

2 Cultural Mapping and Planning for Sustainable Communities

Graeme Evans

Since the 2000s, cultural mapping and planning have been widely adopted and applied in the strategic development of cultural activities, facilities, and resources for incumbent and new communities. These have produced more systematic approaches to capturing cultural assets, in particular in response to regeneration, major events, population growth, and diversity. This chapter is based on the evolution of cultural mapping both as a methodology and as a set of techniques drawing on various cartographic and digital data analysis and visualization tools, based on a U.K. Arts and Humanities Research Council funded project: Cultural Planning for Sustainable Communities. This incorporates a toolkit/resource developed for the U.K. Cultural Ministry (DCMS) entitled *Cultural Asset Mapping* under the Culture & Sport Evidence (CASE) program, and the precursor Living Places action research program, which developed a *Cultural Planning Toolkit*—led by the author.

The development of cultural mapping and planning approaches and models has been applied in a number of case study areas in England and elsewhere, undergoing various cultural infrastructure strategies, including areas experiencing population growth and land use change, such as new housing and areas subject to environmental risk (for example, flooding/erosion, and major redevelopment and regeneration). The latter scenarios incorporate the role and intervention of practicing artists in visualizing and mapping land use change as a consultative and scenario-building process, both complementing and challenging traditional environmental agency/scientist/planner hegemonies. Ecosystems mapping and the notion of *sustainability* has thus been extended to encompass *culture* and cultural governance through this cultural mapping approach. The chapter outlines some of the underlying data classification and collection systems, including GIS-Participation techniques developed to engage communities and to capture “cultural assets” and perceptions of place and the environment.

CULTURE AND SUSTAINABILITY

The concept and principle of sustainable development are closely associated to environmental impact and climate change imperatives, originating in global summits and dialogues—from Brundtland (WCED, 1987) to the 2002 Rio Earth Summit and successive principle- and measurement-setting summits. While culture has struggled to find its place and value within the sustainability debate, parallel initiatives have sought to redress this omission, stressing the importance of culture in sustainable development: for example, the United Cities and Local Governments' *Agenda 21 for Culture* (UCLG, 2004), which established culture as a “fourth pillar” of sustainable development (Hawkes, 2001) within cities and local government; subsequent UN and agency declarations on culture and development and diversity; and, most recently, the Hangzhou Declaration, *Placing Culture at the Heart of Sustainable Development* (UNESCO, 2013). Earlier in Europe, local authorities developed a schedule of Urban Cultural Rights in an attempt to enshrine access to a range of cultural facilities within EU policy and political notions of a common European culture and heritage. These initiatives make the case for culture's contribution to *inclusive economic development* (e.g., cultural heritage, cultural and creative industries, sustainable cultural tourism, and cultural infrastructure); to *inclusive social development* (e.g., local and indigenous communities, respect for cultural diversity, safeguarding cultural and natural heritage, fostering cultural institutions); and to *environmental sustainability* (e.g., protection of cultural and biological diversity and natural heritage, traditional protection of environmental protection and resources, increased sustainability of fragile ecosystems). Culture is thus seen as both the fourth pillar of sustainable development as well as a link between the social, economic, and environmental pillars. As *Agenda 21 for Culture* suggested:

The role of culture in sustainable development is not only about “using artists to raise concern on climate change” or about “building cultural venues that are efficient in the use of energy and natural resources” These are very important questions that need to be addressed, but they do not articulate the core question. The role of culture in sustainable development is mainly about including a cultural perspective in all public policies. It is about guaranteeing that any sustainable development process has a soul. This is the core question. (UCLG, 2009, p. 6)

Notwithstanding these assertions, cultural resources and access are still not reflected in planning systems (ACE, 2011): “while culture is embedded in geographies, societies and histories, its voice is weak in planning. In fact culture rarely seems to speak meaningfully in planning at all” (Young, 2006, p. 43). It is also underrepresented in national ecosystems assessment (UK NEA, 2011) and in global development goals (i.e., Millennium Declaration, 2000), which “failed to highlight the role that culture plays in

the achievement of sustainability” (IFACCA, 2014, p. 4). The observation that “most often, development policies and projects that do not take into account the cultural dimension have failed” (p. 3) has led to the latest move to “ensure cultural sustainability for the wellbeing of all” is adopted in the Post-2015 Development Agenda (IFACCA, 2014). These policy movements are, however, largely framed by a development (“north-south,” developing country) agenda and by a notion of (human) “rights.” The challenge, as experienced in other global initiatives such as Agenda 21, is how these principles might be operationalized: How do we define and measure the “culture” to which equitable access is required? In particular, how can culture and sustainable development be interpreted at a local/regional level within national governance and planning systems?

CULTURAL MAPPING

Cultural mapping, as a stand-alone exercise and resource or as part of a wider cultural planning and needs assessment process, responds to this policy challenge by presenting a flexible approach to capturing a particular community’s cultural assets, needs, and aspirations. This is underpinned by a set of techniques that range from the more systematic cultural audit, consultative planning, and visualization models (Evans, 2008) to artist- and community-led mapping projects that can engage community creativity, resistance movements, and practice-based arts interventions across art forms.

The context of Sustainable Communities (ODPM, 2005) as a U.K. national planning-led response to the *sustainable development* imperative, for example, sought to apply these principles across planning policy in general, in the measurement of quality of life, and in development project assessment. The latter arose as a result of housing growth linked to a rising population and associated demographic change (i.e., an aging population, migration, social change, single person households, etc.) and of consequent urbanization and extension of existing towns and cities, as well as the creation of new “urban villages.” This presented cultural and town planners, as well as arts and cultural agencies, with the challenge and opportunity to integrate culture within sustainable development and growth goals. Many technical and “cultural” barriers had to be overcome, however, given the cultural deficit in planning and development and the traditional resistance to planning for culture in a standards-based or quantitative system (Evans, 2001, 2008). These included a lack of data and consistent classification of cultural assets, facilities, tangible, and intangible cultural heritage; the need to ensure cultural diversity and “choice” at local and regional levels; and a lack of cultural governance at the local level, particularly over the distribution of cultural resources and the identification of “need” and preferences (Grodach, 2008).

According to a review of cultural mapping and mapping guidance (Evans, Curson, Foord, and Shaw, 2007; Evans, 2008, and see Table 2.1, p. 000), what

constitutes “cultural assets” varies. In a few examples, this included sport and recreation facilities, but in most cases this was limited to arts and (some) heritage amenities (e.g., museums). Few included natural heritage or environments, while some pilot projects were more inclusive in capturing community assets, local heritage, and user interpretation of these through local histories. More sophisticated spatial models have also been developed in the U.K. to plan for changing and growing communities and population groups, as well as their future cultural and social amenity needs. This has also seen a convergence of cultural with sustainable development policy goals, as a form of managed community cultural growth. What this also confirms is that cultural mapping does not draw on a single model (i.e., one size does not fit all) but that it is both socially (and politically) produced (Gray, 2006) and reflects national/regional planning and cultural policy systems and priorities (Guppy, 1997).

