

CULTURAL ASSET RECORDING FORM SAMPLE

Asset No.

001

Category:

Tangible

Intangible

Type

Art

Heritage

Ethno-cultural

Religious

Community

Educational

Tourism

Other

Sub-Type 1:

Performance

Visual

Literary

Media

Crafts

Multi-discipline

Other

Sub-Type 2:

Facility

Building

Landscape

Archaeological Structure

Public Art Collection

Product(s)

Other

Sub-Type 3:

Event

Story

Individual

Service

Group

Recorder: _____

Asset Name:

Le Station Arts Centre

Location/Address:

Postal Code

Phone: _____

Email: _____

Web site: _____

Contact Person Name: _____

Address (if different than above) _____

Phone: _____

Email: _____

Tangible Cultural Assets:

Current Use

Historical Use:

Intangible Cultural Assets:

Description:

Municipality:

i.e. Rosthern

UTM Zone:

Hours of Operation:

Individual

Business/Organization

Club/Association

City

Town

RM

First Nations reserve

Other _____

Goods or Serviced Offered:

Public Access? Yes No

Description:

Photographs: Yes No

Additional Research: Yes No

Key Dates/Times:

Date: _____

Art Galleries Chora
Built heritage
Craftmaking Band
Drama Visual Art
Filmmaking
Heritage Conservation
Genealogy Dancin
Sound recording
Book Publishing
Native Grasslands
Theatre Folklore
Multiculturalism
Storytelling Museum
First Nations heritage
Writing Diversity
French heritage
Archaeology Music
Festivals Languages
Songwriting Métis
Elocution Ethno-cu
Playwrighting
Arts Debating
Orchestra Folk
Dancing Art Galle
Museums Music
ages Archaeology
Storytelling
Festivals Book
Métis heritage
Folklore Theatre
Multiculturalism

CULTURE BUILDS COMMUNITY!

SaskCulture Inc.
#404, 2125-11th Avenue
Regina, Sask S4P 3X3
PH (306) 780-9284
FAX (306) 780-9252
www.saskculture.sk.ca



How to Create a Community Cultural Inventory

A Community Cultural Inventory is a catalogue of cultural assets, each with a separate record, compiled for a specific geographic area, such as a town, city, district, region or province. Each cultural asset is established as a record that may include a description of the asset, physical location, contact information, ownership, age, use, and hours of operation. Each record is categorized by cultural discipline, such as heritage, art, multicultural/ethno-cultural or creative industry).

“Cultural mapping enables us to understand and share culture; to re-think history; and to promote creativity and development.”

– Cultural Mapping Tool Kit developed as a partnership between 2010 Legacies Now & Creative City Network of Canada.

Why create a Community Cultural Inventory?

A community, much like a business, needs to understand its unique features, so it can be managed effectively. A Community Cultural Inventory will help decision-makers:

- identify and preserve a community's important cultural assets and resources;
- increase community identity and pride in its shared culture;
- plan and prioritize resources for cultural activity;

- identify gaps in cultural programs, services and/or facilities;
- determine if cultural assets require enhanced recognition, promotion or designation;
- build stronger civic engagement and social networks;
- link cultural assets to tourism and economic development initiatives; and
- integrate cultural assets into overall municipal/community planning.

Steps in Creating an Inventory

1. Make a Plan

a. Define the inventory's purpose

Brainstorm the needs that may be served by the inventory. It is best to narrow in on a key purpose, so that your project is not overwhelmed with data it cannot use. If multiple purposes are identified, it may be best to proceed incrementally.

b. Determine the scope of the inventory

Narrow down the research of data by determining the parameters: existing facilities, such as museums, art galleries, schools; unique attractions; activities; people and stories. The cultural assets can be further narrowed to a particular time in history, geographic area, public accessibility, etc.

c. Identify tasks and timelines

Common tasks associated with creating an inventory may be project management; communications; staff/volunteer supervision; financial management; fundraising; survey fieldwork, data entry and record keeping; research analysis and ongoing inventory maintenance. Tasks associated with these areas can provide input into an overall timeline.

d. Estimate the human and financial resources required

Costs associated with creating an inventory may include: office/meeting space; supplies, maps, photocopying, advertising, photo processing, computers, camera, GPS, vehicles/fuel, per diems, and consultant fees. In some cases a coordinator is hired and his/her salary would also be included. Once key expenses are identified, a project can decrease its costs with in-kind goods and services, as well as volunteer support.

e. Assign responsibilities for tasks and inventory maintenance

Besides determining who will fill the roles in collecting the inventory, it's important to establish a long-term strategy for managing the inventory. To remain useful, the inventory will have to be accessible and up-to-date.

