place, which may in fact be the only commonality among them, citizens are unified and serve to act towards the greater 'common good.' What this means is that citizens who have never met before assembly together to discuss relevant policy issues. By interacting with other citizens on tangible issues — real-world issues of change and civic solutions — citizens, together, can impact real outcomes. This is empowering to most citizens, to be invited and asked to be apart of the discussion, knowing that their contributions are important.

Citizen assemblies are formed through a randomly selected process, often later corrected to ensure gender diversity. This cross-section sample of the public is assembled through what is

called a 'Civic Lottery'. The following sections outline the citizen lottery process, as well as the impact that a random sortation process has on the role of public input.

The Civic Lottery

Collecting public to use in cultural planning requires a wide and inclusive method of solicitation. It is important to remember that a citywide, comprehensive cultural plan needs to represent a large constituency. The main challenge is that is very difficult to gather sufficient amounts of public input, that is, enough to be considered an adequate sampling of the city.

For a citywide cultural plan, it is important to first consider that all citizens, essentially, are stakeholders in the plan – whether understood directly or indirectly. It is not enough to only consider the needs of cultural leaders, artists, and arts organizations when creating a cultural plan. Rather, it is important to consider that all citizens are important. Short of sitting down to talk with every citizen, impossible of course, cultural planners must use creative techniques to ensure they are soliciting the most diverse and inclusive public voice possible. In order to satisfy this difficulty, Mass LBP has created a method they call a 'Civic Lottery'.

First inspired by Citizens' Assemblies in the Canadian provinces of British Columbia and Ontario, Mass LBP has created an efficient and highly democratic selection process in to generate public input. To date, the Civic Lottery method has been used in the fields of Healthcare and government; it is anticipated that it will eventually be used in other areas of public policy. Calgary's Arts Plan is Mass LBP's first cultural planning initiative to make use of the Civic Lottery. By definition, the Civic Lottery is a "random-representative selection process that encourages citizens to step forward and participate in a wide range of civic initiatives – most often a Citizens' Reference

Panel” (“Public Learning for Public Action,” n.d.). The Civic Lottery method is a three-step process, which involves (1) crafting the invitation, (2) mailing the invitations and making follow-up calls, and finally, (3) selecting participants. According to Calgary Arts Development,

“5,000 invitations - that’s 1 for every 85 homes - were sent to randomly selected addresses across Calgary. This invitation was transferable to any member of the household (aged 18 and over) who wanted to provide input and advice as a Panel member. A further draw from among respondents, balanced for age, gender and geography, determined the 36 Citizens’ Reference Panel members” (yycArtsPlan, n.d.).

Mass LBP explains the process even further, saying, “participants are blindly selected from the pool of respondents until a given number of demographic attributes such as gender, age and geography have been satisfied” (“Public Learning for Public Action,” n.d.). This allows for a diverse selection of citizens to serve on the assembly. Following the Civic Lottery process, the 36 selected citizens are convened together officially forming the Citizens’ Reference Panel.

The Citizens’ Reference Panel: A Model

A Citizen’s Reference Panel is a model for conducting meaningful public consultation based on the principals of involving, informing and inspiring citizens around a particular issue. The Citizens’ Reference Panel method of citizen assembly follows the philosophy of building a government for the people by the people. It serves as a highly democratic way to set priorities and is based on the theory of collective decision-making (Goar, 2008).

Co-founder and Principal of Mass LBP Peter MacLeod had a vision: to reinvent the public consultation process in a way that would let citizens engage in the process of “tackling tough policy issues.” With the help of partners and stakeholders, MacLeod “pioneered the use of Civic Lotteries and Citizen Reference Panels” (“Our Colleagues and Contributors,” n.d.). This led to the creation of Mass LBP; a company that conducts and facilitates innovative public consultation processes in communities and cities. The company’s unique name reflects its strategy: Mass, short for “Mass Public,” and LBP stands for “Lead By the People” (Goar, 2008). The premiere Citizens’ Reference Panel was assembled around the issue of health policies in Kingston, Ontario. The success of the initial panel resulted in discussions around implementing this method in other civic sectors. Mass LBP’s ambition was to expand outside the realm of healthcare, which eventually led to the facilitation of the public consultation process for Calgary’s Arts Plan.