SUSTAINABLE COMMUNITIES AND CULTURAL PLANNING

Sustainable development has been operationalized in two ways. The first of these has been through the proxy of “quality of life,” where an extensive set of indicators—social, economic, and environmental—has been created to monitor performance over time. These indicators are applied at varying spatial scales: local (“quality of life counts”), regional, and national (Dalal-Clayton and Bass, 2002, p. 7). Culture (including sports, parks, and heritage) tends to feature in these indicators in terms of access to services and satisfaction with provision, that is, benchmarks against which cultural provision and usage can be compared.

The significance of this approach is that certain cultural services were at least an *implicit* consideration in both quality of life measures and in the planning of sustainable communities. Secondly, in the U.K. it came to be an *explicit* one, as culture featured in housing growth and related amenity planning and for the first time engaged with the development process (Evans, 2008). This responsive position provided a catalyst for cultural planning that, on one hand, challenges the master planning, regeneration, and mega event imperatives and, on the other, seeks to embed culture in the planning and resource distribution processes. A particular manifestation of this approach was Creating Cultural Opportunities for Sustainable Communities, an initiative jointly funded by the government’s Department for Communities and Local Government (DCLG) and the Investing in Communities (HM Treasury) program. The stakeholders involved included a collective of national and regional cultural agencies (arts, heritage, museums and libraries, sport, and tourism) under the umbrella Living Places, whose main aim was to create a national *Cultural Planning Toolkit*—a set of guidelines, good practice, and principles—to inform the assessment and development of cultural needs within the context of new or growing communities.

As is evident from a review of cultural mapping and planning guidance (see Table 2.1, p. 000), advice and guidance on undertaking cultural

baseline mapping, as well as subsequent planning, take various forms and are designed to serve different purposes, scales, and users—policy, practitioners, technical—and communities (Guppy, 1997; Evans, 2008). However, most of the cultural planning “toolkits” produced generally combine step-by-step guidance on cultural audit, assessment, and mapping stages, but they contain less on planning, forecasting, and scenario building or on links to arts policy and strategies around key art form development (Evans, Curson, Foord, and Shaw, 2007). These resources are generally in printed/downloadable report form, with checklists and inventories, but are not interactive or linked to maps or databases. They are therefore useful guidance manuals but are not really planning “toolkits” (as many are called). City and provincial authorities in Canada—Toronto and Vancouver, for instance—developed online inventories of cultural facilities and online databases of performing and public art installations that provide location, capacity, and operational information. The Vancouver-based national organization, Creative City Network of Canada, stimulated by the planning for the 2010 Winter Olympics, developed comprehensive cultural mapping and planning “toolkits” (Stewart, 2007; Russo and Butler, 2007), while in Australia and New Zealand, cultural planning resource sites have gone further in terms of community input and inclusion, allowing local areas and communities to write their own cultural histories and profiles, linked to facility maps and images. For example, a Geographic Information Systems (GIS)-based cultural atlas in Western Sydney created a web resource allowing the user to zoom in on images, video, audio, stories, and links to documents and producing trails and tours, while in Queensland, a locally generated web resource provides maps and links to culture in terms of places, people, events, tours, and the history of an area.

Several toolkits have also been developed in response to major development projects, as well as these online resources. Table 2.1 summarizes these, indicating their main purpose and underlying method. In all cases, however, these online reports and mapping resources have proven to be time limited, a product of project-/event-led initiatives, rather than integrated within planning and data resource systems. Their application in other areas and projects has also been limited due to their perceived high cost and timescale; for example in Canada, the *Cultural Mapping/Planning Toolkits* developed in Vancouver were not taken up in 19 subsequent cultural mapping projects (Gordon, 2014).

Drawing on both this international evidence and good practice—but also on deficits in their coverage, transferability, and longevity—the Living Places *Cultural Planning Toolkit* took a “whole population approach” to the iterative mapping, needs assessment, and planning process, as shown in Figure 2.1. This aimed to combine and integrate people and places with change/drivers, underpinned by a wide range of quantitative and qualitative data (shown in brackets) and spatially visualized where possible (Evans, 2008, 2013). By providing the planning system with guidelines for cultural and leisure planning and related social infrastructure (e.g., health, education,

Table 2.1 Cultural mapping and planning guidance

Title (Year)	Main purpose and scale	Content	Format: Sources and type of data
<i>Cultural Planning Toolkit</i> , North Kent, U.K. (2006)	To guide planning for culture in growth areas in subregion (Kent, Medway Swale, Thameside)	<i>Executive Summary; Cultural Framework & Toolkit</i> . Maps cultural provision—arts, sports, heritage, community, lottery by postal code location	Guidance. Local and county council databases, websites, online listings
<i>Cultural Planning Toolkit</i> , Vancouver, Canada (2007)	To encourage community leaders, planners, and local government to explore the potential of cultural planning. Local authority/city scale	Guide to cultural planning process. Model and practical checklists; key definitions, types of cultural plan, process, planning timescale (13- to 20-month duration)	Guidance manual. Worked examples with websites, reference, and data links
<i>Cultural Mapping Toolkit</i> , Vancouver, Canada (2007)	The accompanying guide to the Cultural Planning Toolkit designed to take the user through the entire mapping process, from creating an inventory to drawing up and presenting your map	Step-by-step companion guide to CPT. Six-stage process with examples, checklists, worksheets. Workbook designed to serve as a record of the suggestions and solutions developed by the process	Guidance with data/web and map links, data inventory categories, survey and interview guide, level and scale /scope of maps, classification system for cultural assets/facilities
<i>Creative Community Builders Handbook</i> , United States (2006)	To build on Partners for Livable Communities' <i>Culture Builds Community</i> program and publication (1993). Scale: local area, project/site, city	Handbook with "snapshot" case studies, with checklists for planning and assessment, project timeline, and budget. Suggests 14- to 16-month time period for plan completion	Handbook. Community cultural planning approach to asset mapping, consultation, identity and stakeholder building

<i>Cultural Planning Guidelines for Local Government, Australia</i> (2006)	To outline the importance of local cultural planning. Contains the information necessary to assist councils in preparing cultural plans for their communities. Scale: local authority	Policy principles for cultural planning; background and benefits of local cultural planning; detailed guidelines and practical advice on developing a cultural plan, including a step-by-step guide	Guidance with indicators 9-step local cultural planning process of 12- to 18-month duration
<i>Queensland Cultural Mapping Project, Australia</i> (2001)	To provide 18 local councils in the region to build their own cultural maps. Scale: local authority	Locally generated web resource providing maps and links to culture of an area. Supports the process of understanding, preserving and sharing private and collective memories of places, people and events, creating a shared view of traditions, values and ideas	Web resource producing a cultural map reflecting identity and aspirations of a diverse community. Councils received a copy of the template of the cultural map system, software, a training program, and support.
<i>The Digital Cultural Atlas of Greater Western Sydney, Australia</i> (2007)	To develop informational tools to support cultural mapping and cultural planning at the local government level through the development of a Digital Cultural Atlas for Greater Western Sydney. Scale: local and regional authority	Incorporates complex spatial data in reader-friendly and usable form with other views and related information in other formats. Navigates between GIS and related web resources; standards for resource discovery allowing identification relevant to a particular place, time, or theme, and issues relating to the authority and provenance of resources, digital rights management, and privacy	The Atlas adds to the planner's bird's-eye view by providing an on-the-ground/community view that allows the user to zoom into images; video, audio; documents, stories; and links to related information wherever it is; online exhibitions and access to digital collections; linking information together to provide trails

