



CULTURAL MAPPING, PLANNING AND IMPACT ASSESSMENT

FOR SUSTAINABLE AND JUST URBAN
DEVELOPMENT

ACKNOWLEDGEMENTS

This South Africa – European Union Dialogue on *Cultural mapping, planning and impact assessment for Sustainable and Just Urban Development* was a collaborate effort. The report was compiled by Rike Sitas and Vaughn Sadie, drawing from Molemo Moiloa and Nancy Duxbury's specialist reports, notes taken and documentation of the study visit and dialogue and made possible through the following partnerships and participants:

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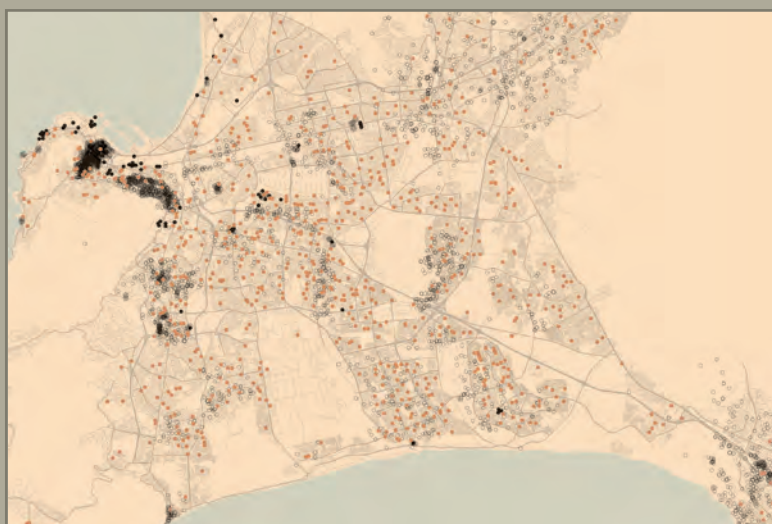


Figure 1: Data adapted from the City of Cape Town's Arts and Culture Branch mapping of 39 wards (cover image)

Designer: Bella Knemeyer



Cape Town Conference Event 26 – 28 February 2020

Photos: Andy Mkosi

EXECUTIVE SUMMARY

The making of cities is an essentially cultural act in itself, and the globe has entered a profoundly urban age where cities in Africa are urbanising at a rapid rate. Although culture plays a fundamental part in people's lives, a sensitivity to what this means in urbanisation processes can sometimes be overlooked. Culture in this context can include a wide range of beliefs and activities, which underpin the everyday lives of people in every corner of the globe.

Funded by the SA-EU Dialogue Facility under the EU-SA Strategic Partnership, the purpose of this exchange was to provide a platform for dialogue between SA and EU partners about the role of cultural mapping, planning and impact assessment in promoting sustainable and just cities. We find ourselves in an unprecedented moment where global policy imperatives are increasingly recognising the role of culture as key in creating liveable cities. The Sustainable Development Goals, The African Union's Agenda 2063, Habitat's New Urban Agenda, and the UCLG's Agenda 21 for Culture share a commitment to think of sustainability in environmental, economic, social, cultural and political terms. Despite these ideals, how these land in particular contexts – and specifically on the African continent – has yet to be adequately explored and understood. This SA-EU dialogue brought together a variety of South African and European practitioners, academics and experts to explore through study trips, best-practice and case studies sharing and exchange, the role of culture in urban development. This SA-EU Dialogue focused on the following three dimensions:

Policy instruments: The dialogue focused on reviewing local and regional policy instruments identify ways to strengthen policy implementation through cultural mapping, planning and impact assessment.

Good practice: Although there may be helpful policy instruments to leverage, how these land in different contexts differs. In some places policies exist but are unimplementable. It was therefore important to explore examples of good practice from different contexts that can shape policy discussions. Partners bring a wealth of knowledge in this regard and can share the kinds of action-oriented experiences that may strengthen policy discourses and practices.

Dialogue: The exchange provided a platform for dialogue between role players from Durban, Cape Town, Johannesburg, Gothenburg, Bilbao and Dublin, with an interest in developing sustained relationships between different partners that ideally extend beyond the scope of the SA-EU dialogue opportunity.

In order to explore the opportunities posed by cultural mapping, planning and impact assessment, a series of European and African cases were drawn on that exemplify good practice. These included: STEPS Pilot: Lisbon (Intercultural Cities Programme, Council of Europe); Paris-Métropole: Une Cartographie Culturelle de Paris-Métropole; LivingMaps Network: The Citizens Atlas of London; City of Espoo, Finland: EspooCult; City of Leeds Cultural Strategy; Exit 15, Ballyogan in Dún Laoghaire Rathdown County; Creative Citizens, Ballymena, Northern Ireland; Gothenburg Culture Hub: Cultural Impact Assessment Tool; City of Cape Town Cultural Mapping and Planning Programme; Sticky Situations End Street North Project, Johannesburg; African Digital Heritage: Mau Mau Reconstruction, Nairobi; Port et Passages: Jën Rekk, Senegal; Earthlore: Venda Eco-Cultural Mapping, Black Studio Gqom Spatialities.

The following recommendations emerged out of the dialogue and research process. At the time of compiling this report, the Coronavirus pandemic is sweeping the globe, having a radical impact on the collective and cultural life worldwide, underscoring the importance of understanding the role of culture in responding and building back a cohesive and just society.

Shifting and strengthening narratives of culture-based development that include a wider range of cultural activities, that value tangible and intangible dimensions to culture and heritage

- Land the value of culture in sustainable and just urban development more coherently
- Value tangible and intangible and the relationship between the two in policy and practice

Policy, legislation and enabling instruments that support cultural mapping, planning and impact assessment in just and sustainable urban development

- Identify and share key policy and legislation levers that connect across cultural and urban policy at national, provincial and local levels
- Legislate the integration of cultural mapping, planning and impact assessment in national cultural policy mandates
- Legislate the integration of cultural mapping, planning and impact assessment processes into urban development policy, particularly at the city scale
- Ensure better integration of urban development policy requirements and needs into cultural mapping, planning and impact assessment
- Enable co-production processes between city officials, civil society and scholars to identify impact indicators and find mechanisms to institutionalise them within local government
- Include the mandate of civil society organisations and community and cultural activists within policy implementation procedures
- Recognise where policy and legislation will be unhelpful

Governance, financing and implementation

- Identify and distinguish between national, provincial and local government roles in governance and financing
- Identify and clearly articulate the role of urban authorities in cultural mapping, planning and impact assessment
- Ensure that local authorities play an enabling role
- Identify and clearly articulate the role of civil society in cultural mapping, planning and impact assessment
- Ensure governance is distributed between public and civic actors
- Build appropriate capacity in public and civic sectors

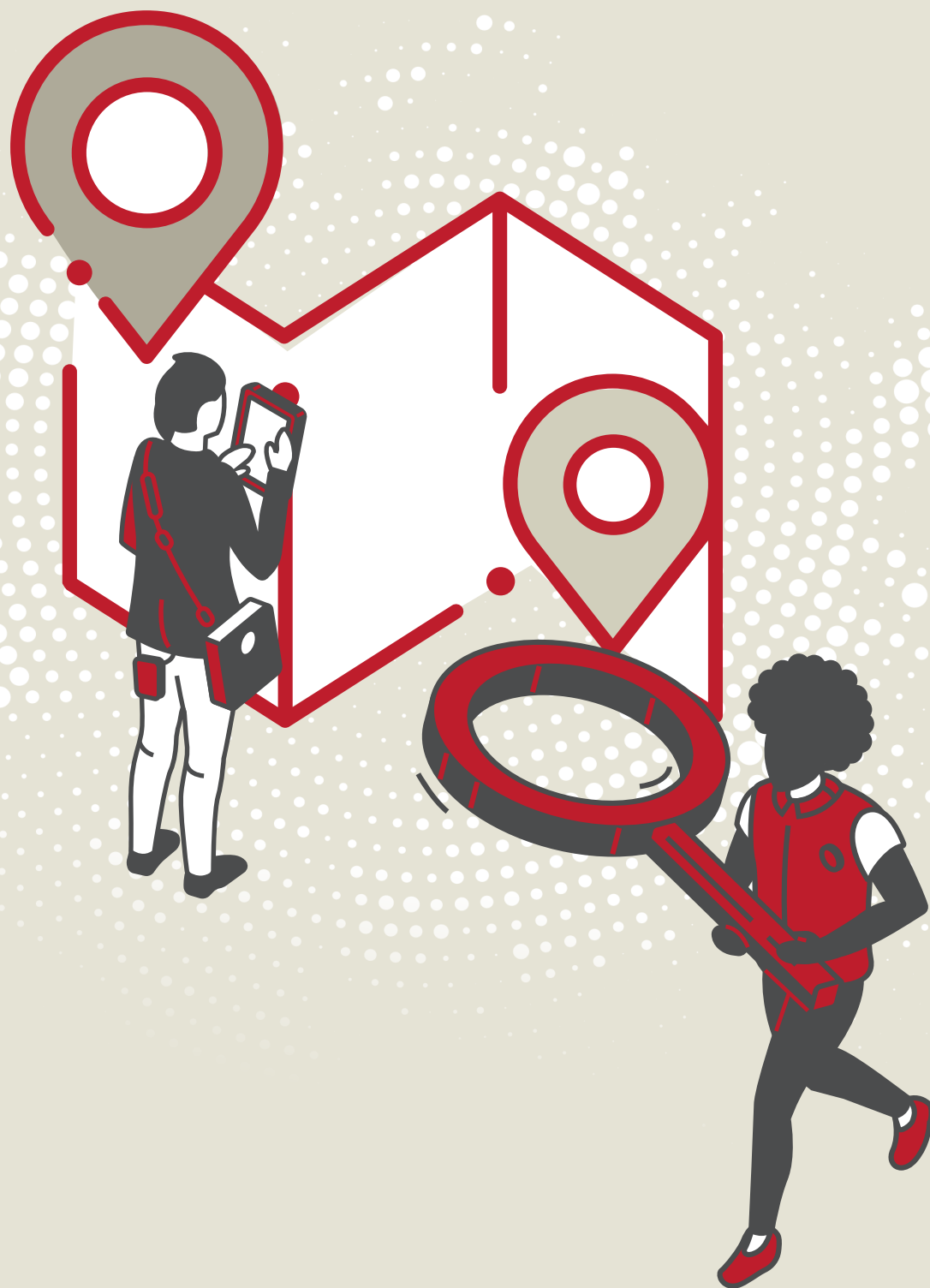
- Ring-fence finance in relevant urban and cultural development budgets at a local, provincial and national level
- Establish partnerships with private and civic entities to enable a wide range of resources

Processes, tactics methods and 'the multiplier effect'

- Use evidence-based project planning that is responsive to local contexts and power dynamics
- Entrench inclusionary, participatory and co-produced methods in cultural mapping, planning and impact assessment projects to ensure citizen engagement
- Use mixed methods approaches to cultural mapping, planning and impact assessment that produce both quantitative and qualitative data
- Ensure creative forms of research underpin cultural mapping, planning and impact assessment projects
- Communicate the findings of cultural mapping, planning and impact assessment projects to various stakeholders regularly
- View cultural mapping, planning and impact assessment as an on-going process that has short, medium- and long-term objectives

Further research

- Action-oriented research into cultural values and impact assessment
- Research into capacity development for cultural mapping, planning and impact assessment



