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CULTURAL PLANNING TOOLKIT

A PARTNERSHIP BETWEEN
2010 LEGACIES NOW
& CREATIVE CITY NETWORK
OF CANADA

> **"Planning is critical to success in every facet of our lives. Cultural planning offers an opportunity for communities to create a roadmap unique to their needs, aspirations and strengths. By planning strategically, local governments and arts groups can work together to integrate arts and culture more fully into their community."**
>
> *Honourable Stan Hagen, Minister of Tourism, Sport and the Arts*

Cultural Planning Toolkit

Using this Toolkit

This toolkit is a guide for the process of cultural planning in a community. It includes an adaptable model and practical checklists for navigating and charting progress. Background material and additional details are provided on a companion website.

The toolkit has been developed to encourage community leaders, planners and local government staff to explore the potential of cultural planning. In particular, we hope to demonstrate how cultural resources can support the delivery of a spectrum of community priorities.

The publication is written for everyone, whether directly or tangentially involved in both cultural and community planning, including:

- Community leaders and organizations both within and outside the cultural sector itself;
- Local government staff with responsibility for cultural or community services and policy development;
- Elected council members – those with economic development and business portfolios as well as those with cultural and heritage portfolios; and
- Those in local government and its many partner organizations engaged in education, health, revitalization, environment, planning, community safety, transportation and other sectors to which cultural resources can make unique contributions.

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Cultural Planning: An Introduction

Cultural planning is a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is also a strategic approach that directly and indirectly integrates the community's cultural resources into a wide range of local government planning activities.

The term *cultural planning* is relatively new, emerging out of Europe in the 1960s and 1970s as cities and towns faced changing economies and demographics. As part of European urban regeneration strategies, cultural planning integrated the arts into other aspects of local culture and into the texture and routines of daily life in the city. Today, communities around the world are actively engaged in cultural planning and nurturing cultural development.

Cultural planning is a way of looking at all aspects of a community's cultural life as community assets. Cultural planning considers the increased and diversified benefits these assets could bring to the community in the future, if planned for strategically. Understanding culture and cultural activity as resources for human and community development, rather than merely as cultural "products" to be subsidized because they are good for us, unlocks possibilities of inestimable value. And when our understanding of culture is inclusive and broader than the traditionally Eurocentric vision of "high culture," then we have increased the assets with which we can address civic goals.

Circus of Dreams, 2001 (Vancouver) Public Dreams Society

Cultural planning:
A new lens to view community issues

Cultural planning provides a new or different lens for looking at the community, its issues and concerns. It provides a fresh perspective in finding ways to:

- Combat social exclusion in the community

- Combat the "geography of nowhere" outlook by providing design opportunities to develop pride of place

- Support community empowerment through community involvement and ownership of local community initiatives

- Support democratic cultural policy by better understanding what people are doing and want to do

- Support the development of partnerships

- Commit to policy-making based on a solid research foundation

- Improve and develop more programs and services in response to identified community needs

- Improve communication and cooperation among arts and other groups

- Integrate culture into the larger community more effectively, increasing awareness of the potential of arts and cultural activity to contribute to community and economic development

- Improve visibility of a community's artists, cultural workers and organizations

- Improve access to the arts and develop larger audiences

- Improve cultural facilities

- Sustain or increase levels of public and private funding for culture

Additional resources can be found at
www.creativcity.ca/toolkits
- *Integrating Community and Cultural Planning*
- *Evolving Local Government Planning Perspectives*

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Different Types of Cultural Planning Projects

Comprehensive detailed cultural plan	Community-wide plan based on broadly defined understanding of culture with integrated goals compiled through community consultation.
Framework cultural plan	Community-wide plan based on a broadly defined understanding of culture, compiled through a process of community involvement to produce a framework of long range goals to guide more specific planning work in the future
Cultural plan with predominantly single discipline focus	Community-wide plan with a specific focus, for example on the arts sector alone
Community cultural assessment or cultural mapping	A comprehensive identification and analysis of a community's cultural resources and needs gathered through a broadly based consultative/collaborative process. It is a critical early phase of any cultural planning process.
Specialized arts or cultural assessment	Assessment with a specific focus, e.g., economic impact, feasibility study for fundraising campaign or facility development, cultural tourism potential
Specific issue plan	Community-wide plan focused on a single issue, e.g., access and diversity
Specific district cultural plan	Plan with integrated goals for only one geographic portion of a community (e.g. inner city or neighbourhood)
Cultural component of municipal or regional general plan - *vertical*	Arts and/or heritage and/or culture are integrated vertically as one part of a city or master plan, e.g., a section or chapter of the plan is dedicated to arts, culture, heritage, etc.
Cultural component of a municipal or regional general plan - *horizontal*	Arts and/or heritage and/or culture are integrated horizontally across a city or master plan, e.g., each division of local government considers arts, culture, heritage, etc. as a resource to help achieve their goals

Adapted from Dreeszen (1997).

Key characteristics of successful cultural planning

Cultural planning is wide-ranging, fluid and situational. People may understand it as both a compact, component strategy and a grand vision. Its features can change as a project or conversation progresses, growing broader and more inclusive or narrower and more specific. Nonetheless, the most successful cultural planning initiatives share key characteristics and values.

- A local definition of culture that focuses on more than just Eurocentric, arts-based activities and heritage

- Artistic values and cultural meanings that are negotiated between cultural practitioners and the audience or community, rather than defined or prescribed by arts producers, institutions and authorities alone

- An understanding of culture and cultural development as resources for human development within a broader goal of societal improvement

- A focus on cultural resources and how they can be mobilized to help a community achieve civic goals

- A focus on building networks, relationships and partnerships rather than facilities

- Community development approaches like consensus building, roundtables and forums from the ground up

- A process of broadly-based community involvement and collaboration that includes a representation of the community and its cultural sectors, neighbourhood citizens, elected officials and other community leaders

- An emphasis on identity, place-making, community pride and heritage

- Inclusion of those living and experiencing the social issues under consideration, from the outset of the process itself and in the proposed outcomes

- Access (physical access and affordability) to the process itself and to the proposed outcomes

- Representation of diverse communities within the larger community, as defined by ethnicity, sexual orientation and socio-economic status, from the outset of the process itself and in the proposed outcomes

- Links between the various cultural agencies, local government and the community

Language

Cultural planning is a dynamic and emergent practice. New concepts are challenging assumptions and long-accepted vocabulary, words can mean very different things to different people, and there are an infinite number of nuanced perceptions of *culture.*

Respecting and valuing diverse experiences and providing the opportunity for respectful discourse is a key principle of the cultural planning process, beginning with an understanding of terms such as culture, arrived at through discussion. The definitions here are provided as a basis for understanding the information in this toolkit and as a starting point for conversation. They are not meant to be prescriptive or all-encompassing.