The Citizens’ Reference Panel is seen as the new “Canadian model of civic engagement,” one that goes “beyond polling and focus groups and town hall meetings” (Goar, 2008). This method attempts to revive “participatory democracy . . . one of the oldest ideas in political theory” (Goar, 2008). By way of assembling, citizens are engaged in three distinct and separate phases: the Learning Phase, the Deliberation Phase, and the Consensus Phase. In each of the phases, citizens become empowered to make informed recommendations based on collective learning, deliberation and consensus. The entire assembly process is a “way to create legitimacy for government action,” an innovative model for activating public engagement (Goar, 2008). The citizen’s assembly model encourages diversity among panelists through the Civic Lottery selection and is made up of “a body of impartial citizens who are broadly representative of a community” (yycArtsPlan, n.d.).

Citizens' Reference Panelists

The civic lottery process works to ensure diversity among the panelists. This includes diversity in the knowledge and familiarity that each panelist with Calgary's arts and culture scene. For new Canadian Beatriz Almirante, being on the panel was a celebration of her one-year anniversary in Canada since she moved from the Philippines. Once a government worker in her home country, she now works as an administrator for a wine company in Calgary. The unique cultural perspective that Beatriz brings to the panel is a voice that represents many Calgarian immigrants who are new to the city and are just beginning to form their connections and ties within the city. Beatriz is an example of one of the thirty-six panel members who was not formally knowledgeable in the arts sector when she agreed to participate, but through the program she has come to learn about Calgary's long history of arts and culture and its current state of the arts (Mass LBP, 2009, p. 7). Another panel member, Native Calgarian Andrew Clapperton is an active educational and interpretative programs volunteer at Heritage Park. His love for theatre, music, film and museums makes him a knowledgeable advocate for the Arts Plan (Mass LBP, 2009, p. 7).

The varying level of familiarity and knowledge that each panelist has with the city of Calgary and Calgary's arts sector is an asset to the planning process. Rather than soliciting input from a group of people who work in the art sector, with similar ideas and input, diversity among panelists leads to the diversity of discussion and viewpoints. It is important to understand that the more varied the backgrounds and perspectives the panelists have, the richer the input and overall dialogue.

Public Action Phases: Learn, Meet and Deliberate

During the course of thirty-two hours, spanning four consecutive weekends, panelists were given the space to engage and were provided the tools in which to talk and immerse themselves in the arts planning process. Calgary Arts Development, through the facilitation experts Mass LBP, implemented the Citizens' Reference Panel process. The overall process included three distinct phases: an extensive learning phase, a meet-the-public phase, and a deliberation phase.

In the learning phase, members of the panel were brought up to speed on the current state of the arts in Calgary prior to making any solid recommendations. In two weekends, panelists listened to expert and lay people, and in turn, gained valuable perspectives on the unique challenges, opportunities, strengths, and weaknesses of the arts and cultural field. The Mass LBP strategy provides panelists with the information they require to make informed recommendations to the arts plan. Information sharing by field experts to panelists is a critical component; it levels the playing field and provides panelists with grounded knowledge in which to draw from.

The second phase is designed in such a way that citizen panelists meet-the-public. This phase provided the panelists with a unique opportunity to share their newfound knowledge of the arts sector with the wider community. This phase occurred on the third weekend, and was open to the general public. It served as a great chance to include those who initially expressed interest in serving on the panel, though were not selected, to participate in the discussion. By consulting with a wider community, panelists were able to gain new insights and knowledge, which in turn contributed to their final recommendations on the plan.

The third phase in the citizen panel process occurred on the final fourth weekend of assembly. It was during this time that members of the panel came together to deliberate on all that they had

heard, and all the information that they had gathered in the first two stages. This last phase gave panelists the space and time to consult one another and to piece together an agreed upon course of action. A consensus, ‘an overwhelming agreement’, was solidified during this stage and recommendations were made and turned into a formal document.

The Citizens’ Reference Panel model is rigorous, thoughtful and timely. In fact, the antithesis of this process would be a small suggestion box at the back of a room where citizens drop their anonymous input in, without first having the information or tools required to make solid recommendations. The Citizens’ Reference Panel uses an opposite approach. From the moment the panel is selected, to the time the panel is finalized, appropriate resources are made available to every panelist. This includes, but is not limited to: people, information, time, space, and working tools required for citizens to engage in discussion. Quality resources allow citizens to contribute their best input, which includes insights, comments, suggestions and advice. The Citizens’ Reference Panel is far from passive. It requires more from citizens than simply tossing in uninformed suggestions. It is a dynamic face-to-face and engaging way of gathering citizen input. This new model of public consultation cultivates input and allows recommendations to emerge.