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ACRONYMS

AC	Arts and Culture
ACB	Arts and Culture Branch
ACC	African Centre for Cities
ADH	African Digital Heritage
Agenda 2063	African Union's Agenda 2063
CCT	City of Cape Town
DAC	Department of Arts and Culture
Dlr	Dún Laoghaire Rathdown County Council
DSAC	National Department of Sport, Art and Culture
EPWP	Expanded Public Works Programme
G.I.Z	Deutsche Gesellschaft für Internationale Zusammenarbeit
GIS	Geographic Information System
ICC	Council of Europe's Intercultural Cities
IDP	Integrated Development Plan
IUDF	Integrated Urban Development Framework
SDGs	Sustainable Development Goals
UCLG	World Organization of United Cities and Local Governments
UNESCO	United Nations Educational, Scientific and Cultural Organization
VAI	Voluntary Arts Ireland
VANSA	Visual Arts Network of South Africa
WPACH	Western Province Art, Cultural and Heritage Department
WUF	World Urban Forum

1. INTRODUCTION

1.1 OVERVIEW

The making of cities is an essentially cultural act in itself, and the globe has entered a profoundly urban age where cities in Africa are urbanising at a rapid rate (Simone and Pieterse, 2017). Culture is a fundamental part of how people constitute their identity and lives through a wide range of beliefs and practices that find expression in their everyday lives. In the context of a profoundly urban and globalised age in which the circulation of people around the world continues to intensify and cities are increasingly cosmopolitan spaces, there is little understanding of, sensitivity to and acknowledgement of the impact of culture in urbanisation processes and vice versa. Governments struggle with managing diversity, access to resources, and promoting economic and environmental sustainability, and socio-cultural resilience. Urban policies, as an instrument to effect desired change, has been at the forefront of governance discussions and over the past decade, particularly in the global South, there has been a push to develop stronger urban policies.

The role of policy in urban spaces has been at the foreground of many discussions, and there has been at least a ten-year push to develop stronger urban policies – particularly in the global South. Many gains have been made, but some challenges remain. Of interest to this dialogue are: firstly, good policies mean very little if they are not supported by an enabling implementation environment; and secondly, cultural policies can be side-lined especially if they are not integrated into urban policies. This dialogue aims to explore how cultural mapping, planning and impact assessment good practice can enable policy development and implementation.

Cultural mapping, planning and impact assessment has found traction in many urban contexts (Duxbury et al., 2015; Young, 2014), and have the

potential to reveal talent and diversity; contribute to a city's story and identity; map cultural industries, recognise the value of everyday life; identify networks, nodes and flows; unravel socio-spatial divisions; foster social cohesion; identify resources, gaps and opportunities; imagine futures; strengthen institutional support; develop sustainable culture-based development; and measure impact of culture in producing more just and accessible cities. However, in many contexts in the global South, and particularly in African cities, some challenges remain. There are limited capacity and resources to support cultural mapping, planning and impact assessment. Arts and culture are often side-lined in the face of urban polycrises (Pieterse, 2008), and there are few policy instruments or imperatives that support cultural mapping, planning and impact assessment, particularly in urban policy spaces.

This SA-EU Dialogue focused on the following three dimensions:

Policy instruments: The dialogue focused on reviewing local and regional policy instruments where opportunities in order to identify ways to strengthen policy implementation through cultural mapping, planning and impact assessment.

Good practice: Although there may be helpful policy instruments to leverage, how these land in cities differs. In some places policies exist but are unimplementable. It was therefore important to explore examples of good practice from different contexts that can shape policy discussions. Partners bring a wealth of knowledge in this regard and can share the kinds of action-oriented experiences that may strengthen policy discourses and practices.

Dialogue: The exchange provided a platform for dialogue between different geographical and institutional contexts, with an interest in developing

sustained relationships between different partners that ideally beyond the scope of the SA-EU dialogue opportunity.

The report draws on the outcomes of the dialogue process in order to propose ways in which cultural mapping, planning and impact assessment can be enriched by different contexts and examples, and also how cultural mapping, planning and impact assessment can contribute to just and sustainable urban development. The report starts by introducing the process and participants of the project. It goes on to frame culture within the sustainability and urban justice, before providing a series of case studies from Europe and Africa. It concludes with recommendations for strengthening policy and practice in South Africa.

1.2 DIALOGUE PROCESS

The dialogue emerged out of a shared interest in exploring the role of culture in sustainable and just urban development. The proposal was put together by a cross sectoral, multi-institutional and interdisciplinary group of collaborators in South Africa and Europe.

1.2.1 Project Partners and Collaborators

SOUTH AFRICAN PARTNERS

The **National Department of Sport, Art and Culture (DSAC)**, represented by Dr Abraham Serote, with a mandate to support cultural initiatives in the pursuit of social cohesion.

The **African Centre for Cities (ACC)** (University of Cape Town), represented by Dr Rike Sitas and Vaughn Sadie, is an interdisciplinary research and teaching hub focused on quality scholarship

regarding the dynamics of unsustainable urbanisation processes in Africa, with an eye on identifying systemic responses.

Represented by project lead Shamila Rahim, the Arts and Culture Branch at the **City of Cape Town (CCT)** has spent the past five years embarking on a cultural mapping and planning process, developing a methodology and exploring strategies that can be implemented by the CCT and its citizens.

The **Urban Futures Centre** (Durban University of Technology), represented by Dr Kira Erwin, is an interdisciplinary laboratory that both builds theory and tests the application of scholarship in real world contexts.

Dr Jonathan Cane represented the **Wits Cities Institute** (University of the Witwatersrand) which focuses its research on understanding cities, through a humanities lens, exploring with different kinds of creative practices to produce urban knowledge.

EUROPEAN PARTNERS

Ylva Berglund and Dennis Axelsson represented the **Urban Development Unit** (Gothenburg Cultural Affairs Administration) that worked with Dr Niklas Sörum, a researcher at **the University of Gothenburg**, to develop a localised Cultural Impact Assessment-tool for the City of Gothenburg.

The **Cities Lab Katedra** (University of Deusto), represented by Milica Matovic, Dr Roberto San Salvador del Valle Doistua and Dr June Calvo-Soraluze, is a transdisciplinary research unit based in Bilbao (Spain) that gathers knowledge, skills and different methodologies in an integrated method to make cities and territories better places to live.

Represented by Dr Victoria Durrer, Cultural Policy Observatory Ireland, is an all-island research network hosted in the **School of Art History and Cultural Policy** (University College Dublin). The network connects, profiles, and encourages individuals carrying out research relating to the various ways in which arts and culture interact with the social, economic, and political realms. It brings together these researchers with cultural producers, practitioners and policy makers to foster knowledge exchange and sharing of practice.

SPECIAL EXPERTS

Dr Nancy Duxbury is a Senior Researcher and Co-coordinator of the Cities, Cultures and Architecture Research Group at the Centre for Social Studies, University of Coimbra, Portugal, and a member of the European Expert Network on Culture. She is the Principal Investigator of CREATOUR, a national research-and-application project that aims to catalyse and develop creative tourism in small cities and rural areas across four regions of Portugal. Her research has also examined cultural mapping, which bridges academic inquiry, community practice, and artistic approaches to understand and articulate place; culture in local sustainable development; and culture-based development models in smaller communities.

Molemo Moiloa lives and works in Johannesburg and has worked in various capacities at the intersection of creative practice and community organising. Moiloa's academic work has focused on the political subjectivities of South African youth. She is also one half of the artist collaborative MADEYOULOOK, who explore everyday popular imaginaries and their modalities for knowledge production. Until recently, she was Director of the Visual Arts Network of South Africa (VANSA). As part of her work with VANSA Moiloa engaged with various policy engagement processes including cultural mapping in the Western Cape, lobbying

and advocating for the National Lotteries Bill, the Copyright Bill as well as direct input into the draft White Paper for the Arts 2017. Moiloa has also worked directly with departments of arts and culture, and trade and industry at local, provincial and national levels.

1.2.2 Study Tour 11 – 15 November 2019

The study tour saw the South African delegation travel to Bilbao, Spain and Gothenburg, Sweden for five days, 11 – 15 November 2019. The primary aim of the study tour was to learn from the experiences from the City of Gothenburg and the City of Bilbao on how cultural mapping, planning and impact assessments aid the implementation of urban and cultural policy in a European context. Each of the local partners developed a two-day programme which included site visits, workshops and meeting with various partners from civil society, universities, municipalities, regional government and cultural organisations. The tour enabled the ongoing policy and practice learning between Europe and South Africa. In addition, the network helped to identify futures opportunities for collaboration or exchange between the partners.

BILBAO

In Bilbao the first day was an extensive introduction to the Deusto Cities Lab research from their researchers. Milica Matovic outlined the labs' methodology. Dr June Calvo Soraluze presented on designing the future of music festivals. Dr Rodrigo Martínez Rodríguez presented Design Kalea 1.0, a project that mapped the relationship between design and the city through a collaborative tool. Ohiane Sánchez Duro presented Bilbao Dé-tournement, a Catalog of Artistic-Cultural Spaces and Practices. The day concluded with Dr Roberto San Salvador del Valle presenting on a history of urban transformation of Bilbao through a cultural lens.

Day two included site visits to cultural institutions across the city and participation in two workshops. Mikel Urbeltz gave us an overview of the live music venue and the adjoining Basque language school, **Kafe Antzokia**. The first workshop was at the **Azkuna Zentroa - Alhóndiga Bilbao** as part of the public programme for an exhibition, **OPEN CODES. WE ARE DAT**. The delegation had formal presentations from Aintzane Larrabeiti from the **Basque Cultural Observatory**, Sabino Goitia Goyenechea from the Cultural and Creative Industries at the Department of Culture and Language Policy of the Basque Government, Carolina Gutierrez Gabriel from the **Bilbao Development Agency** and Itziar Rubio from **Fair Saturday**. The presentations covered larger regional projects and international initiatives and gave great insight into how culture, through a broader definition of the creative economy can contribute to the formal economy and institutionalise a regional identity.

The last workshop was in the neighbourhood of San Francisco with civil society organisations working with a bottom up approach to cultural mapping and impact assessment. Maria Arana Zubiate from **URBANBAT Festival** and **Human Cities Project**, Iranzu Guijarro from **Kultursistema** and Roberto Gómez de la Iglesia from **Conexiones Improbables** presented various models of cultural mapping and impact assessment using a range of technologies and digital platforms.

Culture-based development in Bilbao was particularly fascinating and offers interesting opportunities to think through the role of culture in South Africa. After Francoist Spain and the liberation of Basque culture, Bilbao made the decision to revive Basque culture and since the mid 1990s has brought the language back from near extinction. Resources were directed into a language-based development approach which meant foregrounding cultural institutions, language centres, ensuring Basque

was taught at schools and academic pursuits were translated into the Basque language. For the same duration as South Africa has been independent, Basque is now a dominant language and a requirement for business, education and social lives. The city was oriented towards supporting these processes and urban development underpinned how social and cultural infrastructure allowed the city to thrive. Although many assume the Guggenheim was the cause of culture-led development in Bilbao, it was actually a result of a city ensuring the local culture as the driver of economic, social, political and spatial development.