Culture is what counts as culture to the people involved – the shared beliefs, customs, rituals and values of a people in a given place and at a given time. *"The most important aspect ... is the process you use in order to arrive at a definition – the discussion, the debate, the expression of diverse views of how people perceive culture, and the inevitable controversies that arise. Culture is the sum total of the discussion about how people understand culture in their own communities." Palmer (2002)*

Cultural resources are all the institutions, activities and people in a community through which we express our shared beliefs, customs, rituals and values: the libraries, historical societies, museums, galleries, symphony orchestras, theatres, public parks, community groups, First Nations and ethnic associations, training institutions, sports organizations, colleges and schools, artists, musicians, performers, writers and more ...

Cultural planning is a process of inclusive community consultation and decision-making that helps local government to identify cultural resources and to think strategically about how these resources can help a community to achieve its civic goals.

Cultural Planning: Before you Start

Read

Ask questions and listen to others in your community

Build your partnerships and alliances

Learn about the decision-makers in your community

Research funding possibilities

Read

Immerse yourself in articles and other resources about cultural planning (see Resources). You may also find it helpful to look at other communities' cultural plans.

Additional resources can be found at www.creativcity.ca/toolkits
• Cultural Planning in Canada: Selected City Profiles
• Bibliography on Cultural Planning

Ask questions and listen to others in your community

☐ What are the issues that are important to people in the community? To cultural groups? To artists? To parents, seniors and teenagers?

☐ What work has already been done in the way of cultural, First Nations, arts and heritage development? Who were and are the key players? Talk to them to find out what they accomplished and how they did it. Acknowledge the work these people have already done.

☐ Find out what reports and plans have already been prepared, and their status (have they been acted upon?).

☐ Identify the players: elected officials, municipal staff, library staff, community leaders and staff members of volunteer-run organizations such as art galleries, museums, historical societies, dance studios, and theatre groups … to start the list.

Nanaimo Banner Festival
Lianne Moors, Artist
Photo: Nanaimo Art Gallery

Build your partnerships and alliances

Successful partnerships are built and sustained on a foundation of trust, mutual respect and collaboration – this doesn't happen overnight. Successful partnerships emerge from action, rather than rhetoric, and take time to mature.

Developing partnerships is an essential element of cultural planning. A wide-ranging and strong cultural partnership can:

- Support government policy in encouraging a wider community leadership function for local governments

- Help bring together the diverse cultural sector spread across the public, private, not-for-profit and community sectors

- Involve every organization that contributes significantly to the community's quality of life and cultural well-being

- Help bring the private sector into the process (increasingly, business provides facilities or services for the whole community – from health care to sports and leisure centres; it is frequently the driver of local economies, and it has a large employment base with cultural expectations)

- Encourage all bodies to broaden their role and function in response to wider community needs and aspirations, working alongside local government

- Help offset any loss of influence or lack of recognition of cultural services provided by a local government alone

- Deliver a reinvigorated platform from which to further develop relationships with the voluntary and community sectors

- Offer a basis for drawing in and involving local government departments and organizations not engaged in cultural activities and whose work affects quality of life and community well-being

Adapted from Creative Cultures (2004)

A partnership is only fully effective when the partners identify a common purpose and act upon it. There needs to be a tangible outcome, whether it's securing or providing funding, sharing facilities or resources, joint planning and delivery of programs or advocacy on behalf of culture and community well-being.

☐ Identify and encourage individuals and organizations who may be potential partners.

☐ Discuss their interests with them and how they might be involved – what will be most practical and effective.

☐ Be helpful to others. Demonstrate your organization's commitment to the notion of culture as an integral part of the community. If you help other agencies and coalitions in their work, they will likely be there when you need their support for your planning.

☐ Develop personal contacts with key staff and board or committee members. Be sure their names are on your mailing lists and keep them informed.

☐ Ensure you have active representation on planning committees.

☐ Establish networks. Keeping in regular contact with your supporters will make them feel connected to your cause and ready to act on your behalf.

☐ Designate cultural sector proponents as liaisons to key boards, councils, commissions or agencies so you know what issues these bodies are facing as you embark on the cultural planning process. Quite often, the solution to a problem can be negotiated with sometimes unlikely partners, as long as both parties know each others' needs.

☐ Know how people will respond before you ask them to get involved in your project.

A Community Partnership Checklist

☐ We have a common vision of what the partners are working toward.

☐ There are goals and objectives for working together and we have identified our desired common or shared outcomes.

☐ We have discussed and established principles or values for how to behave in the relationship.

☐ We know who else should be involved as partners or collaborators.

☐ We have figured out the give and get (i.e. what you are prepared to give and what you expect to get from working together).

☐ There is a written agreement so that everyone understands the commitment.

☐ Roles and responsibilities are assigned and everyone knows who is doing what.

☐ We have identified and located the resources that are needed.

☐ We know who speaks for the partnership and who will be the contact person for information about the project.

☐ We have considered the need for identification for the partnerships (e.g. a project name, a logo or some type of recognition) and for the individual partners.

☐ We know how long the partnership will last and how it will end.

☐ We have discussed joint evaluation and know how it will happen, what will be assessed and who will do it.

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Learn about the decision-makers in your community

Find out which organizations, government agencies and departments can set policies, make decisions or take actions that could affect cultural development. This could include: your local MLA, mayor and council, the parks and recreation commission, the school board and district staff, the city planning department, the chamber of commerce, the economic development commission and other community agencies.

What are the issues at the top of their agendas?

Learn how each governing body works, how policies and decisions are made, and who or what influences the decision-makers. Find out about their budget, planning cycles and timelines.

Research funding possibilities

Evaluate the potential for funding your planning process and the implementation of your plan:

- Which local government department would cultural planning fall under? What is the budget process and how do you apply for funds?
- What are the other sources of potential funding? What are their criteria? Do they require matching funds?
- What are the timeframes for applications to the different funding sources?

Checklist: Is Your Community Ready for Cultural Planning?

- ☐ Can you answer the question "What do you want to achieve by doing cultural planning now?" in a concise and persuasive manner?

- ☐ Do you have the appropriate political support?

- ☐ Will planning participants reflect the community's diversity?

- ☐ Are funds available and allocated to pay the cost of planning? What are the sources?

- ☐ Will funds also be available and committed to implement planning recommendations? What will be the sources?

- ☐ Is there support for the planning process from the community's cultural leaders?

- ☐ Is there a capable, willing agency, division or department with enough staff time and management capacity to act as administrative and fiscal agent for the planning process?