(Continued)

Table 2.1 (Continued)

Title (Year)	Main purpose and scale	Content	Format: Sources and type of data
<i>London Thames Gateway Social Infrastructure Toolkit and Framework</i> (2006)	To assist in social planning and delivery and to promote “healthy, successful and sustainable communities” by ensuring population growth, matched by supporting network of high-quality, accessible and effective social infrastructure services and facilities. Scale: local and subregional	Makes the case for social planning and integration through stakeholder partnership and community consultation. Methodology for evidence-based decision-making in local contexts/sectors: education; health; recreation, culture, community; emergency and essential services. Guidance for using data and mapping/forecasting plus e-based (GIS) model for assessing population impacts of new housing; method for testing against local facility capacities, catchments, and stakeholder needs.	Regional baseline socioeconomic data. Social Infrastructure Planning Model—local data on existing and proposed services and facilities including locations; size composition of new housing; modeled local population projections. Four modules: 1. Baseline Assessment 2. Mapping Supply and Demand 3. Evolve and Test Solutions 4. Identify Delivery Mechanisms

Adapted from Evans, Curson, Foord, and Shaw, (2007).

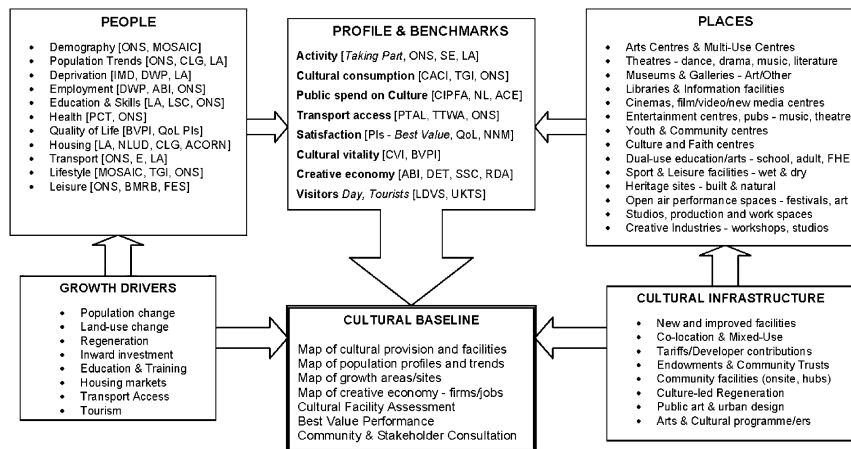


Figure 2.1 Populating the cultural map (Source: Evans, 2008)

and community amenities), the Toolkit sought to ensure that facilities necessary to support a sustainable community are provided and fit for the purpose, thus enhancing quality of life. A key strategic objective of the Cultural Planning Toolkit was, therefore, to support the work of the local planning authorities and delivery organizations tasked with managing areas undergoing population growth and change, including priority areas defined in the national Sustainable Communities Plan. Key to “populating the cultural map” as a baseline from which consultation, planning, and scenarios can be developed is the classification of “cultural assets” and the data architecture that underpins the information gathering and visualization process.

North Northants Living Places

As an example of the *Toolkit* in action, a regional Cultural Infrastructure Plan was created as part of the *Cultural Planning Toolkit* development for North Northamptonshire (Northants) in central England—a designated growth area requiring investment in new and upgraded cultural facilities and improved access in a subregional area with no major metropolitan cities and therefore no higher-level facilities. Comprehensive mapping was undertaken, with over 25 detailed maps across cultural, environmental, and social domains, in collaboration with local authorities, a development agency, a regional arts organization, and other cultural bodies. The context was that of a growing population and specific housing growth areas, as well as town center regeneration (e.g., Corby) in what is a mixed postindustrial (e.g., steel) and semirural region, consequently with a sociospatially divided population. Extensive baseline mapping of a range of socioeconomic distributions included household income, educational qualifications, population

54 *Graeme Evans*

density, age ranges, disability/illness, and lifestyle groups—all indicators of cultural participation and “cultural capital”—along with population and housing growth over the following 20 years. The categories of cultural amenities are indicated in the example map (Figure 2.2), in which the categories were “layered” over the various spatial data analysis and housing growth areas where cultural facilities were most needed.

These annotated maps were used as the basis for consultation with residents and stakeholders and to highlight the distribution of cultural assets