GOTHENBURG

The first day in Gothenburg started with a welcome by Anna Rosengren the Director of **Gothenburg Cultural Affairs Administration**. The morning presentations gave insight into the city approach to developing and evaluating cultural programming and infrastructure. Dennis Axelsson Head of **Urban Development** Unit presented on the Urban Development Unit and the Cultural Assessment Tool. Joakim Albrektsson the Head of Strategic Department outlined how the Cultural Affairs Administration works with Strategic Planning. Mie Svennberg, an urban planner who focuses on social sustainability and works with the **City Planning Authority** presented on the Child Impact Analysis and Social Impact Analysis. Claudia Schaper, the Curator for Public Art for the Gothenburg Cultural Affairs Administration introduced the 1% rule for public art. Artists Hampus Pettersson and Christin Wahlström-Eriksson discussed the role of artist initiatives in the development of Ångpannegatan. Sanja Peter, a Conservator of Built Environment at the Urban Development Unit outlined how cultural heritage values were used in Lindholmen. Bea Klein and Linn Ryding, urban planners from the **Lundby District Administration** presented on creative industries in Lindholmen and role of affordable rent in creating a cultural hub.

In the afternoon the delegation visited the three sites that were supported by the City of Gothenburg. At the **Gothenburg Filmstudio**, Barbara Ekström a cultural developer for Lundby District Administration and Lars Jonsson, an Architecture advisor for Gothenburg Cultural Affairs, spoke about the history of the area and the role of creative industries, such as film, in the neighbourhood's development and the region's economy. The next site visit was to **Svettekörkan**, a public sauna, which is one of several interventions that was part of the Jubileumsparken. Ia Kjellsdotter, the Operation Manager of Passalen discussed how they are employing participatory methods to develop the facilities that would be in the park once it is completed for the city's 400th anniversary in 2020. The last site visit was to an industrial area Ringön, where Gabriella Ohlshammar, a researcher in Urban Conservation, and Matilda Lindvall, the project manager for Cluster and Innovation, presented on the work in the area. They had funding to develop a project over three years that would introduce cultural activities and programming into the area alongside heavy and light industry in an attempt to understand the role of culture in urban regeneration.

The last day was divided into two sessions. The first session was a series of presentations and followed by a round table discussion, and the second was a reflection on the study tour and discussion in preparation for the workshop in Cape Town. The presentations on the second day were by Moniek Driessem who reflected on mapping as a process of knowledge production and how it is used by Urban Planning in Gothenburg. William Isley spoke about GIS (Geographic Information System) mapping and the types of personal and archival data that could be included to create more accessible narrative about a neighbourhood and a city. Hannah Salderth reflected on the importance of Knowledge Integration for Conflict Resolution

in Urban Planning. Louise Björk spoke about the Cultural Impact Assessment developed and the need to include intangible values so that the tool could also be of value to heritage planning. Finally, Dr Niklas Sörum presented an evaluation of the Gothenburg local Cultural Impact Assessment-tool, new forms of cultural heritage management and cultural planning practices: exploring the role of power, knowledge and categorisation of cultural data.

Gothenburg provides an important example of what happens when culture is integrated into urban development at a municipal level. This has allowed cultural objectives to be part and parcel of spatial development. Gothenburg may be a better resourced city than many South African cities, but mainstreaming culture in other forms of urban development has allowed for innovation in public finance to support the social and cultural lives of residents. Gothenburg also demonstrated how cities putting trust into civil society can accelerate and multiply the impacts, particularly at a local level. Partnering with and resourcing local civil society organisations allowed for experimentation and greater impact as non-governmental organisations can be more flexible than state institutions. The partnerships also worked in the favour of the public reputation of the municipality as residents could feel empowered through the trust endowed to organisations that closely represent local constituencies.

1.2.3 Cape Town Conference Event 26 – 28 February 2020

The workshop developed by DAC, ACC and CCT was designed to introduce the international delegation to Cape Town and frame the South African context in relation to urban and cultural policy. Day one was structured to introduce key concepts and present case studies to frame the conversation. The keynote address was given by

Prof Edgar Pieterse, the Director of the **African Centre for Cities** which focused on the role of cultural in urban development. The event started with a *Cultural Values Workshop*, a facilitated process which identified collective set of cultural values amongst participants and how best to frame these in relation to an urban development framework and move beyond the economic reductionism usually applied to culture. In the second session, specialist consultants, Dr Nancy Duxbury and Molemo Moiloa, presented reflections on cultural mapping, planning and impact assessment from Europe and Africa. Dr Nancy Duxbury presented on two dominant approaches to cultural planning, cultural mapping and cultural impact assessment. The first detailed a cultural and arts focus, and the second explored a community and resident focus, outlining how each approach has its own issues. She presented several case studies from Europe to illustrate this. Molemo Moiloa presented a range of case studies from across the continent and discussed how cultural planning, cultural mapping and cultural impact assessment is a very fragile and complex political practice emphasising the need for 'spaces' for community-driven processes and an integration of emergent values within state policy and planning initiatives.

In the next session entitled *Tactics and Methods*, project partners presented methods and reflections on the implementation of cultural mapping, planning and impact assessment used in their cities. Dr Victoria Durrer (**Cultural Observatory Ireland / University College Dublin**) presented on the process of building capacity for participatory governance in Ballymena, Northern Ireland and Ballyogan, Dublin in the Republic of Ireland. Milica Matovic and Dr June Calvo-Soraluze (**University of Deusto**) presented on the tactics and methods applied in Basque Country, Spain. Dr Kira Erwin (**Urban Futures Centre**) reflected on the role of participatory theatre, through a project entitled

Last Country, which was used as tool for cultural and policy advocacy about immigration and gender around South Africa. Ylva Berglund and Dennis Axelsson (**City of Gothenburg**) presented on the role of cultural, child and social impact assessment in developing the vision for Cultural Programming in Gothenburg for 2021. Jonathan Cane (**Wits City Institute**) and Noëleen Murray (**University of Pretoria**) introduced The Trinity Session project, *ArtMyJozi* which ran across multiple neighbourhoods on Johannesburg as an example of placemaking through art.

The two sessions on day two focused on Cape Town to localise the discussion within a development project in Dunoon, a post-apartheid settlement that owes its origins to a provincial governmental roll-out of social housing which started in 1996. The informal settlement has a mixed housing typology with high prevalence of backyarding, which is a result of Dunoon's close proximity to industrial, manufacturing, agricultural and residential job opportunities. The day started with a session entitled *Concepts and Contexts: Cultural mapping, planning and impact assessment*, and involved a series of presentations by practitioners who were using a form of cultural mapping in development projects. Heinrich and Ilze Wolff of **Wolff Architects** presented on a process of spatial mapping they had done in Dunoon that reflected the fine grain spatial and economic activity in the neighbourhood. Liezel Kruger-Fountain and Ashley Hemraj of the **Urban Sustainability Unit**, City of Cape Town presented a city-led process of mapping that was used to inform the development strategy for Dunoon. Shamila Rahim from the **City of Cape Town** presented insights from the Arts and Culture Branch's cultural mapping and planning that has been developed over five years. Dr Abraham Serote from the **National Department of Sports, Arts Culture** presented on the national funding structure and how this has impacts on culture.

The second session was interactive and focused on cultural and urban governance. The session focused on participant experience to discuss opportunities and blockages that have and could impact on the implementation of cultural mapping, planning and impact assessment at a city and national level.

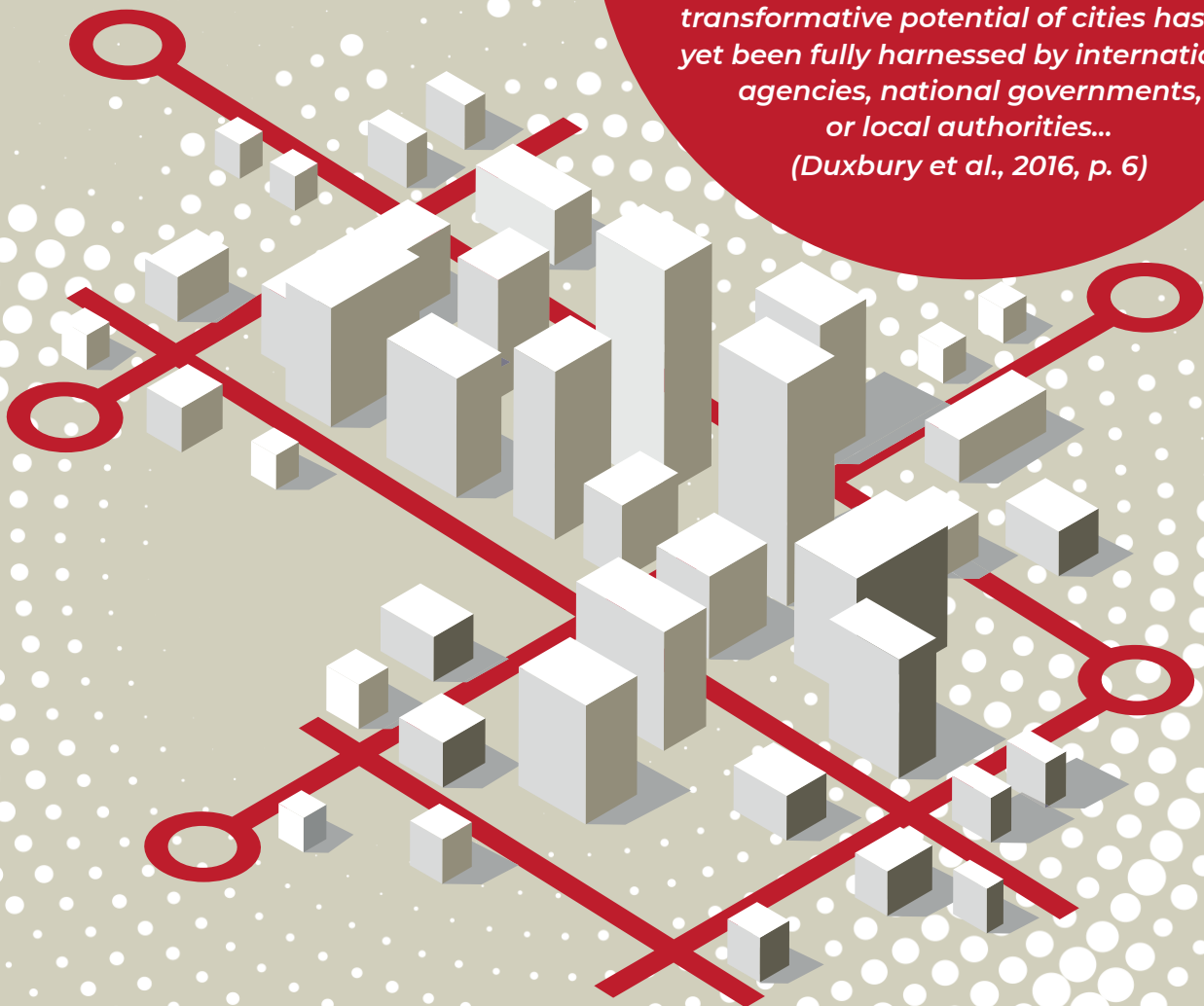
The last day involved a closed session to reflect on learning from the SA-EU Dialogue exchange with

project partners and key government officials. The discussions revolved around refining recommendations that could facilitate an enabling environment for cultural mapping, planning and impact assessment at city, regional and national level. In addition, participants discussed the role of research (both scholarly and other) in landing the argument that cultural mapping, planning and impact assessment are vital tools in achieving sustainable and just urban development.