- ☐ Do you have access to local research and planning expertise?

- ☐ Have there been positive community experiences with planning?

Before You Start . . .

Planning cannot guarantee the outcome you want. Instead it can help you to achieve something integral to any future success: readiness to face the challenges that chance presents. Rule number one for coping with challenges is to do your homework and know what you are up against.

PLANNING IS ONLY AS GOOD AS THE INFORMATION ON WHICH IT IS BASED.

Too often, groups rely on untested assumptions or hunches, erecting their plans on unsteady ground. Everyone "just knows" there'll be no problem getting a distributor for a video, or that it would be impossible to find funding for a new facility. It's the obvious things that everyone just knows that are most likely to trip you up. If you're going to plan, it's worth the extra time to test assumptions and hunches against reality.

PLANNING ISN'T MAGIC: YOU CAN'T ALWAYS GET WHAT YOU WANT.

Frequently, organizations contemplating new initiatives, like a program, a facility, or staff expansion, begin by writing the last page of their plans. But the process of planning is one of research and investigation. Planning is a tool that can help you decide whether to go forward, not just how.

ADAPTABLE BEATS OBDURATE, ANYTIME.

In contrast to a construction project, organization building is never complete; like all life forms, an organization's choices are to continuously adapt or die. Rather than planning as if the future were pre-determined, plan for flexibility. Plans that can't be changed shouldn't be written.

PUT PLANNING IN ITS PLACE AND TIME.

Some groups don't recognize that it takes time and effort to plan well. They want the results, but aren't able or willing to make the investment. They end up in the worst of both worlds: their ongoing work is set back because they took time to plan without thinking through the implications; and their too-rushed plans end up being half-baked ideas. Be realistic about what you can invest. Find a way to plan that suits your available resources – time, energy, money.

TOO MUCH OF A GOOD THING: PLANNING CAN BECOME A SUBSTITUTE FOR ACTION.

Times have been hard for many non-profit organizations. One of the ironies of funding cutbacks in recent years is that it has sometimes been easier to obtain support for planning than for programming.

WHAT GOES AROUND, COMES AROUND: GROUPS CAN BE BLINDSIDED BY THE ISSUES THAT PLANNING REVEALS.

When an organization takes on the task of planning, everyone should be made aware that issues may arise that need talking through, and that there may be moments of heat, struggle, and even head-on collision. Your planning process should include the time, focus, and talent for the mediation needed to resolve such conflicts, so you can turn to face the future as a team.

BOILERPLATES AND COOKIE CUTTERS ARE THE WRONG TOOLS FOR THIS JOB.

Some planners opt for a "model" approach: all dance companies are supposed to develop this way; here are the seven stages of museum development; follow the ten "best practices" of community arts councils. It's not that other organizations' experiences aren't relevant to your own. Sometimes they're perfectly germane. But not often. Organizations, with the complexity and diversity of their individual members, deserve to find their own paths rather than being pushed through an organizational assembly line.

WRITING IT UP IN PLAN-SPEAK RATHER THAN PLAIN LANGUAGE UNDOES THE GOOD OF PLANNING.

Sometimes organizations have great face-to-face planning experiences: good discussions, moments of profound insight. But feelings don't last long: they need to be carried forward into action, guided by a written plan. Some planning documents are so vague, abstract and general, they're useless to the people who invested so much in considering their futures. Put enough flesh on the bare bones of your plans to keep the document alive and kicking, or it will be buried in a drawer before the ink has dried.

Adapted from: Arlene Goldbard. (1999). The Pitfalls of Planning. *National Endowment for the Arts – Lessons Learned: A Planning Toolsit*e. For full text go to: **www.nea.gov/ resources/Lessons/GOLDBARD.HTML**

Mural by youth in downtown St. John's Photo: Montgomery Hall

Cultural Planning: An Action Sequence

Cultural Planning: An Action Sequence

There are many ways to approach cultural planning. We have developed a nine-step process with an estimated timeframe that can serve as a starting point in developing a work plan. It has been developed from the perspective of a community organization working in partnership with local government, and may be adapted to meet the unique needs of your community.

Step		Time frame
1.	Preparation	2 – 3 months
2.	Information-gathering and research	4 – 6 months
3.	Assessment and analysis	2 – 3 months
4.	Organization and consultation	Ongoing
5.	Writing the plan	1 – 2 months
6.	Public consultation	2 – 3 months
7.	Finalizing and adoption	1 – 2 months
8.	Launch	1 month
9.	Implementation, monitoring and review	Ongoing

Production of a plan using this nine-step process should take from 13 to 20 months. A longer time could mean the project risks losing momentum. A shorter time could mean the project might suffer in terms of the quality and reliability of the information it is built upon, as well as the extent of community and local government ownership.

Step 1: Preparation (2-3 months)

LEADERSHIP

Leadership is the ability to persuade others to want to work together towards a shared vision. *Kouzes & Pozner (1997)* Leadership can be *situational* or *positional*, that is, leadership can be found in one person or a group of people responding to a particular need or situation, and they need not be in a traditionally-described position of leadership. The leadership for cultural planning often comes from within the community. One organization or a group of community leaders becomes the catalyst to which local government responds.

Good and visionary leaders:

- Create a climate conducive to new ideas and an environment in which experimentation is rewarded and encouraged through example

- Take action to establish a common vision that meets the needs of the community

- Provide clarity in defining standards or setting expectations, and focus on strategic and overarching issues

- Open doors, drive things forward and inspire others

- Speak up for culture within local government and the wider community

- Secure resources and persuade others of the effectiveness of an integrated cultural program alongside other key priorities like education or community safety

- Secure buy-in or commitment from across local government, its partners and stakeholders

Adapted from Creative Cultures (2004)

WHAT DO YOU HOPE TO ACHIEVE BY THE PROCESS?

☐ Clarify reasons for planning.

☐ Discuss and agree upon a preliminary meaning of the term *culture* in your community.

☐ Determine the scope of the plan (decide what to include and exclude, methods, external and internal linkages; establish cross sector links with the health sector, education, training and environmental services, and social agencies).

☐ Determine the scale of the plan. Planning for the whole geographic jurisdiction of a municipality (or a region) will usually provide the most suitable framework for linking cultural development with other municipal or regional activities, and for balancing a range of issues and needs.

WHO WILL BE INVOLVED?

Gather cultural and civic leaders to discuss planning concept, methods, costs, benefits and feasibility. A range of different individuals should be involved from the beginning, including:

- Elected councillors – to ensure ownership of the planning process and the resulting plan

- At least one senior municipal staff person with the authority to champion the project and ensure that the cultural plan is given priority as required

- Community leaders from both within and beyond the cultural community – to generate a broader understanding of issues and opportunities across the community

Key players

Who will be actively involved in designing and carrying out the planning process?