2. Conduct a Inventory Data Collection Survey

Creating a cultural inventory is usually a two-step process consisting of a survey to identify assets and resources of interest, followed by an evaluation to determine their cultural significance. Remember that cultural assets/resources are tangible (such as heritage buildings or public art) and intangible (such as community stories or cultural events). Determine a way to collect both kinds of data.

a. Designing the survey

The survey's design and methodology will depend on the purpose and scope of the inventory. It can be as easy as a group of people sitting around recording the information they know, or it may require several people conducting interviews with local residents. Whether large or small, plan to gather the data systematically and as efficiently as possible. Look for resources that have already gathered needed data, such as heritage site registries. For other input, determine if the data is best collected by mail, by phone, or in person. Determine the level of detail you want to obtain through the survey process, and what can be followed up on later. It is better to ensure the survey data collection is as easy to collect as possible.

If possible, the option to obtain or take photographs may be included in the survey process.

c. Managing the records

Have a system in place to collect all the data as it comes back to the project management organizers. Establish a filing system for completed surveys and associated information.

d. Training

To ensure consistency of information and to create a positive impression of the inventory project, it is important to train staff or volunteers working on an inventory. Ensure each individual has the information they need to acquire the best data possible. Also, getting the buzz out on the project from dedicated volunteers is a great public relations opportunity.

b. Developing records

Using a standardized survey form will help ensure the consistency of collected information. (See the sample Cultural Asset Recording Form). Use one form per asset and/or resource, even if several are at one location.

3. Evaluate the data collected

At this stage, each cultural asset and/or resource identified through the survey process is evaluated to determine its cultural value. At this point, advice from cultural professionals is essential.

a. Researching the cultural asset

For each cultural asset the follow up research may include collecting oral histories about the asset, historical photographs/mementoes, documented information, as well as conducting a site inspection and analysis. At this point, a more sophisticated filing system may be required to organize the information collected.

b. Determine eligibility

Once the asset is evaluated for its cultural value, it can be assessed against the purpose and scope of the cultural inventory. Further criteria may need to be developed to ensure that the information included in the inventory is consistent. Different classification/types or sub-types may be required.

4. Storing and Managing Inventory Information

Once cultural assets/resources to be included in the inventory have been identified, a system is needed to determine how this information will be stored. Although a paper file is always an alternative, an electronic database, such as a Geographical Information System (GIS) makes the inventory more accessible and easier to analyze. The GIS has been used to create online maps that showcase an area's cultural resources.

Each asset/resource in an inventory database will have a separate entry (inventory record) that will be linked to a unique asset number. Giving each asset/resource a unique identification number will enable easier cross-referencing data. Use consistent vocabulary and develop consistent classifications to ensure ease of data manipulation. Types and sub-types can also be more easily organized.

5. Making it accessible

Once the community cultural inventory is complete, it should be made accessible to the public. Data can be used to create tourism packages, walking tours, school programs to name a few. Use of an online GIS map is one way to share the findings with the entire community.

When plotted together and analyzed, the information could inform a community's future decision-making. Several cultural assets/resources located in one area sometimes trigger a bigger creative plan.

Cultural Engagement in Municipalities

SaskCulture has a new funding program designed to support municipalities undertaking cultural engagement and planning initiatives.

For more information, contact SaskCulture at 780-9284, email: saskculture.info@saskculture.sk.ca

Cultural Activity

Storytelling
Choral Archaeology Diversity
Playwrighting Craftmaking Band
First Nations culture Anti-racism Awareness Theatre