2. SUSTAINABLE AND JUST DEVELOPMENT

*...cities and towns are hubs of innovation in the economic, cultural, and social realms. The goal of re-humanizing the city through culture-sensitive urban strategies is underpinned by principles and inclusive processes of access, representation, and participation. In the context of defining a new people-centred and planet-sensitive sustainable development agenda, cities are transformative platforms. However, the transformative potential of cities has not yet been fully harnessed by international agencies, national governments, or local authorities...
(Duxbury et al., 2016, p. 6)*



There has been increasing recognition that culture matters and plays an important role in sustainable urban development (Duxbury et al., 2012). The Sustainable Development Goals (SDGs) of Agenda 2030 (United Nations, 2015), the African Union's Agenda 2063 (African Union, 2015), UN-Habitat's New Urban Agenda (Nations, 2017), and the UCLG's Agenda 21 for Culture (UCLG, 2014) share a commitment to consider sustainability in environmental, economic, social, cultural and political terms.

The Sustainable Development Goals emphasise the importance of protecting and safeguarding natural and cultural heritage, specifically in Goal 11.4, and with cultural dimensions implied across almost all of the goals – from gender equality, addressing poverty to climate action and peace, justice and strong institutions. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) recognises the need for collaborative participation in policy implementation between state and civil society, particularly in the production and distribution of cultural goods and services. Doing so is argued to contribute to aims 8, 16, and 17 of the UN's 2030 Sustainable Development Goals (SDGs): decent work and economic growth (Goal 8); peace, justice and strong institutions (Goal 16); and partnership (Goal 17). Despite an evidenced commitment to participatory governance in the cultural sector, the UNESCO 2005 Convention Global Report 2018, which has reviewed achievements to date on the implementation of the 2005 Convention in line with the 2030 SDGs (UN, 2015), recognises a need for “capacity development support and resources, [that focus] on policy participation, communication and networking” for a range of stakeholders (UNESCO, 2017, p. 13, 14). Despite progress made by local and regional authorities, the report notes civil society actors to believe policy-making processes lack transparency and that laws and regulations do not sufficiently enable

collaborative participation. According to UCLG's (2014, p. 4) Culture 21, “[c]ultures forge dynamic and interactive relationships between people and their environments”. Embracing a cultural lens offers cross-cutting opportunities for acknowledging the interconnectedness of culture, citizenship and sustainability, arguing that culture be recognised as the fourth pillar of sustainability.

According to the 10th World Urban Forum's (2020) Abu Dhabi declared actions, “[c]ulture and heritage are essential in the context of peoples' empowerment as well as their universal access to services, and ownership of regeneration and social cohesion strategies. Urban heritage—both cultural and natural—is an asset and enables sustainable urban development. Revitalising cities whilst respecting urban heritage allows us to celebrate the past while embracing a sustainable future”. UNESCO's ‘Culture for the 2030 Agenda’ (2018) frames the role of culture in sustainability in terms of how culture can be leveraged to contribute to the 5 Ps: people, planet, prosperity, peace and partnership, and how this is crucial for recognising UCLG's Culture 21 emphasis on “[c]ultural heritage, in all its multiple forms, from memories to landscapes, [which] is a testament to human creativity, and is a resource for the construction of the identities of people and communities. As something that is alive and constantly evolving, it should be integrated into life and society in dynamic ways” (UCLG, 2014, p. 12). Cities are critical epicentres and ‘incubators of social, economic, environmental, political and cultural progress’ (WUF 2020), and therefore urban sustainability is increasingly seen in interconnected terms.

There seems to be consensus that culture contributes to urban sustainability through the following:

- promoting cultural rights
- recognising how heritage, diversity and creativity are foundations of urban life

- stimulating citizenship through building social and cultural capacities
- supporting sustainable economies within cultural industries and beyond
- encouraging democracy, equity and inclusion
- planning cities through a cultural lens
- promoting creative forms of urban governance
- contributing to citizenship and plurality through deploying different uses of information and technology
- elevating the role of culture in supporting environmental responsibility

Despite the recognition of the importance of culture, how this appears in policy in local, regional and national agendas, and how these ideas are operationalised need further exploration. By and large, cultural policies in South Africa seem to have very little cognisance of the role culture should play in sustainable and just urban development (Sitas, 2017). There is some reference to the potential of arts and culture in place making within city culture policies, however this is not necessarily framed within an understanding of city planning and development per se nor within a broader understanding of culture as a practice that informs all aspects of society. In comparison, there seems to be a much stronger cognisance of this within urban planning policy. There is a very strong tendency, within South African policy and legal frameworks as well as international ones, that urban planning requires the engagement of urban dwellers and an understanding of their lives and everyday practices. However, how this informs and influences practice is questionable. In fact the Integrated Urban Development Framework (IUDF) in particular already points to significant challenges that have been identified in this regard. So, while policy frameworks may be quite progressive, even point to the limitations of skills and the need for 'proper funding' for cultural planning in urban development, the implementation is particularly challenging.

Du Plessis and Rautenbach (2010, p. 12) point to the challenge of understanding this nebulous word 'culture' as a significant hurdle to better integration within policy and legislative frameworks. The state that too often 'culture' is used within policy and law with presumptions of collective understanding of this word, and that "[i]t is exactly here that the making of a (practical) case for the inclusion of issues of culture in the sustainable development equation becomes complex". The ability for policy and large state infrastructures to be flexible and malleable enough to respond to the nebulous and difficult to define thing called culture, is a key question in defining the place of cultural mapping, planning and impact assessment for policy implementation toward sustainable and just urban development.

South African cities face a range of intersecting challenges, from poor service delivery, food insecurity, violence, and the lingering and stubborn spatial segregation entrenched during colonialism and apartheid. The Covid-19 pandemic has amplified these inequalities. There are cultural dimensions to each of these, but cities also continue to be vibrant spaces of cultural life and culture-based citizenship (Stevenson, 2003). It is these opportunities that need to be surfaced in order to ensure that culture can be leveraged for just and sustainable futures and more especially now in developing responses to and recovery from the additional pressures placed on society and everyday lives due to the Covid-19 pandemic. Cultural mapping and planning are well placed to do this and inserting cultural indicators in other development endeavours is crucial for long-term measurable success.

3. CULTURAL MAPPING, PLANNING AND IMPACT ASSESSMENT

Although there is an agreement on the importance of culture, and the economic dimension to cultural industries has been identified, the fine-grained realities in urban contexts is often overlooked in the development agendas of cities. Cultural mapping can surface local activities and networks; cultural planning can insert the findings of these mapping exercises into planning processes in the city; and cultural impact assessments can enrich the ways in which cultural indicators are valued in economic and infrastructural development agendas.

3.1 CULTURAL MAPPING

Cultural mapping, typically positioned as a precursor to a cultural planning process, has been traditionally focused on the identification, documentation, and articulation of cultural assets in a territory. Dominated by tangible, often built, assets these are increasingly complemented by intangible cultural assets too. While this knowledge-gathering process remains important, over the past decade, ‘cultural DNA mapping’, a broader analysis to characterise the connection between culture, territory, and the people who live there has emerged. The focus of cultural mapping is increasingly centered on the people who are resident, living, and interacting within a territory, and it is their knowledges, experiences, movements, and memories that become integral to redefining the cultural assets and meanings of the territory. Cultural mapping, as a research and analysis exercise, must be grounded in sound considerations of what to map, and why. The rich process of cultural mapping in this

way produces much more than an inventory. Therefore, attention must be directed to analysis of the findings uncovered through this process, as well as appropriate communication to different publics and follow-on uses of the mapping data revealed. A key question is how to integrate culture with other fields, which requires cultural planning expertise as well as addressing issues of receptivity by professionals in other fields.

3.2 CULTURAL PLANNING

Cultural planning, as ‘planning for culture’, has been traditionally focused on support and enabling infrastructure for arts organisations, the cultural sector, and/or creative sector/economy development. In comparison, citizen/resident-focused cultural planning, or ‘planning culturally’, offers a ‘culturally sensitive’ approach and encourages a more integrated and holistic framework to thinking through and enacting public decisions and actions. The citizen/resident-focused approach recognises and gives value to the participatory cultures of residents and, consequently, can help foster pluralistic and locally distinctive cultural expressions, creation dynamics, and ‘lived’ cultures-of-place. At a systems level, the challenge is integrating a cultural dimension into broader planning practices while not invisibilising culture in these broader processes.

3.3 CULTURAL IMPACT ASSESSMENT

The mainstream perspective on **cultural impact assessment** focuses on assessing the multifaceted values and impacts of cultural activity: economic, social, cultural, environmental, etc. An alternate, emerging perspective focuses on the cultural impacts of all public plans, policies, decisions, and actions. While the latter approach has been primarily developed in Indigenous territories, it aligns with contemporary discussions about cultural dimensions of sustainable development, as well as concerns with the cultural health, vitality, and sustainability of all cultures. In a multicultural urban context, the design and implementation of a locally-resonant cultural lens and impact assessment process on all public policies and public decision-making processes promises to be a useful tool to inform and guide planning and policy towards more sustainable and just development trajectories. Cultural impact assessments that focus on the cultural impacts of public decisions and actions complements the international movement to integrate cultural concerns within broader planning contexts and aligns with growing calls for just and sustainable cities. A prevailing issue is what to assess – identifying, among various dimensions of culture, what is resonant and key to consider in particular local contexts, while also fostering broader development discussions to inform and advance this work internationally. Related to this are operational issues of how to measure and to apply the resulting findings.

Despite the widespread recognition of cultural mapping, cultural planning, and cultural impact assessment, both conceptual and operational challenges continue to be evident internationally. Underlying the challenges in all three areas are issues of professional and system-wide openness to considering culture(s), challenges of meaningfully managing both qualitative and quantitative findings, and working with intrinsically pluralistic and subjective perspectives and insights. Challenges of incorporating citizen participation in inclusive and comprehensive ways also underscore all three areas at both operational and systemic/process levels. Furthermore, integrating cultural considerations in the broader systems of urban planning, policy, and development may challenge the scope of traditional systems and reinforce questioning of how urban planning can work with incremental modes of development more aligned with community sustainability planning approaches. The case studies selected for this report provide some examples of how to enrich cultural mapping, planning and impact assessment in South African cities.

CULTURAL/CREATIVE SECTOR FOCUSED

- Planning for culture
- Arts planning – cultural planning
– creative sector/economy

(Not mutually exclusive
– degrees of emphasis)

CITIZEN/RESIDENT FOCUSED

- Planning culturally
- Culturally sensitive approach
- Integrated and holistic approach

Cultural planning

Inventory/survey of cultural assets

- Tangible
- Intangible

- “Cultural DNA mapping” (L. Ghilardi)
- Distinctive local features, special aspects, meanings
- Personal attachments to place

Cultural mapping

Values and impacts of cultural activity

- Economic
- Social
- Cultural
- Environmental...

Cultural impacts of all public plans, policies, decisions, actions

- Cultural health and vitality
- Cultural sustainability

Cultural impact assessment

Figure 2: Cultural mapping, planning and impact assessment, Nancy Duxbury



4. GOOD PRACTICE

4.1 EUROPEAN CASES

During the research phase of this report, an array of interesting initiatives was identified from different European countries and separated into two categories: (1) initiatives more focused on cultural mapping and research, relating largely to the development of new knowledge and perspectives; and (2) initiatives more focused on cultural planning, relating largely to the development of new processes. These cases were then roughly organised on two axes: horizontally, mapping/research – planning and, vertically, City-led – grassroots-led initiatives. From the examples compiled, five initiatives were selected that provide insights for advancing approaches to practices of cultural mapping, planning, and impact assessment in the context of urban and cultural policies.