☐ Identify the lead administrative agency, department or organization that will manage the planning and evaluate their administrative capacity. Will a consultant be required or is staff available?

☐ Identify all the partners and stakeholders involved in the *implementation* of a cultural plan. This would include: the business community, major employers and unions, school boards, community colleges and universities, social service agencies, libraries, parks and recreation commissions, as well as arts, heritage and other cultural organizations, agencies, artists and more.

☐ Make contact with the local government agency or department and other public or private entities whose work is community assessment or planning (e.g., district or regional planning department).

☐ Secure endorsement from elected officials for the planning process, and keep them informed from the beginning – and before you go looking for financial support or contributions. Ensure they are kept informed as the process gets underway.

Community consultation

Community consultation is an essential part of the cultural, as well as local government, planning process. Local government, as the most accessible and responsive level of government, is a community effort. From the very start of a planning project, a process for ongoing community validation needs to be articulated and built into the work. This affords the community a chance to let the planning body know how well they have heard the concerns, issues, dreams and aspirations of the community. It helps build an understanding of the proposed plan and increases the likelihood of acceptance. Who should be involved in consultations? In short, everyone and anyone who wants to be: residents and resident associations, community groups (recreational, sports, arts and cultural, social, political, environmental), youth, seniors, business/economic developers, tourism, the media, multi-cultural groups, First Nations, government organizations, schools, the marginalized and vulnerable, etc.

Why consult?

- To ensure the public is aware of and understands the issues directly affecting them, specifically the consequences of potential environmental, social and economic trends.

- To obtain advice from the public – using the skills and wisdom of the community for better problem solving and decision-making as information and different perspectives are considered through a collaborative thought process.

- To build consensus and community acceptance of the directions to be pursued – buy-in.

- To ensure that information will be shared with as many people as possible and that the material is pertinent to the issues and reflects the concerns of the public.

- To incorporate public input into planning to achieve better implementation strategies and better use of resources.

Consultation processes need to be based on a number of principles – the process should be inclusive, credible, clear and flexible. The general approach chosen depends on a range of situational considerations and strategic choices:

"A broadly inclusive participatory style may be preferable when planning partners come from several different sectors and planning goals are emergent. A more technocratic style is appropriate if goals are mandated and there are few inter-sectoral partners, for example to develop a civic facility management plan. The style used depends on the constraints that participants work with and what they hope to achieve, as each model is useful for different things." **Rivkin-Fish (2002)**

There are a variety of ways to solicit public input. From the perspective of local government, some of these are statutory and part of the local government governance structure, including public hearings required when making certain decisions (especially around planning and land use) and volunteer advisory committees and commissions. In addition, many tools and techniques – both well established and state-of-the-art – can be used in the planning process:

- Vision and strategy sessions
- Brainstorming, mind-mapping, daydreaming, visualization, lateral thinking
- Idea fairs
- Computer simulations and scale models of plans
- Social and environmental impact analysis
- Kitchen/coffee table discussions
- Information kits – printed and electronic
- Hotlines
- Discussion papers
- Poster competitions
- Information gathering workshops
- Study visits and field trips
- Seminars, workshops, forums, open houses, conferences, focus groups, study circles
- Incentives and recognition
- Training volunteer facilitators
- Community events and cultural projects
- Surveys and opinion polls
- Displays and exhibits
- Media releases, articles, events, briefings, and interviews
- Establishing a store-front office
- Formal submissions
- Citizen committees
- Stakeholder interviews

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FUNDING AND TIMEFRAME

As the scope of the planning project takes shape, you will be able to determine the potential cost. Depending on the scope and scale of the work, the project could cost from $10,000 to $60,000.

Fundraising is *friend raising*. Build relationships with potential sources. These agencies could be partners in your planning initiative, or perhaps support some of the implementation projects recommended through the planning process. A funding plan for the project and for implementation needs to take into consideration in-kind as well as cash contributions from multiple sources, including your municipality or region and programs such as 2010 Legacies Now's Arts Now program (in British Columbia). Other possibilities include community foundations and agencies concerned with the economic, health or social sustainability of communities. Identifying and nurturing these prospects will take diligence and persistence but innovative sources of matching support can be found.

☐ Develop a preliminary budget for the planning process.

☐ Identify sources of funding for the planning process and make applications.

☐ Develop a detailed work plan: What work will be done, and by whom?

☐ Develop a timeframe. When scheduling public consultation, work around summer and Christmas holidays whenever possible.

☐ Align the cultural planning processes and timetable to other council strategic planning activities (particularly the management plan and budget) and to other funding application deadlines and funding cycles.

☐ Start thinking about how the implementation plan will be funded.

Work Plan Example

15 MONTH WORK PLAN
Cultural Planning Action Sequence

ACTIVITIES	Jan	Feb	Mar	Apr	May	Jun	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar
1. Preparation Leadership What do you hope to achieve? Who will be involved? Community Consultation Partnerships Funding and Timeframe	xxxx	xxxx													
2. Information Gathering and Research Align objectives with community goals Develop a knowledge base Cultural mapping			xxxx	xxxx	xxxx	xxxx									
3. Assessment and Analysis Review all the information Identify opportunities and issues							xxxx	xxxx							
4. Organization and Consultation Keep in touch with community + elected officials															
5. Writing the Plan Draft the text of the plan based on the work so far Test the draft and adjust if required									xxxx						
6. Second Consultation Make the draft public to obtain feedback/refine										xxxx	xxxx				
7. Finalizing and Adoption												xxxx			
8. Launch													xxxx		
9. Implementation, Monitoring and Review															

Step 2: Information-Gathering and Research (4-6 months)

GET ORGANIZED

☐ Consider the resources that are available and the expertise that will need to be called upon. Identify and recruit community leaders to serve on a steering committee. They will guide activities through the political and planning stage.

☐ Decide whether a consultant is needed and if so, for which part(s) of the work.

— If the decision is *no*, determine and document which department, agency or community organization will be responsible for which elements of the work plan.

— If the decision is *yes*, issue a request for proposals and negotiate a contract with a consultant.

See Appendix A: Selecting and Hiring a Consultant

ALIGN OBJECTIVES WITH COMMUNITY GOALS

Goals are often stated explicitly in existing local government official community, regional or other plans. In smaller communities, they may stem from relatively informal public involvement processes.

☐ Examine community goals to see how cultural strategies could help to achieve them.

☐ Develop explicit cultural development goals that build on existing community priorities.