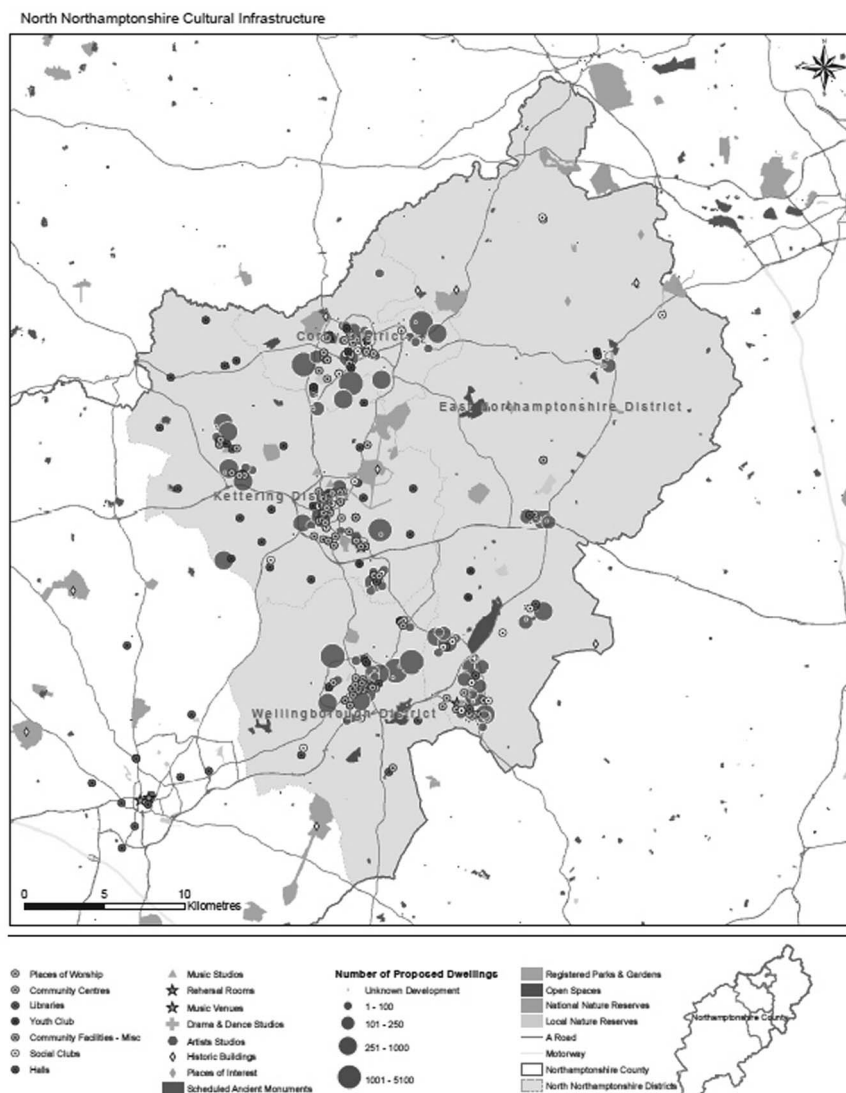


Figure 2.2 North Northants community-scale cultural facilities

and gaps in access and provision. For example, top-down cultural facility development included a newly built Corby Cube, combining library, health center, and other town center facilities, but the town lacked a single cinema screen, as was evident from the mapping and consultation. Furthermore, the “rational” relocation of a youth theater to an exhibition center, away from the concentration of young people, local transport, and the town center of Kettering, also emerged from correlating population groups with amenities and accessibility. Engagement also included community artists (so-called Think Space) working with local residents on a range of local issues/themes and routes, through artworks, events, and other interventions.

Cultural Asset Mapping

Major mapping and planning projects such as Living Places require both professional resources and expertise, as well as significant time and funding to be achieved (cf. Gordon, 2014 and Table 2.1). So in response to the dearth of consistent and available data on a range of cultural facilities—a perennial problem in cultural mapping—the U.K. Culture Ministry commissioned *Cultural Asset Mapping* guidance and toolkit resources for local areas looking to develop better knowledge about their local supply of culture (DCMS, 2010). This was carried out under the DCMS’s CASE (Culture and Support Evidence) program in the form of a series of accessible and downloadable online guidance and templates. The cultural mapping guidance identifies a range of readily available sources of data, allowing communities to get a good picture of what already exists without commissioning expensive work. It also provides data definitions and frameworks for allowing local areas to generate comparable definitions of asset types, as well as for recording new data resulting from focused data collection. This ensures data comparability between areas and allows a richer picture of culture to emerge over time, reducing duplication and increasing data use and reuse. A particular objective of this exercise was to mainstream and make cultural data compatible with national datasets on social, environmental, and other planning (e.g., land use) data.

From the outset it was recognized that *mapping* has different meanings (and different end points) depending on why you are undertaking the exercise and the outcome you wish to generate. Mapping can simply be an audit of facilities through which you collect information about the location and purpose of your physical resources and record the information on a spreadsheet or in a database. Supplementary information on the asset type—its scale, quality, and role—can be added as fields. The spreadsheet or database can then be used to create the evidence base for strategic planning, for example, a mapping resource to quantify the number of facilities by district. This helps to identify the gaps in provision by type of asset and by locality. Collection and sorting of data can also be an important first step leading to visualization/mapping and analysis using GIS. For this to take place, particular data on the address and postal (zip) code of each

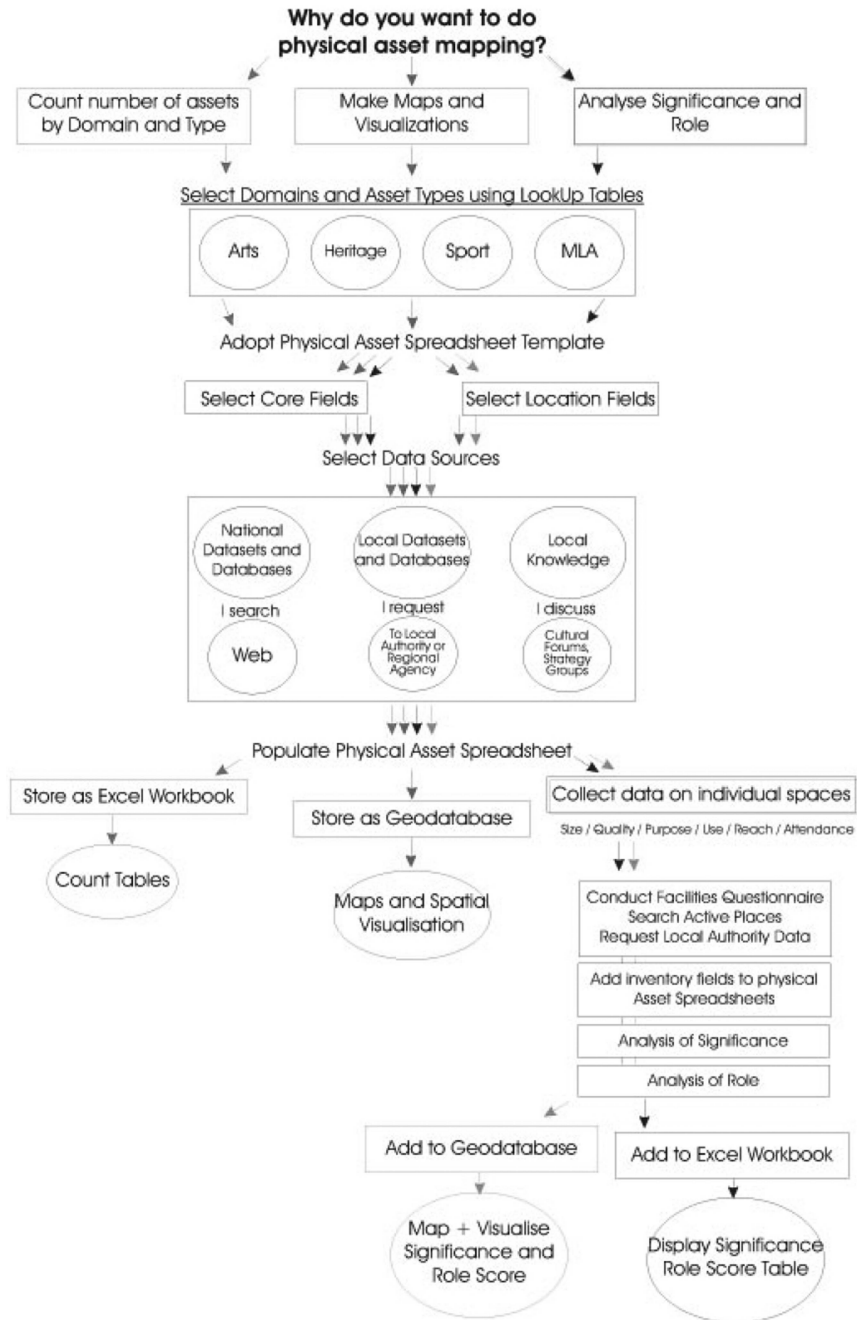


Figure 2.3 Flowchart of Cultural Asset Mapping

asset needs to be recorded accurately. A number of decisions then arise once the purpose of your mapping becomes clear. These are outlined in the flowchart in Figure 2.3.