4.1.1 STEPS Pilot – Lisbon: Intercultural Cities Programme, Council of Europe



Figure 3: STEPS Lisbon Map

OVERVIEW

The Council of Europe's Intercultural Cities (ICC) programme is based on the idea that "a sense of belonging to an intercultural city cannot be based on religion or ethnicity but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC's framework". The STEPS project 'Participatory cultural heritage mapping at a neighbourhood scale' was a two-year project (December 2016 to December 2018) that aimed to develop and test a methodological framework for the use of heritage at the local level. Through an evidence-based research process, indicators were proposed to measure the impact of participatory approaches to cultural heritage as a resource for community development and cohesion. In other words, the project objective was to foster community cohesion through participatory mapping of cultural heritage

METHOD

STEPS promoted the idea of participatory mapping of cultural heritage, where members of the community were given the role to identify those material and immaterial cultural assets that are a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. The project involved three main steps: heritage-mapping and needs assessment in relation to community cohesion; network mobilisation, training, and heritage-based strategic planning; and developing perception change indicators and monitoring results through an initial and final survey.

LEARNING

- Through the participatory mapping process, the community identified a set of resources of value (intangible) to be kept for future generations, which fall out a traditional understanding of cultural heritage as a set of objects (tangible). This suggests a need broaden the understanding cultural heritage.
- Nurturing participatory processes by building confidence, avoiding stereotypes, and recognising the role and expertise of each person involved in the process is important for building and growing trust between the different partners, mapper and the diverse participants.
- Engaging people with different backgrounds in heritage mapping is pivotal in leveraging the biggest possible set of heritage assets, therefore it is important to build intercultural capacitiesamongstresearcherandparticipants to ensure concepts are easily communicated across different cultural contexts.
- Local authorities also need to make a clear and resolute political commitment at each stage of the participatory mapping process.
- All the actors involved need to understand and agree that participatory mapping is not a product but a process. A further commitment needs to be made to regularly replicate participatory mapping to keep cultural heritage alive, include newcomers to the community and renegotiate the shared vision.

4.1.2 Une cartographie culturelle de Paris-Métropole: Paris-Métropole, France



Figure 4: Une cartographie culturelle de Paris-Métropole: Photographs of shops, equipment and services on rue Berthollet (75005)

OVERVIEW

From January 2009 to January 2011, an interdisciplinary, international team (commissioned by Paris City Hall) conducted research to produce a cultural map of Paris-Métropole. The project aimed to offer a perspective on the metropolis of Paris today, but also thought of maps as tools to understand the Paris of tomorrow. The project produced more than 50 new maps, used qualitative and quantitative analysis, and produced a documentary. In parallel with the construction of the databases, cartographic work produced maps of different aspects in Greater Paris, which provided a more global perspective on the metropolitan area and its offer in terms of shops, cultural facilities, and socio-economic profiles. The data analysis used a coding system, which was integrated into the mapping software to allow for the creation of statistical tables and analyses. The project analysis was mainly oriented around three axes: analysis of cultural development in Paris Métropole according to ambiances; analysis of metropolitan democracy through *ambiances*; and socio-economic analysis of *ambiances*.

METHOD

To begin, the team developed a large base of data of cultural infrastructure/venues that contribute to the definition of an 'urban atmosphere'. Issues from public data: (1) the level of data aggregation was too high (aggregated at the municipal level) to allow the team to determine the geographic limits of access to the venues; and (2) the level of precision of this database was insufficient as the categories were too general to be able to indicate

how a category contributes to the ambiance of a neighbourhood. To address these shortcomings, the project built (with webcrawler software) innovative databases gathering information previously scattered on the web (in numerous festival guides, general city council and town hall sites, yellow pages, etc.). These databases supplemented the already existing information and allowed a global vision of the different culture sectors, refining the perception of the cultural environment in which the facilities are located.

LEARNING

- There is political will within the Paris-Métropole to plan and build the future city based on accurate understanding of what already exists. Rather than work from a snapshot, development needs to be informed by precise knowledge of the terrain which is updated over time and integrate new means to perceive transformations of the ambiances in the neighbourhood.
- Residents are not reliant on major cultural facilities to determine cultural engagement and their relationship to place, rather they respond to the ambiances that are reflected through the diverse daily social and spatial practices of the neighbourhood.
- When residents identify the ambiance of a neighbourhood as more important than developing new major cultural facilities, funding can be more targeted and smarter micro-investments that are more likely to have a real impact on the neighbourhood can be made.



4.1.3 Livingmaps Network: The Citizen's Atlas of London, England

OVERVIEW

The Citizen's Atlas of London is an ongoing creative mapping project bringing together community-based localised mapping initiatives involving a range of community groups, using a series of participatory and creative methodologies. The Citizen's Atlas is being developed by the Livingmaps Network, a network of researchers, community activists, artists, and others with a shared interest in the use of mapping for social change, public engagement, critical debate, and creative forms of community campaigning. The communities who currently live in the City's designated (development) 'opportunity areas' do not play into the City's spatial planning vision. The challenge of the Citizen's Atlas is to engage residents that usually are not involved in politics to map out their town both today, and present proposals for how they would like to see it developed in the future, articulating a grassroots-based alternative vision and information to be ready to engage with or inform the developer-led proposals to come along.

METHODS

The project uses participatory cartographic and mapping processes, exploring visions of London's past, present and future, focused around specific issues and themes to be investigated through a variety of counter-mapping methods. The project

Figure 5: Citizens Atlas of London

is supported by a programme of public lectures by leading figures in radical urbanism who have focused their work on London's democratic transformation. Recently, in accordance with searching for support for these grassroots-led activities, the Livingmaps Network decided to focus the next phase of this project around youth, developing a proposal for a Young Citizen's Atlas of London: "Putting Yourself on the Map." This involves running a workshop programme for teachers and youth workers, who use the toolkit to deliver participatory mapping projects with youth in a number of the "opportunity areas" where there is a high incidence of youth violence and crime (Livingmaps Network website).

LEARNING

- It is important to bring different kinds of people together to map the past, present and future as this includes people who are ordinarily excluded from urban planning and design processes.
- Counter-mapping processes allow different kinds of maps to emerge that better reflect the social and cultural lives of citizens.
- The project links critical cartography with the just city, exploring how alternative strategies of mapping can enhance civic claims on social and spatial justice.

4.1.4 EspooCult: City of Espoo, Finland

The City 1.0

- Typical in the 1960s to the 1980s
- The city is like a large factory, siloed and divided into sectors
- Development is conditioned by the economy, infrastructure and organisations
- There is low tolerance for experimenting and failure
- The relevance of aesthetics is small
- Culture audiences are mainly the elite

The City 2.0

- From the 1990s onwards
- Science parks and high-tech industry play a large role
- Collaboration and partnership thinking rises
- Characterised by urban design
- The city's spirit and image are created with physical structures, such as skyscrapers and other impressive works of architecture
- Awareness of the importance of the creative economy grows: culture is starting to be seen as a competitive tool
- The residents are customers and consumers of culture

The City 3.0

- There is a desire to use the collective creative and intelligence of the residents in designing the city
- Experiencing things is important
- The city as an organism in which cross-administrative co-operation is the way of working
- Space for trial and error: the only way to success
- Entrepreneurship, creative and innovative economic thinking are encouraged: start-up culture
- Cultural and physical spaces in which people can express their creativity are created: as so-called third space outside of the home and workspace
- Different forms of pop-up culture are supported
- Different ways of participation are sought and utilised, and residents are encouraged to get actively involved in decision-making
- Culture in different places, such as the street, cafés, pop-up events
- People are no longer just passive consumers but rather participants in the making of culture

Figure 6: The City 1.0, 2.0, and 3.0 compared (Source: Charles Landry, in CultureEspoo 2030)

OVERVIEW

The City of Espoo is a rapidly growing city located on the outskirts of Helsinki. CultureEspoo 2030, the city's strategic cultural policy, was approved by city council in 2015. The City's Department of Culture commissioned Cupore (the national cultural policy research agency in Finland) to conduct a comprehensive series of studies about cultural services and the cultural profile of Espoo, and to use this data to formulate different future scenarios and problem solving-models for the Department of Culture in Espoo. The project is called EspooCult.

METHODS

The stages of the research findings were communicated in attractive 'fact sheet' booklets, intended for municipal and public readerships (Jakonen et al., 2018a, 2018b; Karttunen et al., 2019, 2020). The fact sheets have addressed the links between culture, the city's overall strategy, and citizen's quality of life, intertwining two dominant narratives (with background research evidence): the roles of culture in city (and citizen) well-being and development and the importance of cross-administration cooperation and cross-sectoral networking. Fact Sheet 2 made the latter theme its main focus, noting that people and organizations operating in the field of culture can open up new perspectives and thus may serve as a resource for other sectors, and yet culture "is scarcely addressed in the plans and actions of the cross-sectoral development programmes" (Jakonen et al., 2018b, p. 1).



LEARNING

- Cultural mapping and planning in this instance produces valuable data that informs the development of a comprehensive base of knowledge and analysis for moving forward with cultural development action plans and actions.
- Cultural participation is linked to the realisation of cultural rights and inclusion in society, the well-being of individuals and communities, and the development of an inclusive and accessible city that recognises and respects diversity (Karttunen et al., 2019, 2020).
- Integrating culture within broader municipal planning systems requires cross-administrative cooperation (transversal working groups) and strategic dedication to alter the traditional silos that determine municipal planning and services delivery systems.
- The targeted dissemination of collated data in accessible formats are important to ensure buy in from multiple state and non-state actors.

4.1.5 Leeds Culture Strategy (2017-2030): City of Leeds, England



Figure 7: Leeds Cultural Strategy Promotion

OVERVIEW

The Leeds Culture Strategy 2017-2030, adopted by Leeds City Council in July 2017, was “the first of its kind in Leeds having been co-produced with the residents, artists and businesses of the city” (Priestly, 2018, p. 2), developed through two years of workshops, conversations, debates, and intense discussions. Since its adoption, the Cultural Strategy received national and international recognition as a best practice example and model for co-producing the future cultural policies of a city (Priestly, 2018; see also Buchan, 2017b). The Cultural Strategy aims to broaden the role of culture in Leeds, “placing it at the heart of the city’s narrative, embedding culture across all policy areas”¹, and focusing on the specific issues and challenges that the people of the city identified as relevant and pertinent to them.

METHODS

Stage one featured 1,500 groups, workshops, meetings, and discussions as well as a blog hosting discussions, comments, and opinions (Culture Strategy - Executive Summary). Stage two (six weeks) was called ‘Consultation’ which entailed obtaining feedback on a draft of the Culture Strategy. Contributors to the development of the Strategy came from a range of sectors: culture and art; community groups; heritage; health and well-being; faith groups; third sector; students, children, and youth; Leeds City Council (including a range

of committees and boards); and open channels. Implementing the Strategy began with a series of pilots from April 2017. Initial priorities were placed on ensuring that neighbourhood plans have a stronger focus on cultural activity, and creating a new cultural infrastructure plan encompassing community-based venues (allotments, leisure facilities, community centres, or parks) as well as traditional venues. The Culture Strategy included a recommendation to continue the ‘co-produced approach’ used in developing the strategy when creating an associated Culture Strategy Delivery Plan (to cover the period 2018-2023).