Alberta Centennial Initiative ,
2005 (Calgary), Public Dreams Society

St. John's: Mural by youth in downtown St. John's
Photo: Montgomery Hall

Information Gathering Workshops

Various techniques and processes of information gathering will be used in cultural planning. There is always the need to balance time and capacity with the need to hear as many diverse and balanced voices as possible.

Facilitated information-gathering workshops are a well-tested method of hearing first-hand the views and ideas of a wide range of key stakeholders and the public. They are an opportunity for all participants to share information about cultural resources in the region and about the cultural planning process.

To ensure balanced representation at each workshop, personalized invitations are sent to representatives of a wide range of interests including, but not limited to:

- Visual arts
- Performing arts
- Heritage
- Recreation
- Music organizations
- Historical societies
- Adult training
- Media arts
- Media (print, broadcast, online)
- Literary arts
- Business and tourism organizations
- Recreation departments
- Libraries, schools and school districts
- Colleges and universities
- Ethnic, First Nations, neighbourhood associations
- Local government (elected officials, staff and advisory bodies)
- Other community groups

Advertisements are placed in local media inviting interested members of the public to participate. Ideally, workshop participation is fewer than 50 per session, enabling small breakout groups of 10 to 12 people. The workshops can be duplicated in different geographic areas or for discipline or sector-specific groups, as many times as needed.

The format for the workshops consists of a short introductory presentation followed by discussion in the facilitated breakout groups. To provide consistency and to ensure key issues are addressed, facilitators use a Discussion Guide in each facilitated breakout session. As well, time is provided for participants to raise "anything else." Each group reports out and comments and observations are recorded on flip charts.

To put together a summary of each workshop, the information recorded from the breakout groups is combined. As much as possible, the summaries incorporate the actual words of the participants as recorded on the flip charts – organized under the key topics outlined in the Discussion Guide and by issue raised, but not edited.

Following this process, participation at a given workshop is balanced and diverse in profile, and every participant, through their small, facilitated breakout group, has had the opportunity to have their opinions recorded. The summaries provide a comprehensive record of what was heard.

DEVELOP A KNOWLEDGE BASE

☐ Undertake a wide-ranging strategic scan of environmental, economic, social, and cultural trends and developments in the community.

☐ Review existing documents and gather information about the community:

— Assemble key information on population, physical assets, cultural assets and activities from sources such as the Canada Census, school data, recreation or historic preservation studies, economic development reports, social service studies, other plans, and so forth.

— Gather profiles of public facilities and cultural businesses, and information on fixed heritage, moveable or material heritage, First Nations cultures, cultural education and training resources, and cultural and environmental tourism.

— Compile relevant policy and planning documents (local, regional, provincial). Look for strategic links to culture and examples of where cultural activities have already helped with improvements to community well-being.

— Review the work of other bodies such as economic development commissions and tourism agencies.

☐ Consider conducting specific studies such as:

— Economic impact assessment

— Economic strategies

— Comparative analysis with other communities

— Audience patterns

— Volunteerism

GATHER AND ANALYZE DETAILED INFORMATION ON THE COMMUNITY'S CULTURAL RESOURCES: CULTURAL MAPPING

Cultural mapping is an identification of a community's cultural resources and an analysis of needs gathered through a broadly based consultative/collaborative process. It is an effective tool to be used in a cultural planning process.

The extent and detail of the mapping will be determined by the scope of the planning process and the resources and time available. It could be a detailed process involving any combination of methods such as: public information sessions, focus groups, public forums, invitations to the public to submit briefs, or a detailed questionnaire (administered by staff and volunteers or self-administered by participants).

Staff, a consultant and/or volunteers working under direction will be needed for the compilation of the information.

See the 2010 Legacies Now Cultural Mapping Toolkit for detailed information on cultural mapping

Step 3: Assessment and Analysis
(2-3 months)

REVIEW ALL THE INFORMATION

Quantitative:

☐ Analyze numeric data (survey results) with counts, averages

☐ Identify patterns and clusters of data

☐ Note most frequent responses

☐ Cross-tabulate findings (e.g., compare media habits of non-participants with those of arts-attendees)

☐ Do tests to determine the statistical significance of results

☐ Identify a few key issues for planning in an interim assessment report

Qualitative:

☐ Identify patterns and themes in transcripts, interviews, focus groups and public meetings, and in narrative responses to open-ended survey questions

☐ Synthesize key information and issues

IDENTIFY OPPORTUNITIES AND ISSUES

From the data collected, it is now possible to identify themes reflecting the opinions of the participants and the community. This analysis will lead to identification of the key issues and priorities, and the development of cultural planning goals and objectives. At the same time, this will help identify performance indicators (a series of measurable benchmarks indicating progress that will eventually be incorporated into the implementation plan).

☐ Are the draft cultural planning goals consistent with community goals? Are they realistic, and what are some of the cost and other resource implications?

Step 4: Organization and Consultation
(ongoing)

Keep in touch with your community and elected officials. Once the information about the cultural profile of the community has been gathered and draft planning goals set, find opportunities for informal discussion amongst key stakeholders and elected officials. Talk about the benefits of an expanded approach to cultural planning. Make sure elected officials have a chance to consider the potential benefits and how they relate to other community priorities.

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Community Priorities and the Potential Benefits of Cultural Resources

The items on our priority list as we hear them from our residents:

- Create jobs in our community to replace those lost in the latest mill closure
- Bring new corporate business to town
- Ensure the skilled employees needed for a young film industry are trained and available when required
- Rebuild our business core and support the businesses located there
- Encourage new and innovative ideas, organizations and businesses
- Revitalize the old section of town – without displacing the people who live there now
- Find a way to stabilize the operations of our major heritage and arts organizations
- Invigorate our tarnished tourism appeal
- Rebuild our pride in a unique community
- Expand our community as a major education and training centre
- Rid the downtown core of graffiti
- Find a solution to the problem of skateboarders and drifters, whose presence can discourage visitors
- Save heritage buildings under threat from the condo building boom

- Talk to the folks who say we need to find a new facility for the city museum because the sports club thinks the old grain silo would be better used as rock climbing facility, and they are probably right
- Talk to the other folks who insist we should first build a new multi-discipline arts centre – who's to know?
- Find space for summer festivals that does not anger the neighbours at 10 p.m. or alarm the environmentalists when wildflowers are walked on
- Find a way for community theatre groups to access the perfectly good, under-used public school theatre
- Keep local facilities affordable for local groups
- Ensure kids have access to professional cultural events

Relevant cultural planning will weave all of these concerns into the process.