Defining physical cultural assets poses particular problems, particularly when an asset is used for more than one purpose. Our starting point has been to identify those where most cultural activity takes place. These assets have been grouped into broad Primary categories (see Table 2.2) to represent venues and physical assets where similar types of activity take place. To ease data collection, the identification of physical assets has drawn on the categories used in some of the most accessible national datasets (for example, the National Monuments Register). Assets have been grouped by domain (Arts; Heritage; Museums, Libraries, and Archives; and Sport). The Primary description identifies a general group of assets. Depending on your reasons for undertaking cultural mapping, you may need to represent your assets only at this aggregate level.

Secondary and Tertiary descriptions have also been developed to enable further disaggregation where this is required. Again, these are based on categories used in national datasets. Mapping physical assets is an iterative process. It is suggested that the definitions in the templates guide initial search for regional and local assets using national and local datasets and local knowledge. Once individual assets have been identified, they can be included in an Asset Data Template (Table 2.3). However, it is also suggested that Primary, Secondary, and/or Tertiary types are allocated for each individual asset entry. If data on the Secondary Asset Description (Table 2.4) and additional local data are recorded (for example, on Local Types, Art Form, and other headings) important features of the *current use* of that asset can be identified (see Figure 2.4, p. 000). For example, an asset listed under the Heritage Domain and identified as a domestic building is used as a space

Table 2.2 Physical asset primary description, excluding Sport

Arts	Museums, Libraries and Archives	Heritage
Art Galleries and Visual Art Venues	Museums	Historic Buildings and Structures
Music Venues	Libraries	Historic Monuments
Theaters, Dance, and Drama Venues	Archives	Historic Parks and Gardens
Multi-Use Venues		Historic Landscapes
Cinemas		Protected Natural Landscapes
		Archaeological Sites
		World/National Heritage Sites

Table 2.3 Primary asset template

Asset name	Location type	Catchment	Size	Reach	Quality	Significance score
	Metropolitan Center/ Town Center/Local Neighborhood	Assessment of travel distance	E.g., seating capacity	Audience segment/ penetration	Expert judgment of programming	Rating 1–4 (1 international, 4 local community)
Tramshed, Woolwich	Town Center	1.5 km	150		Local/community	4
Theatre Royal Stratford East	Town Center	1.1 km	460		Professional/ regional	2
Geoffrey Whitworth Theatre	Neighborhood	1.3 km	152		Amateur/club	4

Table 2.4 Secondary asset template

Asset/venue	Domain	Primary description	Secondary description	Location type1	Location type2	Art form	Outreach	Education
Phoenix Hall	Arts	Arts center/multipurpose arts venue	Public hall	Professional	Arts performance	Drama, dance	Yes	No
Mill Hill Library	MLA	Library	Local public	Information hub	Local archive	Literature	Yes	No
Avenue House	Heritage	Historic building and structure	Domestic	Voluntary sector	Community use	Adult visual education	Yes	No

for adult visual arts education. Likewise, assets that are primarily used for Arts can have their listed and heritage status recorded.

While it is recommended that the typologies in the templates be used to guide data collection and classification, it is recognized that some flexibility is appropriate to meet local mapping needs and to reflect the multiple use of certain assets. In some extreme circumstances, individual assets may need to be allocated a dual Domain or Primary Asset status. Local information can also be included that identifies the main activity undertaken in a venue, its ownership, or whether the organization using the asset undertakes outreach work. Identifying current usage will be particularly important when the asset description refers to the original rather than current use.

GIS software can also be used to display not only the locations but also other attributes of physical assets. Most mapping projects simply identify and display the locations of assets, either by domain and type or by area. Such mapping shows distribution but does not attempt to capture the significance of distributions or their catchment/usage (see Figure 2.4). The following case, “Shaping Woolwich Through Culture,” applies this *Cultural Asset Mapping* process, illustrated by a selection of maps.

Shaping Woolwich Through Culture

Shaping Woolwich Through Culture worked with detailed address information captured in a spreadsheet to enable accurate asset identification at a detailed geographical scale. This required repositioning assets to reflect their building rather than postal code location. This level of detail increased the analytical potential of the data and its use in a “master planning” approach to developing strategy for the town center. In Woolwich town center, a key driver is supporting cultural and sporting infrastructure development in areas of anticipated housing growth. Further analysis of the accessibility of existing cultural and sporting infrastructure can help to identify the gaps in both current and future provision, after the new housing development has been completed (see Figure 2.5), as in the preceding case of North Northants.

In Woolwich, knowing the relationship between individual development sites, projected population growth, and existing assets’ locations was considered critical to building scenarios for the creation of Woolwich as a good place to live and work. Analysis of the spatial clustering of physical assets has also led to the identification of cultural nodes, as shown in Figure 2.6. It is also possible to annotate visualizations with data from an inventory to display information about the size, quality, and use of individual assets. Such data can also be collated and summarized to present tables or graphs to be presented alongside maps.

Cultural mapping can also employ visual consultative methods such as GIS (Geographic Information Systems)-Participation (GIS-P) with small groups working with large-scale maps that can be annotated with perceptual