LEARNING

- To ensure a culture strategy has a broad ownership, it is important to design a process that invests time and effort into developing relationships from the inception of the process through conversation and dialogue.
- Access to community groups, especially groups which include vulnerable people, is vital to the success of a project. Gatekeeper access is about identifying the appropriate people and developing trust. Time needs to be given to negotiate the terms for access and benefits.
- Before and as the project develops ensure there are champions for the project at all levels of the council, including councillors and officers (Buchan, 2017b).

¹ <https://leedsculturestrategy.co.uk/culture-strategy/>

4.1.6 Exit 15: Ballyogan in Dún Laoghaire Rathdown County Council, Ireland



Figure 8: Process photo of *Bird in the House, God Bless her*, artist Michael Fortune, 2017-2018, Exit 15 project, Dún Laoghaire-Rathdown County Council Arts Office. (photo by Michael Fortune)

OVERVIEW

Since 1994, Dún Laoghaire Rathdown County Council (dlr), a local authority area in Dublin, Ireland has been supporting and developing the arts in the county through a dedicated Arts Office. The remit of the dlr Arts Office, like others in Ireland, is to support the “sustainable development of the arts within the County.” As part of its work, the Arts Office is required by law to create an Arts Development Plan for supporting the sustainable development of arts in the County. The plan is informed by consultation events with County-based artists, residents and organisations; learning gained from the activities they do; and government policies and Arts Council Ireland policies. However, how this translates across to wider area planning

remit differs across individual local authorities. Upon taking stock of the Arts Office's activities throughout the County, the team realised that they had a lack of engagement in the local area of Ballyogan. Exit 15 involved the support of partners mentioned above, including CREATE, the National Development Agency for Collaborative Arts in Ireland and an academic researcher, Victoria Durrer. The project emerged as part of a longer process of inquiry, begun by the Arts Office in 2016 in partnership with Voluntary Arts Ireland (VAI)² to develop a local government arts service that is more responsive to and supportive of the actual (rather than the perceived) artistic interests, activities and needs of the county's residents.

²VAI is part of the Voluntary Arts Network, a charity and support agency for the voluntary arts aimed at promoting and increasing participation in cultural activities across the United Kingdom and Republic of Ireland (serving Republic of Ireland and NI together; Wales; England; and Scotland)

METHODS

Prior to the development of Exit 15, a research and development phase took place. An 'arts researcher', Aine Crowley, met informally for chats over cups of tea with people living and working in Ballyogan to learn more about what types of 'creative, cultural and artistic' activities in which people were engaging or interested in. Exit 15 resulted from this research. Exit 15 was coordinated by a freelance employee and employed professional artists to develop activities over two phases: Phase One (2017-19) and Phase Two (2019-20). These phases involved two forms of participatory work: participation in the arts and participation in decision making about what arts might get resourced. Phase One employed three artists working in different media and with different methodologies to facilitate and stimulate engagement in different art forms for people living and working in the area across approximately a three-month period. Small amounts of funding were also made available for new and emerging arts groups to apply for. A group of people selected from those who took part in both those activities were then invited to assist in deciding what artist(s) might carry out a more substantially funded project in Phase Two.

LEARNING

While not a traditional form of mapping, this more interventionist approach provided dlr Arts Office with greater knowledge of the activities taking place in the area as well as a database of new contacts. In turn, people in Ballyogan became either aware for the first time or more aware of the local arts services their local government provides. As an engagement in altering how dlr Arts Office understands and approaches planning for (and with) local communities, the following, relevant to the wider Dialogue inquiry, has been learned:

- The arts can provide a rich, complex, and dynamic picture of the real lives that exist in a locality and one that is perceived to be more representative of people living and working there than socio-demographic profiles currently provide.
- The siloed nature of this activity means that much of this learning does not traverse into the area of local planning.
- Inquiry led practices—starting with questions rather than assuming deficits are helpful in understanding local area activities, interests and needs.
- Capacity building is personal, social, local and institutionally shared and built.
- There is a high reliance on formalised structures – local organisations and service providers for accessing citizens living and working in an area. Such brokers help a project gain access to participants but limit the access a project can get to those individuals engaged in formal activities, particularly if they are solely relied on.
- Partnerships with universities and / or researchers allow for different mechanisms to facilitate reflection and capture learning.



4.1.7 Creative Citizens: Ballymena Borough Council, Northern Ireland

Figure 9: Creative Citizens 2017, Ballymena Borough Council (now Mid and East Antrim Council), Arts Development Office.

OVERVIEW

The context of local government arts and cultural services in Northern Ireland has fostered routine practices that emphasise, for one, the programming of arts and cultural venues that sit within the remit of local governments. This programming is coordinated by Arts and Cultural Office teams and is centred on programming activity that ensures the financial viability of the buildings as well as their role as focal points for promoting the development of the arts locally. Until after 2015, local governments had no local planning powers. In 2015, Creative Citizens was a public facing, festival-like programme largely held in Ballymena between March and June. Ballymena has a population of 64,044 and is recognised as part of Rural NI and the Northern Corridor, connecting Londonderry to Dublin and providing access to the Antrim Glens and Coast. It is also the main retail area for the north-east region of Northern

Ireland. Creative Citizens was initiated in early 2014 as a pilot project by the Arts and Development Service of Ballymena Borough Council (later amalgamated into a larger local authority area as Mid and East Antrim Borough Council) in partnership with Voluntary Arts Ireland (VAI). Creative Citizens replaced Ballymena's annual general arts festival, which showcased both professional and amateur arts and was programmed and hosted solely by the council staff. In developing Creative Citizens, VAI and the local authority staff all sought to address shared aims of celebrating the creativity of local people, building audiences and participants for the professional, amateur and voluntary arts, fostering connections between local arts facilities and groups, exploring the use of non-traditional art spaces for activities, and generating interest around the idea of creative citizenship.

METHODS

The development of each Creative Citizens' programme started with the question 'What are you doing that is creative?'. The programme's four-month duration and the range and reach of activities involved were a result of the responses received. This question was sent out through media outlets, face to face conversations between citizens and staff, and a public call to individuals and organisations from a range of sectors across Ballymena, including local arts groups, health, education, business, churches, sports and community organisations. A full programme of activities were identified from the responses, ranging from venue based performances to community and sector based activity. A series of partner programmes were also established and each year also saw the complementary programming of one major artistic feature devised by the local authority arts and cultural team. However, most events and activities in 2014 and 2015 were initiated and hosted by local people, businesses and groups. These included discursive activities that generated cultural maps of areas; activities from garden clubs, restaurants; activities that mixed professional and publicly funded arts; activities and events in the dedicated arts centre, the Braid; arts events taking place in non-traditional settings in area churches; shops, hotels, restaurants and town centre streets; professional arts programming including exhibitions, performances; and artist in residency activities. In 2014, a series of 150 events with over 50 local groups reached 20,000 people as either attendees or participants (one third the population of Ballymena). This figure reflects a significant increase in engagement from the previous festival year (2013), in which the programme was developed solely by the local authority as a professional arts programme. In 2015, Creative Citizens reached over 12,000 people.

LEARNING

The Arts and Development Service of Ballymena took a different approach from its usual practice. By approaching festival programming as an exploration of cultural assets and the interests of local people, the following, relevant to the wider dialogue inquiry, has been learned:

- Starting with questions about what we have, rather than what we feel we lack can promote positive, value of our local community assets while still extending awareness of what is further needed.
- Activities like arts projects and festival programmes are tangible structures with deadlines and celebratory endpoints that enable a range of personal, organisational, and community motivations to be realised in 'real time'. As a result, they can provide new means to become aware of people, places and activities in a local area. They can provide different pathways of involvement for citizens, public servants and partners. They can also create a facility to begin exploring new mechanisms for working with others in a way that is suited to the timeline / requirements of local authority practice / structure.
- Flagship dedicated arts venues are part of the local cultural infrastructure not the whole of it.
- Social, voluntary, religious, and professional networks are important assets within our local cultural infrastructure.

4.1.8 Cultural Impact Assessment Tool: City of Gothenburg, Sweden



Figure 10: Theater Aftonstjärnan at Lindholmen in Gothenburg

OVERVIEW

Gothenburg in Sweden has been undergoing substantial urban development and this project recognised the importance of inserting cultural values into development objectives. The main objective of the Culture Hub was to build a sustainable platform between the City of Gothenburg and the University of Gothenburg for collaboration, learning, method and theory development on the role of culture and cultural activities for sustainable urban development, especially focusing on the development and implementation of a cultural impact assessment tool. The Culture Program at the City of Gothenburg

points out three sub-goals that cultural planning can serve: clarifying the city's character and history; creating good conditions for sustainable development; increasing Gothenburg's ability to influence the physical environment. Gothenburg City officials in the Urban Development Unit worked closely with researchers from Gothenburg University to explore: how do we best organise a collaboration platform in this area?; which theories and methods are best suited for the study of the role of culture and cultural activities for sustainable urban development?; how can co-learning best be organised?

METHODS

Developing the Cultural Impact Assessment Tool involved an inclusionary process of values mapping, identifying the importance of aesthetic values; cultural heritage; permanent or temporary structures for meetings places and social and cultural nodes; creative and co-creative artistic organisations, activities and industries; and values and symbols that create identity. Two neighbourhoods – Lindholmen and Kortedala – were identified for testing the tool. This involved cultural mapping exercises to reveal the cultural and creative nuances of the neighbourhoods, and to see how working with locals in development processes could insert culture more firmly on the development agendas of the City of Gothenburg.

LEARNING

- Collaboration is key for developing and implementing cultural planning and impact assessment priorities.
- Establishing local authorities as champions ensures that culture can be integrated into a city's planning and development agendas and to ensure longer term impact assessment.
- Partnerships between city officials and scholars enriches the process as there are multiple actors involved in assessing the impacts of a cultural lens to development.
- Tools are evolving frameworks and should be seen as adaptable and works in progress.

4.2 AFRICAN CASES

The case studies were selected in consultation with practitioners in the cultural sector, including those already involved in cultural mapping, planning and impact assessment. From this broad list of potential case studies, a short list was developed and assessed based on a combination of selection criteria with the intention of getting as wide a scope as possible. The selection criteria included issues such as geographic spread, indicators of cultural mapping, planning and impact assessment as well as issues such as access to information. Due to limitations of existing desktop content available to conduct a strictly desktop study, interviews were arranged with a representative of all the projects. Furthermore it is key to note that due to the fact that cultural mapping, planning and impact assessment remain relatively new strategies on the continent, most of the case studies do not have formal engagement with city planning and development authorities but tend to be independent projects undertaken by artists, independent practitioners and civil society organisations. Furthermore, while there is substantial visibility of cultural mapping as a strategy for practitioners, cultural planning and impact assessment seem to be less established.