From conversations in communities throughout British Columbia

Step 5: Writing the Plan (1-2 months)

IDENTIFY WHY CULTURE IS IMPORTANT

Making a strong case for culture is an important element of a cultural plan. Identify and articulate its importance. Find ways to measure the impacts and outcomes of cultural activity so that its contribution can be recognized and measured. There are a number of ways to do this, such as:

☐ Make use of existing data, research and evidence

☐ Review best practices

☐ Include the views of other sectors and the public

☐ Identify current and potential links between cultural and community development which can provide a firm basis for integration

☐ Produce a summary analysis of how culture is already or could be linked to delivery of community priorities

☐ Focus on any quality-of-life indicators being used by your council, and organize your information to demonstrate what is being achieved

Creative Cultures (2004)

DRAFT THE TEXT OF THE PLAN BASED ON THE WORK SO FAR

☐ Briefly summarize the planning process undertaken to develop the plan.

☐ Compile the key findings and issues articulated through the research and consultations to date. Organize and summarize this information to develop clear and concise arguments for supporting and implementing the cultural plan.

☐ Organize a task force for each key issue to generate and evaluate solutions and options. Then, express these recommendations and intentions as goals, objectives and items for action. Alternatively, the steering committee or consultants can make recommendations.

☐ Weave together the recommendations of the various task forces or consultant(s). Review this synthesis with the steering committee and revise as required.

☐ Develop an implementation plan. This should include: a series of specific steps that will be taken to ensure the plan gets implemented; the identification of the body that will oversee implementation, monitor progress and provide leadership; timelines and funding.

☐ Propose performance indicators (a series of measurable benchmarks that can indicate progress).

TEST THE DRAFT AND ADJUST IF REQUIRED

☐ A draft of the full plan should be reviewed by the steering committee prior to circulating more widely.

☐ Next, it should be sent to elected representatives and, where appropriate, partner agencies, opinion leaders and key

stakeholders who will have been included in the process to date.

☐ Collect all comments and adjust the plan as appropriate. Consult with the steering committee as needed.

☐ Submit the revised plan to the steering committee for its endorsement.

Step 6: Public Consultation (2-3 months)

☐ Make the draft plan public and begin a second consultation stage to:

— Obtain feedback

— Refine and improve the plan

— Remedy any gaps or errors

— Give the public the opportunity to consider and understand the potential benefit of an expanded approach to cultural planning for all members of the community

— Help build an understanding of the proposed plan and increase the likelihood of community acceptance

☐ Make the draft plan available to all organizations that participated in the information-gathering phase, and publicize widely.

☐ Hold meetings with key stakeholders to discuss the draft and, through this dialogue, determine if any final changes are required.

Step 7: Finalizing and Adoption (1-2 months)

☐ Collate and analyze responses to the consultation draft and incorporate them into the plan where appropriate.

☐ Present the final version to the steering committee and to elected representatives for adoption.

☐ Prepare and release an executive summary.

☐ Prepare a fundraising plan to implement the cultural plan.

Step 8: Launch (1 month)

- [ ] Organize a high-profile launch of the plan (e.g., issue a media release, convene a media conference, and celebrate the plan's publication).
- [ ] Present the plan to all organizations affected, and encourage each to formulate specific action plans to support its implementation. (Depending on how integrated the process has been to date, these sub-plans may already have been incorporated.)

- [ ] Send a copy of the plan to other stakeholders and agencies with an interest in its development and implementation, including senior government culture departments and agencies.

Step 9: Implementation, Monitoring and Review (Ongoing)

- [ ] Identify an agency or local government department responsible for funding development, overseeing implementation and monitoring progress.
- [ ] Target simple, high visibility projects for implementation immediately after completion of the plan to help build momentum.
- [ ] Maintain a live information base and update both qualitative and quantitative information, reviewing for implications any changes may have on the plan.
- [ ] Some communities may later conduct specific-issue plans (e.g., cultural facilities, cultural tourism, etc.).

- [ ] Ensure monitoring mechanisms are in place to keep the strategy on course. A plan that includes a series of measurable benchmarks provides a map for the future that can indicate progress – How far have we come? What have we accomplished? And what do we do next?
- [ ] The steering committee may be reconvened annually to evaluate progress and suggest course corrections.

TIPS: Recommendations for Effective Cultural Planning

- Consider multiple approaches to planning, e.g., use cultural assessment and cultural mapping methodologies as tools for analyzing local cultural life.

- Take time to do the necessary pre-planning.

- Recruit participants who are representative of the community's diversity – be inclusive and engage the community directly in planning and decision-making. For example, experiment with community forums for collective planning and decision-making aimed at mobilizing and engaging a wide range of stakeholders.

- Embrace a broad definition and understanding of the community's cultural resources.

- Budget consulting time.

- Give priority to collecting empirical evidence that shows the benefits of cultural development to the community.

- Integrate cultural planning into the local government general planning process – cut across the silos.

- Anticipate increased expectations.

- Anticipate and take steps to manage conflicts (e.g., around raised expectations and inadequate implementation funding).

- Attend early to funding the cultural plan's implementation.

- Identify at least short-term priorities among planning goals.

- Build/ transform capacity within local government – strengthen professional skills and knowledge in municipal cultural planning and decision-making.

- Reserve time, energy and funds for the critical implementation stage.

- Document the planning process in the published plan.

- Anticipate that cultural planning may inspire additional planning – recognize that this may be an ongoing process.

- Cultural planning should be encouraged with caution (outline associated risks, e.g., increased expectations and inadequate resources, cultural/political conflicts).

Adapted from Dreeszen (1997)

Implementation Strategies for Public-Sector Plans

- Document the planning process from the beginning through to implementation and ongoing evaluation.

- Name multiple, specific agencies charged with implementation of specific outcomes. (This only works if the named agencies participate in the planning.)

- Identify a single, coordinating entity charged with overseeing implementation. In some cases, the coordinating agency is created to implement the plan.

- Raise funds specifically dedicated to implementation of the community plan.

- Involve respected and representative community leaders in an inclusive process.

- Reconvene the planning steering committee periodically to monitor implementation progress. The expectation of a public accounting for results can be a powerful incentive to act.

- Plan for the municipality or region to commission a formal evaluation of the plan two to five years after publication.

- Seek authority to plan from elected officials and submit resulting plans for inclusion in comprehensive plans such as the local government master plan or official community plan.

- Widely distribute a well-designed plan. Describe goals in general terms and actively encourage individual groups and agencies to fulfill the plan as it serves their interests.

