

## **Creative Construct: Building for Culture and Creativity**

### Note-taking guide for session rapporteurs

#### **METADATA**

**Session title:** Cultural Opportunities and Tools for Creative Cities and Communities

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**Presenter:** Graeme Evans, Professor, Cities Institute, London Metropolitan University

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**Day:** Tues. April 29

**Time:** 1:00 PM

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#### **NOTES**

##### **1. Short overview/summary of presentation**

- Research results from an international analysis of how communities take advantage of cultural opportunities and increase their sustainability
- The presentation introduced the Cultural Planning Tool Kit being developed by Dr. Evans and associates
- Used London as case study

##### **2. Key points and significant themes of presentation**

###### **Context**

- Amenity Planning Standards (1920s/1940s/1950s-1960s *New Towns*)
- Arts Centre / Community Arts movement (1970s)
- Culture and Regeneration (1980s- ) *Urban Renaissance*
- Arts and Social Inclusion (1990s-) *Creative Partnerships, Best Value*
- Sustainable Communities (2000-) *Quality of Life, Living Places*

###### **Drivers of Change**

- Population growth: migration, older/longer, family/single households
- Housing growth/areas: 3m new homes (2001-25)
- New Localism, Entrepreneurialism, Sustainable Communities Strategies
- Developer/Planning Gains: Community Levy, Infrastructure Compact City/High Density, Reduced Car-use: Local Amenities (re-urbanization of suburbs)

###### **Cultural planning is the strategic and integrated planning and use of cultural resources in urban and community development. This implies:**

- An approach based on broad definitions of 'culture' and 'cultural resources', which encompass heritage, local traditions, arts, media, crafts, topography, architecture, urban design, recreation, sports, entertainment, tourism and the cultural representations of places
- A culturally sensitive approach to development

###### **Strategies**

- Standards of provision – allotting several square meters of cultural space per percentage of population (i.e. 30m squared per 1,000 people)
- Developing special tariffs for SPG (Special Planning Guidance) (i.e. \$92.13 per person for new housing for local cultural spaces)

The foundation of many arts centres continue to arise unplanned and are thus continually starved for funding.

###### **Classifying Culture**

- Arts and cultural agencies – art facilities
- Local/city authorities – image, licensing control
- Planning – land-use, public space, access, parking
- Commercial/tourism – entertainment, visitor attractions, destination marketing

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- Community – places of social exchange, education

**3. Notable examples and links to websites**

**Cultural Facilities** (Toronto as case study)

Hubs – provide support or cultural activity throughout all of the city's diverse communities

Incubators – provide support for Toronto's artists – tend to be artist-run facilities, heavily clustered in specific urban neighbourhoods – more than 90% are not owned by the City

Showcases – provide support for culture as part of the City's Economic Development and Tourism Strategy - more than 80% of showcases are not owned by the City

Cultural Memory Sites – museum/heritage centre

Several handbooks have been created to assist with Cultural Planning Guidance (i.e. The Creative Community Builder's Handbook)

Cultural Mapping Guidance – Sydney, Australia as case study: the Digital Cultural Atlas of Greater Western Sydney – provides visualization of cultural growth in the city and assists with future planning

Urban Cultural Districts – Philadelphia as case study – high density of cultural facilities in close proximity to residents (a success story of cultural planning well implemented over half a decade)

Stages in Cultural Plan Assessment:

1. Cultural Mapping – audit and mapping activity, assets and resources
2. Cultural Needs Assessment – population profiles and preferences
3. Cultural Planning – new and improved facilities and programmes

What is Cultural Mapping?

Map of cultural provision and facilities

Map of population profiles and trends

Map of growth areas

Map of creative economy

Cultural Facility Assessment

Best Value Performance

Community and Stakeholder Consultation

**Mosaic Types** (London as case study)

Ex. Counter Cultural Mix – 12.8% of attendees, 7.4% overall

- Young professionals, ethnic minorities, rented flats and shared houses. Mobile, educated (social workers, teachers), enjoy diversity of area, anti-convention

Other types: Metro Multi-Culture, Blue-collared Enterprise, Urban Intelligence, Welfare Borderline, Suburban Comfort, Symbols of Success, Grey Perspectives

Each demographic have their specific cultural needs and tendencies

Would you attend more live performance if... (London as case study)

If I had more free time\*: 30%

More performances and events closer to where I live\*: 19%

Cheaper admission prices: 17%

More performances and events about subjects I am interested in: 11%

Better information on what is available: 6%

Better public transport links\*: 4%

Goals:

**Regional**

Fortify the cultural dimension in regional planning

Invite cultural-related institutions to participate in regional governance

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**City**

Looking to develop holistic urban policies linking culture to land use and local economic development, including leisure  
Promote public-private partnerships in cultural property development

**Ward**

Provide cultural spaces for community action

Leave unplanned space for cultural creativity

Encourage civil society to contribute

**Critique:**

Integrated cultural planning may not be the right approach as it tends to raise expectations beyond reality. Tiresome culture-related shopping lists are not helpful

**4. Interesting questions and/or comments from the audience**

- How can we plan for cultural facilities or cultural programmes?
- How can artists/cultural organizations feature more in the urban development/design and planning process?
- Barriers to cultural participation – how far are they cultural capital or supply/environmental-led?
- Does size matter? Scale, strategic, local-global...

**Note taker:** Suzie Lanteigne