Mass LBP’s Evaluation Model

In order to measure the success of both the Civic Lottery and Citizens’ Reference Panel models, it is important for evaluative strategies to be part of the Mass LBP process. Ensuring the accuracy and integrity of the public consultation process is key. Mass LBP explains:

“We track our work through regular surveys and other evaluation tools throughout the Panel process. We share this information with our clients so that we can

course-adjust, and ensure a high level of participant satisfaction. We also routinely collaborate with external evaluators who can provide additional validation for the process and its integrity” (“Public Learning for Public Action,” n.d.).

Mass LBP has created an exemplary model of citizen-selection and public consultation. In addition to quantitative data, Mass LBP also collects qualitative statements from participants who have gone through the consultation and assembly processes. By conducting evaluations at each stage of the process, Mass LBP is able to ensure its methods are effective.

IV. Conclusion

This research has identified best-practice, multi-modal approaches of soliciting, collecting and making use of public opinion. By informing the public and creating spaces for citizens to engage culturally, planners are able to establish creative and sustainable cultural plans. World Café expert Juanita Brown (2005) references John Seely Brown, saying; “It’s never enough just to tell people about some new insight. Rather, you have to get them to experience it in a way that evokes its power and possibility. Instead of pouring knowledge into people’s heads, you need to help them grind a new set of eyeglasses so they can see the world in a new way” (p. 12). Citizens’ assemblies, cultural ambassadorship programs, and grassroots inspired granting initiatives are examples of deliberative democratic techniques that involve citizens in cultural planning. These specific methods of collecting public input provide citizens with spaces *to* engage. In this way, citizens engage in the arts and cultural sector, and in turn, share what they learn with others. Creative methods of public consultations are designed to engage around specific public policy

issues. Once formed, citizens are left empowered to make informed decisions and concrete recommendations.

By incorporating deliberative methods, the plan's overall buy-in and sustainability is increased. Considering that a plan's sustainability is based on prior commitment in its design, it is important that planners include citizens in as much of the planning process as possible. By asking the public, 'What does culture mean to you?' shifts perceptions away from mere traditional definitions of a city's culture towards individual and community-based definitions. Well-defined characteristics of a city (better known as tourism attributions) are balanced with community aspects of culture – food, parks, community events, grassroots arts guilds, etc. This provides citizens a sense of ownership of their culture, and in turn, a plan that supports it.

It is important for facilitators to provide welcoming spaces for citizens to engage in real world, real-time, policy issues. In this way, citizens can make informed and sustainable contributions. Additionally, it is critical for cultural planners to ask, 'Who is missing from the conversation?' To return to Peter MacLeod's mandate for Mass LBP, it is not that "we ask too much of people, but rather that we ask too little," and that when asked why people do not speak up or get involved, the common answer he hears is, "No one ever asked me" (Goar, 2008). The notion of reaching out and asking the public to contribute is critical. Extending an invitation serves as a gateway for public input to flow. It is clear that citizens are willing to provide their opinions and feedback; however, the first step needs to be inviting them to do so. The citizens' reference panel model ensures that invitations are personal and meaningful and that letters are spread out over the entire city. This ensures that not only are community and corporate stakeholders involved in the planning process, but that citizens are involved too, allowing the voice of the public to be heard.

In analyzing traditional top-down decision-making, it can be seen that there are problems with such approaches that limit the access of information to the public. In new models of random selection and deliberation, citizens are given valuable information regarding the sector by becoming informed on issues that affect the quality of the input they are able to provide. Information sharing is a key component in achieving the goal of empowering citizens; the objective is to trust them with decisions that affect them and their communities. Citizens begin to occupy themselves and become involved in decision-making, and the overall shaping of the cultural plan.

In sum, it is important to remember that the cultural planner is “charged with making urban life more beautiful, exciting, and creative, and more just” (Davidoff, 1973, p. 296). Planners of Calgary 2012 and Calgary’s Arts Plan have implemented democratic ways of involving citizens through authentic engagement. These particular strategies serve as exemplar models of effective solicitation, collection, and implementation of public input in urban cultural planning.

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