Adapted from Dreezen (1999)
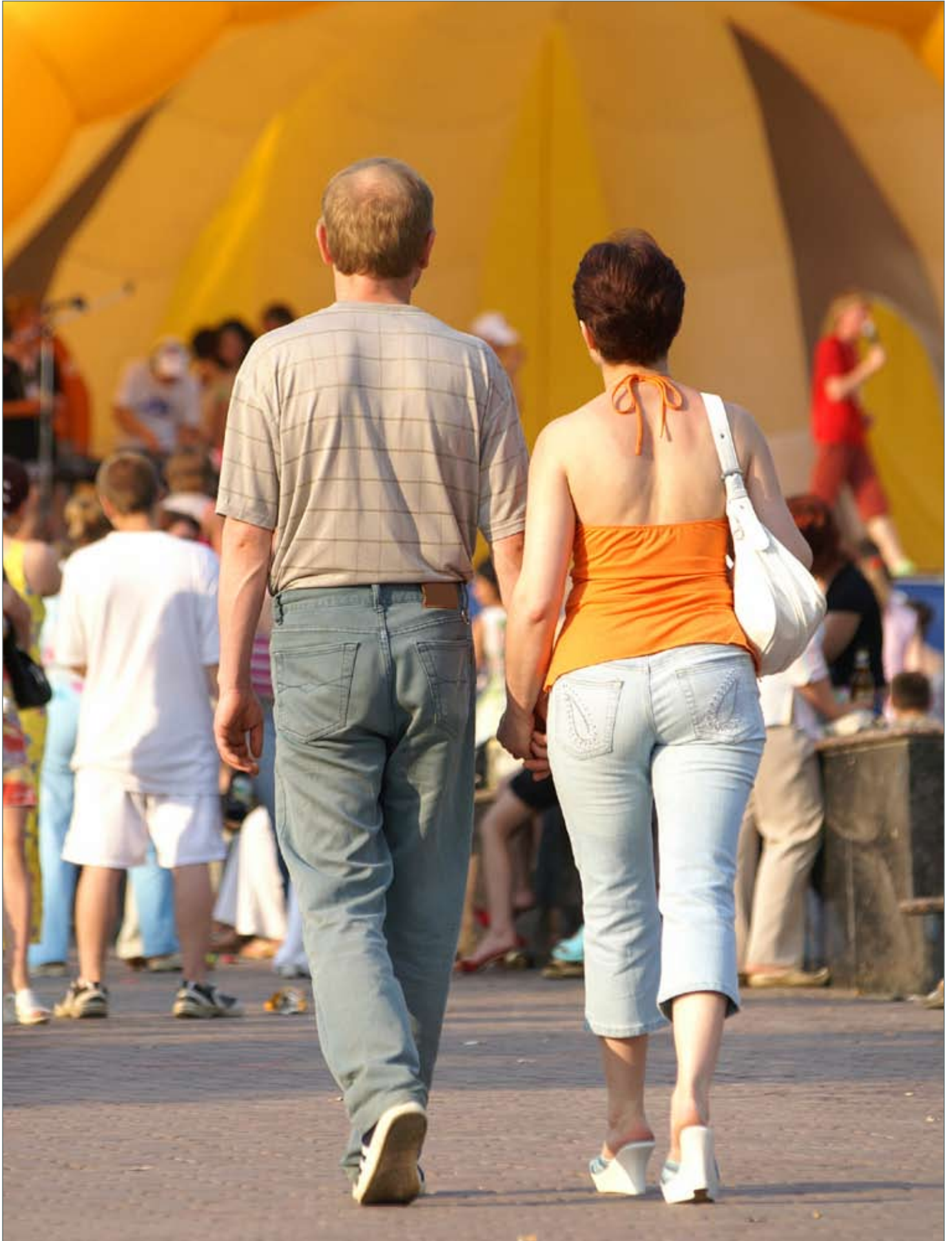
Resources

Resources

**COMPANION WEBSITE –
WWW.CREATIVECITY.CA/TOOLKITS**
A companion website has been developed
for this Cultural Planning Toolkit to
offer additional background information.
It includes material on:

- Evolving local government planning
  perspectives
- Integrating community and cultural
  planning
- Cultural planning in Canada: selected
  city profiles

WEBSITES
The following three websites will lead you to
a variety of publications and articles:

The Creative City Network of Canada's
Centre of Expertise on Culture and
Communities has developed an extensive
bibliography on cultural planning:
www.creativecity.ca/cecc

National Endowment for the Arts
Lessons Learned: A Planning Toolkit:
www.nea.gov/resources/Lessons/index.html

Arts Now, a program of 2010 Legacies Now:
www.2010legaciesnow.com

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Appendix

Appendix A
Selecting and Hiring a Consultant

Once you have determined that a consultant will be needed for at least part of the work, you will need to write and send out a request for proposals (RFP) from consultants interested in being hired for a project. The RFP provides basic information about your organization and the cultural planning process you will undertake. The RFP should establish a general format required for the proposals, which will allow you to evaluate and compare consultants equally and efficiently. The following is a format for an RFP, which can be modified as required.

RFP SAMPLE FORMAT
Organization's mission, programs, services (who are you?)

Background: the scope of the project and what you are looking for a consultant to do

The problem or need: the reason for doing the cultural planning at this time

Anticipated outcomes: what you want the planning project to accomplish

Proposal content:
- **Consultant or Firm** – Ask for their name, address, phone, fax, website and e-mail address.
- **Anticipated Scope of Work and Time Frame** – Ask the potential contractor to detail the activities, format, and time frame required to complete the required task. They should provide a timeline that includes each phase of the project, along with a description of expected time commitments of staff and volunteers.
- **Budget and Cost** – Ask for the number of hours and hourly rates for each of the consultants assigned. Have them include the cost for each phase, as well as the maximum fee for this project. They should identify personnel and non-personnel items separately within the total budget.
- **Resumes of Personnel** – They should provide resumes of each consultant who will work on the project, and detail their respective duties and responsibilities for this project. Ask for a summary of relevant experiences from each of the consultants that shows they have worked on similar projects with similar agencies.
- **References** – Request a list of references for each of the consultants assigned to the project. This list should briefly describe the scope of the work done for these references, the year each project was completed and a contact name and phone number for each one.

Proposal Selection Criteria
State the criteria by which proposals will be evaluated and compared. These criteria can include: clarity of proposal and work plan, timeline, capability of establishing an effective working relationship with the client, experience with similar planning projects, budget and costs.

Timeline for Selecting Consultant

Indicate deadlines for submission of letters of proposals, and selection of the consultant.

Proposal Submission

Indicate name, address and phone number of agency contact.

Offer as much useful information as possible so prospects can develop relevant proposals and accurate bids. At the same time, make sure your format won't require an excessive amount of time and work for the respondent. Remember that consultants are not paid for developing their proposals. If your RFP entails a huge time commitment, it may deter qualified but busy prospects who simply don't have the time to respond. Ideally, create a format that allows your prospects to answer in a two-or three-page proposal.