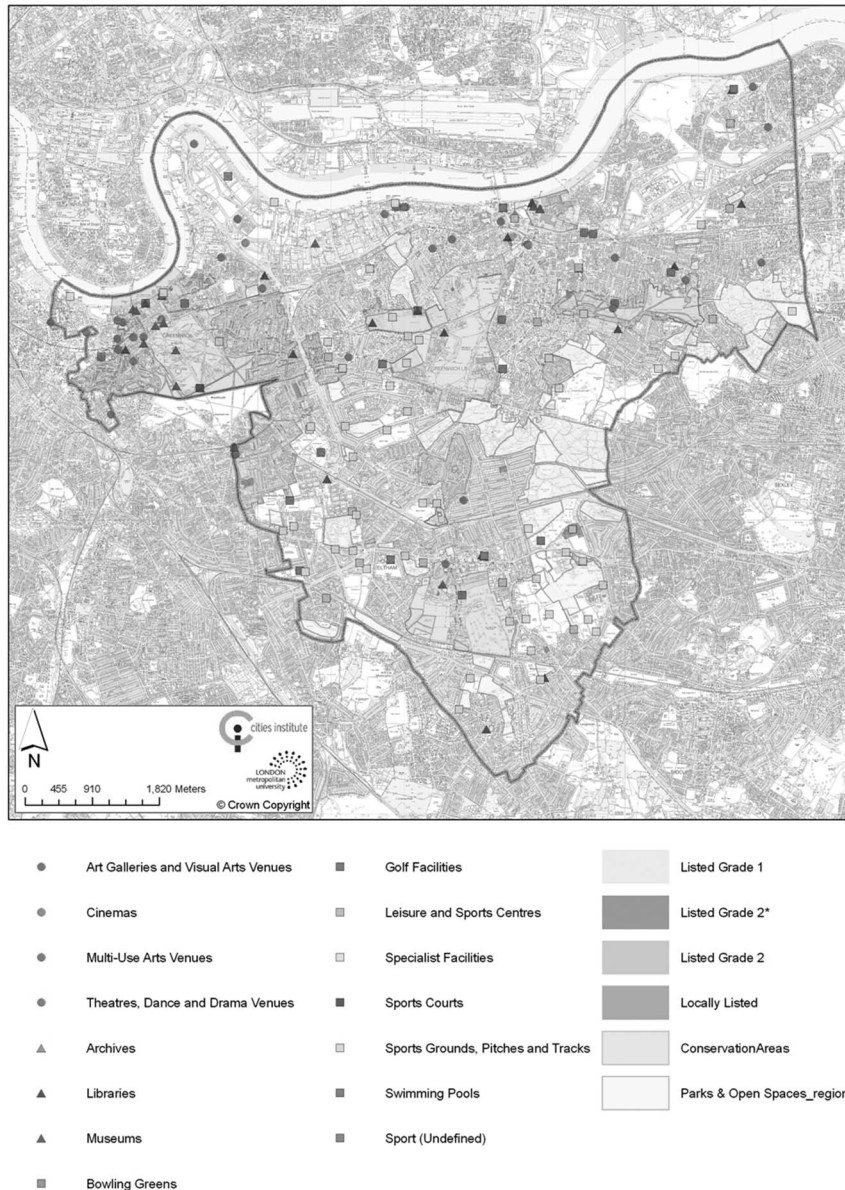


Figure 2.4 Woolwich culture map

as well as community information (Figure 2.7). This local knowledge and opinion can be digitized back into interactive maps containing geodemographic, facility, transport, and other data and be repeated iteratively with the same/different groups. This technique, which draws on the earlier Planning for Real exercise using simple board games, models, and maps, is utilized successfully by users from primary school children to pensioners,

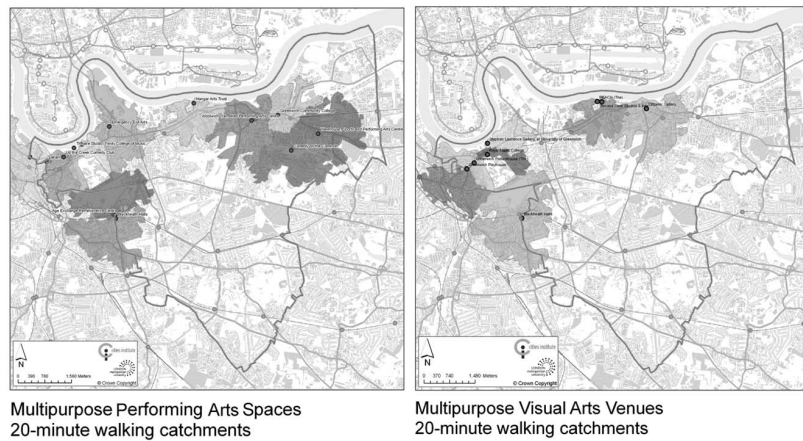


Figure 2.5 Woolwich cultural facility catchment areas

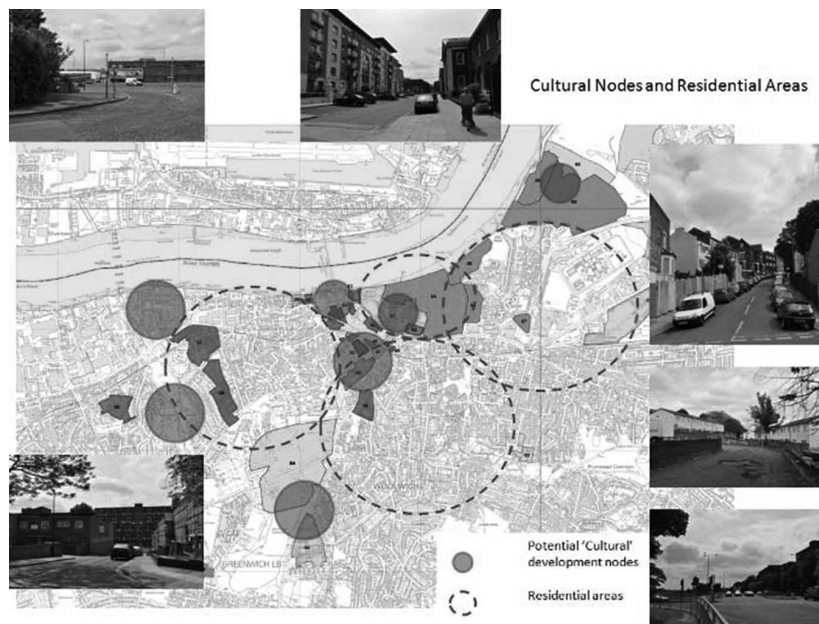


Figure 2.6 Woolwich clustering of cultural assets

and around urban design, transport, and heritage interpretation (Evans and Cinderby, 2013), as well as in conflict sites and resolution situations. Visualizing and animating land use and cityscapes, together with human activity and flows in terms of cultural activity, participation, and aspirations, can also benefit from the direct involvement of artists and designer-makers, whether as interpreters, catalysts, or visionaries. Community and public arts practice,

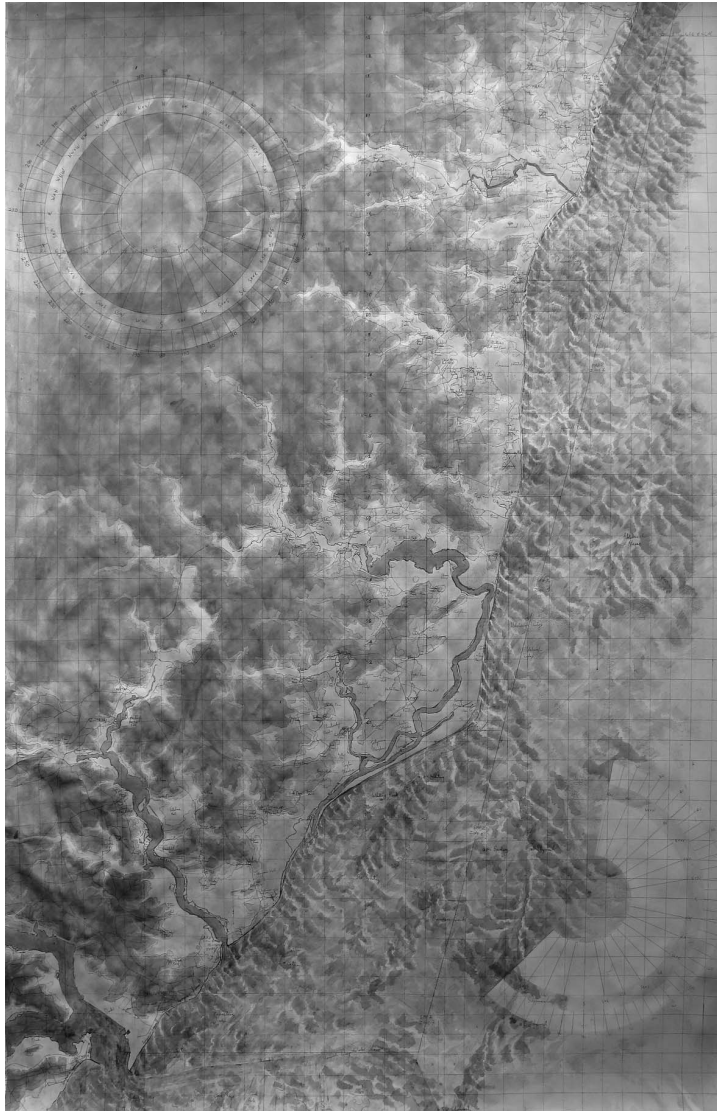


Figure 2.7 “This much I know, the rest I shall guess”: a drawing of the Suffolk Coast to explore the implications of the Shoreline Management Plan for the Suffolk Coast (Simon Read, 2010)

long established, would appear to have a renewed importance in helping to bridge the current development and planning process and pressures for new and high-density housing and environmental impact assessment (for example, for climate change, flooding) through involvement in cultural mapping.