4.2.1 Cultural Mapping and Planning Programme: City of Cape Town Cultural, South Africa

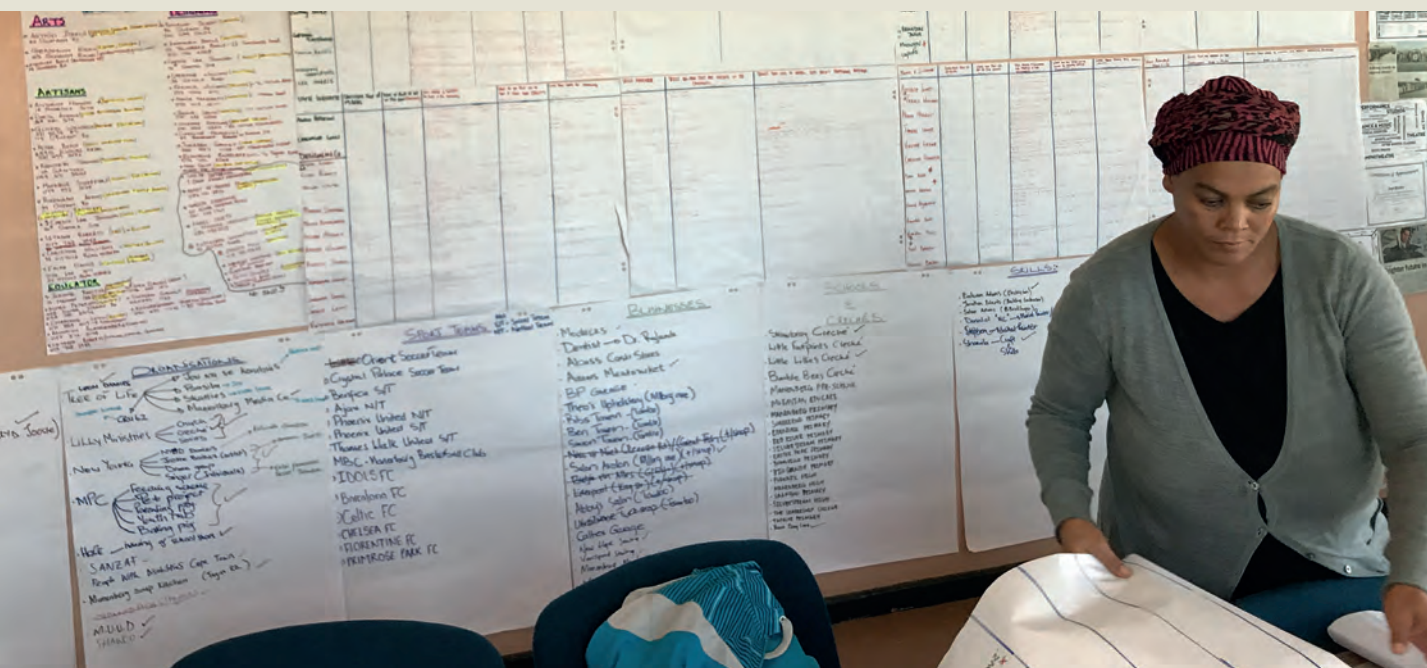


Figure 11: Hanover Park and Manenberg process with Extended Public Works Programme workers, Cape Town.

OVERVIEW

The City of Cape Town (CCT) has been increasingly promoting itself as a Creative City, so in 2012 the Arts and Culture Branch (ACB) (then part of the Tourism, Events Economic Development Directorate), was requested to conduct research to better understand the cultural environment in the city. The research request and adoption of the Arts, Culture and Creative Industries Policy (adopted in December 2014) provided the opportunity to develop longer term research that has since resulted in the development a Cultural Mapping and Planning Methodology that speaks more directly to the social, political, economic, spatial and historical context of Cape Town. The long term purpose is to develop a municipal cultural plan to ensure: a more effective process of cultural development through the coordination of cultural planning, facility development and support programmes; that the appropriate

infrastructure is put in place to support the goals of the services offered; to be more efficient and effective in the use of municipal resources; a broad range of cultural services to meet the needs of residents and visitors to guarantee that Cape Town is a community where people want to live, visit and do business; to find the uniqueness in each neighbourhood that expands the current cultural offering; to have more inclusive narrative that reflects all citizen of Cape Town and encourage socially inclusivity across all socio-economic and cultural divides. The Arts and Culture branch of the CCT have been engaged in Cultural Mapping since 2014 and Cultural Planning since 2015, which has resulted in the development of a Cultural Mapping Toolkit and a Cultural Planning Toolkit Framework. Between 2014 – 2019 the CCT Arts and Culture Branch, have mapped 46 wards (neighbourhoods) to date.

METHODOLOGY

The ongoing initiative has been an attempt to build sound working relationships with local communities and ensures an inclusionary approach to the research so that residents can tell their stories to broaden the cultural narrative of the city. The CCT Cultural Mapping and Planning methodology is a combination of many forms of data collection, cataloguing and engagements. Initially the research (Nodal Studies) was solely done by an academic institution and the team consisted of a professor, post-doctoral and doctoral students. The second phase of cultural mapping included team of professional researchers, staff who were researchers and administrators for national and international cultural networking associations and a few local cultural sector practitioners, most of the latter involving youth. When the cultural planning aspects were being included, the number of areas were expanded and so did the number of team members. Including local cultural practitioners who were familiar with the area allowed for quicker buy-in from the community not only for the research but also for the long-term plan (although the guide suggests that mapping and developing the plan takes between twelve to twenty months, often the work had to be completed between four to six months). It was during this time that the Cultural Mapping Toolkit and the Cultural Planning Framework Toolkits was developed. The toolkits were developed to include feedback from the professional practitioners, community members, researchers and officials. As part of the development of the methodology and testing the Mapping and Planning toolkits, Arts and Culture decided to conduct the research directly in collaboration with the community and working transversally with other CCT planning interventions. In 2017, it was decided to work in the Mayor's Propriety areas of Hanover Park and Manenberg which provided the opportunity to train unemployed youth via the EPWP (Expanded Public Works Programme).

The 20 EPWP staff conducted in research in their neighbourhoods of Hanover Park and Manenberg to localise the questionnaire, making them more accessible to the community. The lessons learned during the Hanover Park and Manenberg has been carried through to cultural mapping and planning programmes that followed and has led to the review of the two toolkits.

LEARNING

- Cultural mapping and planning have proved to be a valuable tool to enable change by surfacing the spatial and social divisions that impact the lived experiences and practices across multiple wards.
- Cultural planning can create an environment where sharing experiences and accepting differences through encountering others can work towards social cohesion where historically there has been tension and suspicion.
- Through engagements with communities where cultural mapping and planning research has been conducted it is evident that there is an appetite for change from the residents and some officials.
- Working with resident through initiative like employing community members through the EPWP process has been the most successful means to understand the social and spatial practices in the neighbourhood. The inclusion of the residents creates ownership and mechanism to hold the CCT accountable.
- Cultural planning has the opportunity to draw together different municipal departments in the planning processes. This has proved to be of great value where there has been buy-in and support from senior management in departments. Currently there is limited scope for this approach as it not mandated through policy.

4.2.2 End Street North Project: Sticky Situations, Johannesburg, South Africa



Figure 12: End Street North Project Process



OVERVIEW

Established in 2009 Sticky Situations is a Johannesburg-based agency that uses participatory design methods to facilitate, and implement community-driven projects. The End Street North Project was established by Johannesburg City Parks and Zoo (referred to henceforth as City Parks) due to their intended renovation of the park, which is based in a high-density low-income neighbourhood in the Johannesburg inner city. City Parks initiated the project as part of a collective that included Johannesburg Development Agency, the Department of Public Safety and the Deutsche Gesellschaft für Internationale Zusammenarbeit (G.I.Z) who all played an active role and worked with Sticky Situations at various points in the project. Sticky Situations was appointed to enable a community participation strategy in

the lead up to the refurbishment to enable better input from the community, as well as to encourage ownership (and potentially co-maintenance) of the park.

METHODS

Sticky Situations sought out community members, shopkeepers and other stakeholders in a broad-based mapping process within the immediate neighbourhood of the park. The mapping then led to a range of participatory processes. As stated in their own methodology, “exact participatory methodologies can only be defined once a database of neighbourhood groups and activities are mapped, followed by initial consultations. A range of participatory methodologies can be used

depending on what initial mapping tasks reveal and could include: mapping, focus groups, workshops, meet and greet events, local 'hanging out' and ethnographic observations." Sticky Situations undertook a number of meetings, workshops and activities within the park area with local organisations and groups including a 'MineCraft' workshop and weekend 'Park Activation' activities such as a 'Meet your Neighbour' event and a boxing tournament. These activities were collated within the park environment by Sticky Situations but were primarily already existing activities that had been conducted by organisations and other entities within the broader park vicinity already.

LEARNING

- Cities need to create an enabling environment for innovative strategies within strict bureaucratic processes to ensure there are mechanisms for the uptake and implementation of projects within development and design projects.
- Participatory processes are key to ensure that a wide range of issues are surfaced – some of which may not have appeared in the original scope of the project.
- Experimental and creative processes can help to include different actors and enable a wider range of engagements.
- Participatory processes are also important to set out and assign joint responsibilities over the development and ongoing maintenance of urban design initiatives.

4.2.3 Mau Mau Reconstruction: African Digital Heritage, Nairobi, Kenya

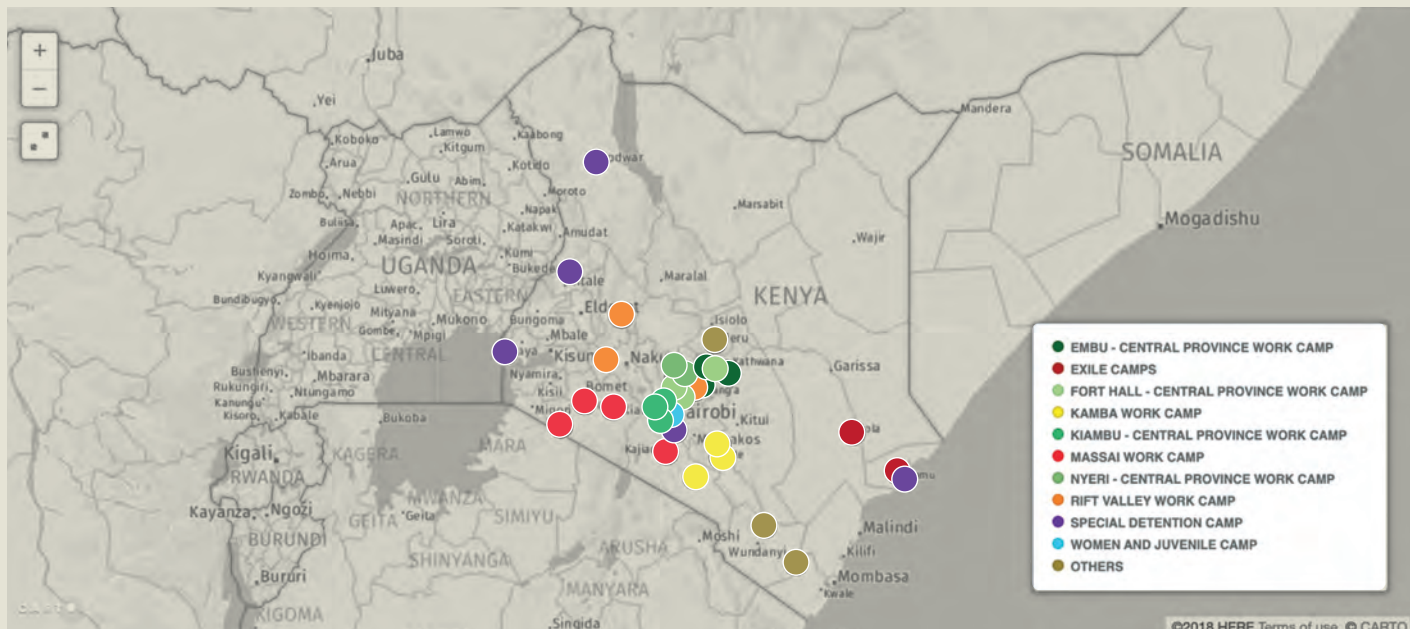


Figure 13: African Digital Heritage Mau Mau Reconstruction

OVERVIEW

African Digital Heritage (ADH) is a group of heritage innovators working to increase the use of technology in African cultural industries. They work to develop technology that is not just about digitisation, but also about access, engagement, dissemination and participation. Through aspects such as digital capacity research, digital skills training, visualisations and more their work seeks to engage critical issues of history, memory and the digital. The all-women team operates from Nairobi and works primarily with local museums, but also through broader international networks such as the Museum of British Colonialism which they co-founded. ADH partnered with Museum of British Colonialism to map, document and reconstruct Mau Mau detention centres from the 1950s and curated an exhibition centred on the camps' existence and history.