Remember that an RFP is not a request for conclusions from the consultant. Rather, the purpose of the proposal is to specify how the consultant will approach the problem.

Finding Consultants

Once you've developed your RFP, compile a mailing list of potential candidates for the job. Ask associates in other nonprofits and at the municipality for recommendations and lists of consultants. Ask where you should post or advertise the RFP.

Screening Potential Candidates

☐ First, eliminate proposals that are obviously unsuitable, i.e. those that show a lack of understanding of the problem, don't provide the necessary information or tend to ramble.

☐ Then go through them again and look at the proposed actions. Look for strategies that will work in your community, with your organization.

☐ From the remaining RFPs, look at proposals that adequately meet your needs. Make sure the respondent understands what is expected. Both you and the consultant should have a clear picture of what the outcome of their work will look like.

☐ Check to see if the consultant has given you a timeline for the anticipated work.

☐ Check the consultant's references. Is he or she capable of delivering as promised? Is the person dependable? Asking for samples of previous work is appropriate.

☐ Cost is an important factor when hiring a consultant, but don't allow price to eliminate a bid too quickly. You might be able to negotiate an acceptable fee with the respondent when it comes to the interview. What you want to avoid is eliminating a good plan, maybe the best plan, based solely on an estimate of cost. One way to avoid this negotiation process is to include budget parameters in the work statement. (Although, if you choose to state these parameters, expect the fee for services to equal the amount you have to spend.)

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Meeting the Candidates

When the final few proposals are chosen and you are ready to conduct interviews, consider that the consultant you choose will be working with you for a number of months. You'll want to take into account the applicant's personality as well as the proposal in the interview.

Set the Interview Process with a team of two or three people:

☐ Define the process for evaluating consultants.

☐ Decide who will initiate the interview by outlining the situation.

☐ Develop a list of questions and decide who will ask them.

During the Interview

☐ Begin by outlining the project, then ask how the consultant would proceed. Review your objectives.

☐ If this is a consulting firm, ask if the presenters will be the ones doing the work.

☐ Ask the consultant what they expect of you and what you can expect of them.

☐ Evaluate the consultant's personality and working style by observing:

   ☐ How well they listen to what is being said

   ☐ What questions they ask

   ☐ How well they analyze the situation

   ☐ What solutions are presented and how realistic they are

Discuss Fee Estimates and Project Timelines

Be sure you and the consultant agree on the type of interim materials you will be expecting. You'll want to get a commitment to staying on track with the project and proof the work is done well. These terms should be specified in the agreement. Once you have conducted all your interviews and made your choice of consultants, you will want to write a letter of agreement or a contract. Expect that agreement on price will take negotiating.

The Contract

A formal contract protects both parties from the common complaints of cost overruns and missed deadlines.
This should include:

Work plan: Tasks to be completed, outcomes expected, timetables
Fees: Hourly or daily rate. Billing monthly, on completion, or retainer basis. Determine type of invoice required.

Direct costs: Determine how to bill travel, long-distance phone and fax, subcontracted services.
Workplace: Where will the consultant work? What administrative support, equipment and supplies are expected?
Contract dates: Define when the contract begins and ends. Consider how the timeline will be amended or extended.
Termination clause: Under what conditions can one or both parties walk away from the work before completion. The notification requirement may be 30 days, 60 days or a shorter time period. If disputes arise, arbitration may be needed.

Rights to data: If proprietary information is collected, determine conditions under which data can be used and who has access once work is completed. If confidentiality is involved, the consultant must be informed.

Adapted from various Internet resources.

Anne Russo

Anne Russo wrote the 1997 UBCM publication *Creative Connections: Arts and Culture in British Columbia Communities*, which describes how municipalities of all sizes are successfully pursuing civic goals through their arts and cultural activities. The book has been a valuable introductory toolkit promoting the possibilities of cultural planning. She has collaborated with the Creative City Network on projects such as the Municipal Comparative Framework, documenting municipal support for cultural activity in over thirty Canadian municipalities, large and small. She has been involved in cultural planning on a broad scale, as the project manager for the 2002 Regional Arts Strategic Plan for the Capital Regional District and on a more intimate scale, leading collaborative planning exercises with community based arts organizations. She loves the diversity of experience to be found in the arts sector.

Diana Butler

Diana has a BA in Urban and Economic Geography from UBC and MSc. in Urban and Regional Planning from the University of Toronto. Diana is a member of the Planning Institute of BC and the Canadian Institute of Planners. Diana served for eleven years on Oak Bay Municipal Council (6 as Mayor) and six years on the Capital Regional District Board, acquiring a solid and practical understanding and appreciation for the workings of local government and inter-jurisdictional/inter-governmental relationships. As Chair of the Greater Victoria Intermunicipal Committee, Diana, oversaw the development of the *Arts Policy for Greater Victoria* – the first for the region.

Diana has worked at a senior level and a consultant with municipal, provincial and federal governments and many community/not-for-profit societies. She is a partner in Urban Aspects Consulting Group, undertaking many projects involving social and strategic planning, housing, the arts, (e.g. *Arts Policy and Programming and the Capital Region* and the *CRD Regional Arts Strategy)*, governance, community and regional planning (e.g. several Official Community Plans). As a result, Diana has extensive knowledge of the organizational, programming, funding, policy, and strategic challenges facing the arts and arts organizations and their relationship to community planning. Diana has written numerous reports and articles and has been a presenter at UBCM and many other forums. For the past seven years, Diana has been on the Board of the Art Gallery of Greater Victoria, serving as President for two years.

2010 LEGACIES NOW

2010 Legacies Now is a not-for-profit society that works in partnership with community organizations, non-government organizations (NGOs), the private sector and all levels of government to develop sustainable legacies in sport & recreation, arts, literacy, and volunteerism. 2010 Legacies Now actively assists communities discover and create unique and inclusive social and economic opportunities leading up to and beyond the 2010 Olympic and Paralympic Winter Games. For more information, visit **www.2010LegaciesNow.com.**

CREATIVE CITY NETWORK OF CANADA

Transforming communities through culture
The Creative City Network of Canada/Réseau des villes créatives du Canada is a national non-profit organization that operates as a knowledge-sharing, research, public education, and professional development resource in the field of local cultural policy, planning and practice.
Through its work, the Creative City Network helps build the capacity of local cultural planning professionals – and by extension local governments – to nurture and support cultural development in their communities.
By doing so, the Creative City Network aims to improve the operating climate and conditions for artists and arts and cultural organizations across the country, and the quality of life in Canadian communities of all sizes.
The members of the Creative City Network are local governments across Canada.
More information is available at www.creativecity.ca

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