For instance, visual artists have played an increasing role in mediating and interpreting environment change and conflicts, such as in coastal areas and estuary management. Their intervention and engagement can help in interpreting changes to the environment over time and visualize scenarios in a nonscientific fashion, such as in the work of artist Simon Read (Jones, Read, and Wylie, 2012), who has been active in estuary and flood risk mapping schemes on the English east coast (Figure 2.7).

CULTURAL ECOSYSTEM MAPPING

As an extension of *Cultural Asset Mapping* into the ecosystems dimension, the GIS-Participation approach has been applied in testing local community perceptions of place in terms of a range of experiences and attitudes toward their local environment and hydrosphere (river/canal system, wetlands areas/reservoirs). The notion of “Ecosystem Cultural Services” (UK NEA, 2011) is generally rationalized in terms of externalities—health, recreation, tourism—and as cultural *goods* (“human benefits from nature”) arising from environmental settings, and these are dominated by so-called natural settings, green space/parks, recreation, and tourism. Little recognition is given to the established work in environmental art (Lacy, 1995), art and regeneration (Evans, 2005), or the transformative role of community arts in urban and sustainable development. The U.K. national ecosystem review (2011), for instance, drew mainly on environmental studies/science in the treatment of cultural services, acknowledging that “this approach to cultural services struggled to find a consistent theoretical and methodological framework to match that underpinning other areas of the NEA” (p. 639). The NEA also highlighted knowledge gaps related to ecosystem cultural services, specifically in “data collection and the uneven monitoring of change in different environmental settings” (p. 638).

In a neighborhood undergoing major change due to regeneration and population growth with new land- and waterscapes (a legacy from the London 2012 Summer Olympics), GIS-Participation workshops were held with local residents that sought to capture their perception and usage of the local area based on an assessment of Cultural Ecosystems Services (Table 2.5). This uses a self-completed questionnaire and place-based responses that participants annotated on large-scale maps of the area (Figure 2.8).

This textual and visual mapped data is then analyzed and redigitized for further workshops in an iterative process, accumulating local knowledge and perspectives. This local knowledge can be layered with other cultural, social, and environmental asset and amenity data (as in the preceding cultural asset maps), to show correlations, gaps, and points and clusters of interest, opportunity, and conflict. These can be articulated and disseminated in further rounds and via web resources in order to develop cultural plans and interventions.

Table 2.5 Cultural ecosystems services mapping values

Cultural services/values	Definition
Spiritual services	Sites of spiritual, religious, or other forms of exceptional personal meaning
Educational values	Sites that widen knowledge about plant and animal species
Inspiration sites	Sites that stimulate new thoughts, ideas, or creative expressions
Aesthetic values	Sites of particular beauty
Social relations	Sites serving as meeting points for friends
Sense of place	Sites that foster a sense of authentic human attachment
Cultural heritage values	Sites relevant to local history and culture
Recreation and ecotourism	Sites used for recreational activities (walking, dog walking, horse riding, swimming, gathering wild food, angling, etc.)
Unpleasant sites	Sites that are neglected, abused, damaged, or unpleasant
Scary sites	Sites that feel dangerous or threatening
Noisy sites	Sites that are disturbingly noisy

Adapted from Plieninger, Dijks, Oteros-Rozas, and Bieling (2013).



Figure 2.8 Cultural Ecosystem Mapping GIS-Participation workshop and analysis

CONCLUSION

What these cultural planning models and tools have in common is a response to change, whether regeneration (event-based, major sites), environmental, new housing (urban villages, brownfield, mixed-use), or cultural development, as well as a need for more effective resource planning. They frequently arose through specific initiatives—policy, funding, efficiency—rather than a systemic change to the planning system or culture, although most cultural planning approaches have explicitly sought to engage the planning system and profession in their guidance and methods. Certainly, we have observed a spatial turn in cultural policy and planning over the past 10 years (Young and Stevenson, 2013), in part facilitated by GIS and spatial visualization techniques and take-up. However, their initiative-led and special event status has often rendered them time limited and therefore not sustained—victims of funding expiration, political and regime change, or just obsolescence. This is evident by the fact that web links to several of these resources are no longer active, host organizations no longer exist, and event roadshows move on.

What this signifies is that there has been a failure to embed cultural planning into the mainstream planning system, including the education and training of planners and related professionals (e.g., architects, environmental officers, public administrators). This is reflected in the adoption of an increasingly micro level approach to place-making or strategic policy-making, which is preferred to more comprehensive planning and a cumulative knowledge/evidence base that is also both sustainable and inclusive. This conclusion is also reflected in the reliance on external consultants to undertake periodic or special project cultural plans and strategies, with the lack of knowledge and skills transfer that this practice infers (Evans, 2013). Such a situation also creates an inconsistent range of approaches, classifications, and data, in contrast to, say, standard land use classification, economic and employment data, and other social indicators. Efforts at integrating culture within sustainable development principles and practice have, therefore, had only a limited effect. In other words, the level of knowledge and the point in the learning curve have been advanced, but this is not universally transferable or well distributed across localities, practice, and policy realms. It has already proved to be fragile in the face of shocks such as economic recession, political uncertainty, and unsustainable (and unplanned) growth.

Learning from the significant developments in cultural mapping and cultural planning is, however, evident globally, in some respects filling a vacuum left by a rolling back of the “cultural welfare state” and funding cuts to arts and community budgets. Cultural mapping is being applied in novel ways: for example, in the Connected Communities project Hydrocitizenship, where local mapping around environmental change and water issues

are combining GIS-Participation and codesigned cultural mapping of local amenities and access, with the input of practicing artists. It is also evident from the diverse range of applications of cultural mapping beyond the data-driven and cartographic approaches reviewed here; related approaches, such as deep mapping and performative mapping, are extending the methods and application of cultural mapping into the arts and humanities spheres (including literature, crafts), challenging, perhaps, its historic geographic bias. This is widening both the epistemological and heuristic basis on which mapping is undertaken.

By the same token, the development of online guidance through *Cultural Asset Mapping*, in particular, seeks to integrate (national) data sources and to combine these with local knowledge through generic data templates and GIS platforms that can be adapted and customized for local needs. It will be interesting to see how far this and other resources are used in future cultural planning exercises and methodological development. This includes greater emphasis on the consumption (usage, participation, audiences) for arts and cultural activities and facilities, as well as barriers to take up of cultural opportunities (Evans, 2008; Brook, Boyle, and Flowerdew, 2010). The greater the consistency and the greater the sharing of data and cultural maps that emerges, the more likely it is, in time, to see efforts “join up” rather than produce fragmented and static cultural maps. This should also lessen the cost and timescale barriers that clearly limit more sophisticated mapping and the creation of a range of resources that should arise from this approach over time.

Finally, if culture and governance can be seen as mediating forces in reaching some equilibrium among the three pillars of sustainable development, planning practice and principles should arguably engage with these through cultural planning approaches. This entails planning that is consultative, informed, and democratic in considering both the whole population (past, present, and future) and culture in all of its diverse and collective manifestations and desires. This equilibrium would appear to be a necessity given the difficulties that initiative-led and toolkit paradigms have had in influencing planning and development imperatives—and therefore practice and outcomes. Returning to some basic principles—bringing sustainable development and community aspirations down to the everyday uses and experience of space, social exchange, cultural expression, and “ways of life”—we can present planning as a facilitating and mediating process rather than as something defined through its reductive valorization (land/exchange values), homogeneous standards (amenity, space, design), and control (of development, conservation) functions. In sustainable cultural planning, cultural activity, programs, traditions, and engagement together drive facility access, provision, heritage protection, and spatial equity—not the other way around. As Lefebvre (1974) observed, we do not “use” a sculpture or work of art; we live and experience it.

ACKNOWLEDGMENTS

This research was supported by grant awards from the U.K. Arts and Humanities Research Council (AHRC) ref. AH/L008165/1 (www.hydrocitizenship.com) and AH/K00414X/2 (<http://adri.mdx.ac.uk/contentcurator.net/culturalplanningforsustainablecommunities>). Acknowledgments are also due to the Cities Institute team who coordinated the Woolwich case study for the Living Places *Cultural Asset Mapping* toolkit: Dr. Jo Foord, Anita Nadkarni, Nat Evatt, and John Mooney together with TBR, and EDAW (AECOM) for North Northants.

REFERENCES

- Arts Council of England (ACE). (2011). *Response to the CLG Consultation on the Draft National Planning Policy Framework*. London: ACE.
- Brook, O., Boyle, P., and Flowerdew, R. (2010). Geographic analysis of cultural consumption. In J. Stillwell, P. Norman, C. Thomas, and P. Surridge (Eds.), *Understanding population trends and processes. Volume 2: Population, employment, health and well-being* (pp. 67–82). Vienna: Springer.
- Dalal-Clayton, B., and Bass, S. (2002). *Sustainable development strategies: A resource book*. London: Earthscan.
- Department for Culture Media and Sport (DCMS). (2010). *CASE programme: Mapping asset guidance*. London: DCMS. Retrieved from http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/71127/DCMS_Mapping_Toolkit.pdf
- Evans, G. L. (2001). *Cultural planning: An urban renaissance?* London: Routledge.
- Evans, G. L. (2005). Measure for measure: Evaluating the evidence of culture's contribution to regeneration. *Urban Studies*, 42(5–6), 959–984.
- Evans, G. L. (2008). Cultural mapping and sustainable communities: Planning for the arts revisited. *Cultural Trends*, 17(2), 65–96.
- Evans, G. L. (2013). Cultural planning and sustainable development. In G. Young and D. Stevenson (Eds.), *Handbook of planning and culture* (pp. 223–228). London: Ashgate.
- Evans, G. L., and Cinderby, S. (2013). GIS-P as an inclusive design tool. Proceedings of INCLUDE Inclusive Design Conference, RCA/Hong Kong University School of Design, July.
- Evans, G. L., Curson, T., Foord, J., and Shaw, P. (2007). *Cultural planning toolkit. Review of resources: Guidance, toolkits and data*. London: Cities Institute.
- International Federation of Arts Councils and Culture Agencies (IFACCA). (2014). *Culture as a goal in the post-2015 development agenda*. Sydney: IFACCA.
- Gordon, G. (2014). Managing the map. Paper presented at the Mapping Culture: Communities, Sites and Stories International Conference, Coimbra, Portugal, May 28–30.
- Gray, C. (2006). Managing the unmanageable: The politics of cultural planning. *Public Policy and Administration*, 21(2), 101–113.
- Grodach, C. (2008). The local arts planning system: Current and alternative directions. New Village Commons [blog]. New Village Press. Retrieved from <http://commons.newvillagepress.net/commons/new-village-online/the-local-arts-planning-system-current-and-alternative-directions/>

- Guppy, M. (Ed.). (1997). *Better places, richer communities: Cultural planning and local development—A practical guide*. Sydney: Australia Council for the Arts.
- Hawkes, J. (2001). *The fourth pillar of sustainability: Culture's essential role in public planning*. Melbourne: Common Ground.
- Jones, O., Read, S., and Wylie, J. (2012). Unsettled and unsettling landscapes: Exchanges by Jones, Read and Wylie about living with rivers and flooding, watery landscapes in an era of climate change. *Journal of Arts & Communities*, 4(1–2), 76–99.
- Lacy, S. (1995). *Mapping the terrain: New genre public art*. Seattle, WA: Bay Press.
- Lefebvre, H. (1974). *The production of space*. Oxford: Blackwell.
- Office of the Deputy Prime Minister (ODPM). (2005). *Sustainable communities: People, places and prosperity*. London: ODPM.
- Plieninger, T., Dijks, S., Oteros-Rozas, E., and Bieling, C. (2013). Assessing, mapping, and quantifying cultural ecosystem services at community level. *Land Use Policy*, 33, 118–129.
- Russo, A., and Butler, D. (2007). *Cultural planning toolkit*. Vancouver: Creative City Network of Canada and 2010 Legacies Now.
- Stewart, S. (2007). *Cultural mapping toolkit*. Vancouver: Creative City Network of Canada and 2010 Legacies Now.
- UK National Ecosystem Assessment (NEA). (2011). *National ecosystems assessment*. London: Department for Environment, Food and Rural Affairs.
- UNESCO. (2013). The Hangzhou declaration: Placing culture at the heart of sustainable development. Adopted in Hangzhou, People's Republic of China, on May 17. Retrieved from <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf>
- United Cities and Local Governments (UCLG). (2004). *Agenda 21 for Culture*. Barcelona: UCLG.
- United Cities and Local Governments (UCLG). (2009). Culture and sustainable development: Examples of institutional innovation and proposal of a new cultural policy profile. Barcelona: UCLG. Retrieved from <http://www.agenda21culture.net>
- World Commission on Environment and Development (WCED). (1987). *Report of the World Commission on Environment and Development: Our common future*. Oxford: Oxford University Press.
- Young, G. (2006). Speak culture! Culture in planning's past, present and future. In J. Monclus and M. Guardia (Eds.), *Culture, urbanism and planning* (pp. 43–59). Aldershot: Ashgate.
- Young, G., and Stevenson, D. (Eds.). (2013). *The Ashgate research companion to planning and culture*. London: Ashgate.