METHODS

The Mau Mau Reconstruction project began primarily through a mapping process in which information was crowd sourced and sought out in archives, to develop a location site for each camp. They built an interactive map that positions each camp across Kenya. The map indicates each geographic site as well as how the sites were related to one another. They hosted a series of intergenerational conversations, interviewing elders with more information about the camps. Through this information and using archival photographs and footage, the team has developed 3D digital renderings of the camps. The online map now includes the geographic sites, a number of constantly updated renderings as well as videos of interviews and site visits. Collectively the content provides a kind of 'all-round' mapping of historical sites and their associated memories, attempting to claim lost information. Through images of the contemporary and historical renderings, their process maps the change of time and attempts to visualise a mapping of history onto the contemporary.

LEARNING

- In this case the cultural producers were leading the collective and public-oriented conversation of the project which was unpopular among policymakers due to its political nature. The focus of the mappers was not in policy implementation but rather in public awareness and conversation. This points to the need for space and flexibility of political environments, policy and free speech to enable practitioners to focus on community needs even when not aligned with government agendas.
- Though the theme was relatively politically unpopular, the project organisers specifically included government museums officials in the research process. They may not have been able to formally support the programme but were supportive of the process. This points to the ways in which cultural mapping, planning and impact assessment, conducted by activist cultural practitioners, can have multiplier social impacts that are not always immediately visible or calculable.
- The purpose of the project was to decentralise knowledge production. A mix of real life and digital processes were used to promote intergenerational learning and co-production. Through generating new information resources, the role of the 'expert' is shifted, enabling a community conversation and illustrating the potential of mapping as an important tool to articulate the complexities of culture.

4.2.4 Jën Rekk: Port et Passages, Senegal



Figure 14: Portes et Passages

OVERVIEW

Portes et Passages is an art-centered association made up of artists and individuals engaged in the movement of social change working towards having a strong and lasting impact in the sphere of community development. Jën Rekk/All About Fish is a project based in Joal and Fadiouth. Portes et Passages du Retour's Center for Art and Holistic Development is situated in the region of Nguéniène, which includes Joal-Fadiouth, a Commune of approximately 40,000 inhabitants, made up of two villages, Joal, the largest, and Fadiouth, an island made entirely of seashells that is connected to

Joal by a wooded bridge. Joal's main activity is its fishing port, the second largest in Senegal. Joal-Fadiouth has become internationally synonymous with the impacts of over-fishing by foreign corporate fishing trawlers which deeply threaten the local, and historical, fishing economy. Jën Rekk/All About Fish is a project that uses creative and artistic work as a dialogue initiator to engage community members in the role of fishing for this town. The project sought to assess some of the cultural impacts, and publicly record the nuances, of what is often seen to be an economic tragedy.

METHODS

The project included interviews, focus groups and participant observation as more established research methodologies. It also included print-making workshops, sculpting programmes and public arts installations – often made with local artisans. The public art installations were dual purpose – they enabled a public conversation and engagement with the issue of fish and its impacts on the town, but it also served as a kind of visual record of the impacts of overfishing on the town, as well as the living heritage that fishing represented to the town. The research the conducted was with all sectors of society – all deeply affected by the lack of fish, and consequently the destruction of the primary source of income for generations. This included fishermen, boatmakers, women who processed and sold fish, but also secondary economies that relied on fish-related incomes such as local grocery stores and tailors.

LEARNING

- The use of creative strategies – public art, workshops etc. – can serve as a prompt for conversation and dialogue around the losses many

are witnessing. This process revealed a broad network of resources, cultural values and social structures that enable a necessary depth to cultural planning and impact assessment processes

- The project presents a nuanced notion of the cultural impact of overfishing. Where impact assessment might in similar cases refer to loss of livelihood and loss of objects or sites of historical significance, this project explored a much wider range of impacts that better reference the diversity and complexity of peoples, but also of personal responses to cultural change.
- The project points to the ways creative practice can serve as a prompt towards relationship building and trust building with communities. They also serve an important role in facilitating dialogue and in-depth reflection. The project therefore demonstrates that creative processes as methodology bring value to cultural mapping, planning and impact assessment in enabling more in-depth processes and informing policy implementation in ways that are far richer than the usual governmental strategies.

4.2.5 Venda Eco-Cultural Mapping: Earthlore, South Africa

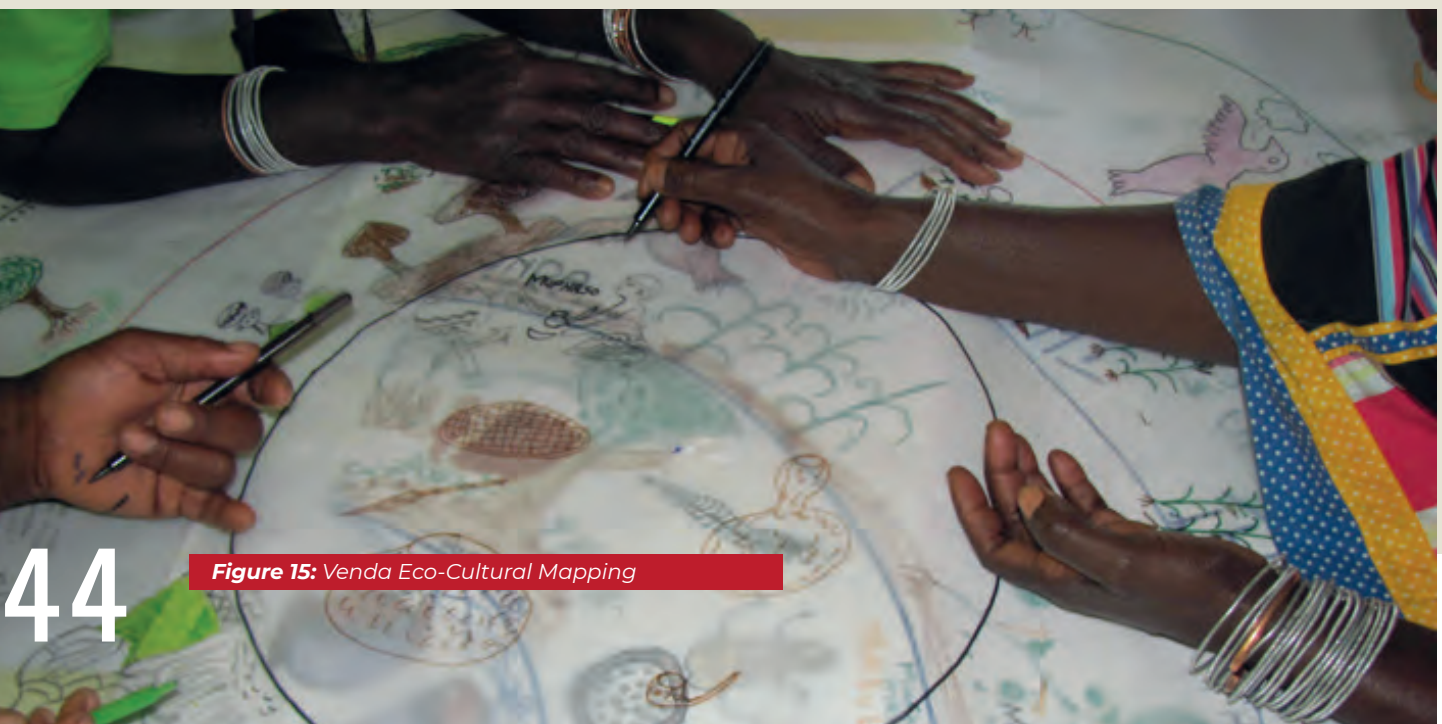


Figure 15: Venda Eco-Cultural Mapping

OVERVIEW

EarthLore, formerly Mupo Foundation, was formed in 2007 to support a number of communities who identified a concern of loss of indigenous knowledge within their communities, especially among young people. The Venda Eco-cultural mapping project took place within the Tshidzivhe community of Venda, South Africa. The project looked to specifically map historical indigenous knowledge of the territory in terms of its natural, social and spiritual aspects. The project was strongly informed by the mapping methodologies developed in the Colombian Amazon, and community members from the Colombian Amazon familiar with the methodology were involved in the process in Venda. An intention of the mapping process was to enable the community to see how much diversity they have lost – through a visual representation. Based on this they would be able to work together to bring back ecological governance systems of the land. The strategy is to map both physical territory and ancestral territory for use as a tool within the community, as well as beyond for advocacy.

METHODS

The mapping process included the entire community, and is led by community elders. The actual mapping took about one week however it had been a five-year process to work with community and working with elders, to find the most knowledgeable people in the community and to gain trust. The map was developed over several drafts (the first was in 2009 and another in 2013), and each draft enabled a lot of dialogue, identifying knowledge of different people. The eventual map depicted sacred sites, where animals grazed, homesteads and natural formation including plants. The map is divided into three parts, depicting changes to all these elements over time – the past in terms of how the ecosystem used to function, the present which usually depicts a change over

time that the community is unhappy with, and the future which depicts how the community would like to restore the integrity of the land. The team differentiates between eco-cultural mapping which is specific to territory and geography, and eco-cultural calendars which are produced to record changes in relation to the cosmos – moon cycles, rain, harvest festivals, rituals etc. All of EarthLore's work feeds into broader advocacy processes. Their advocacy is aimed at regional, national, continental and international bodies. This mapping project was used to inform lobbying of the AU – African Commission for Human and Peoples' Rights. Their primary advocacy was aimed at sacred sites to be recognised as protected areas. The African commission made a resolution in May 2016 urging governments of Africa to adopt a resolution that recognises protection of sacred sites. This includes protection from mining and other extractive economies and other developments, but also for greater control by communities regarding tourism, research etc. within these areas.

LEARNING

- Allocating sufficient time to develop a strongly community-oriented process to navigate the complexity of understanding community knowledge processes allows for nuance when engaging in multiplying strategies for cultural resource identification, map development and facilitating community consensus.
- Seeing value in creative process as tool means that the physical act of mapping, and the creative process of drawing used in the project are invaluable in facilitating more in-depth conversations. The facilitated process creates an enabling environment for discussion and reflection which result in a clearer articulation of concerns and needs from participants and potentially greater community consensus.

4.2.6 Gqom Spatialities: Black Studio, South Africa

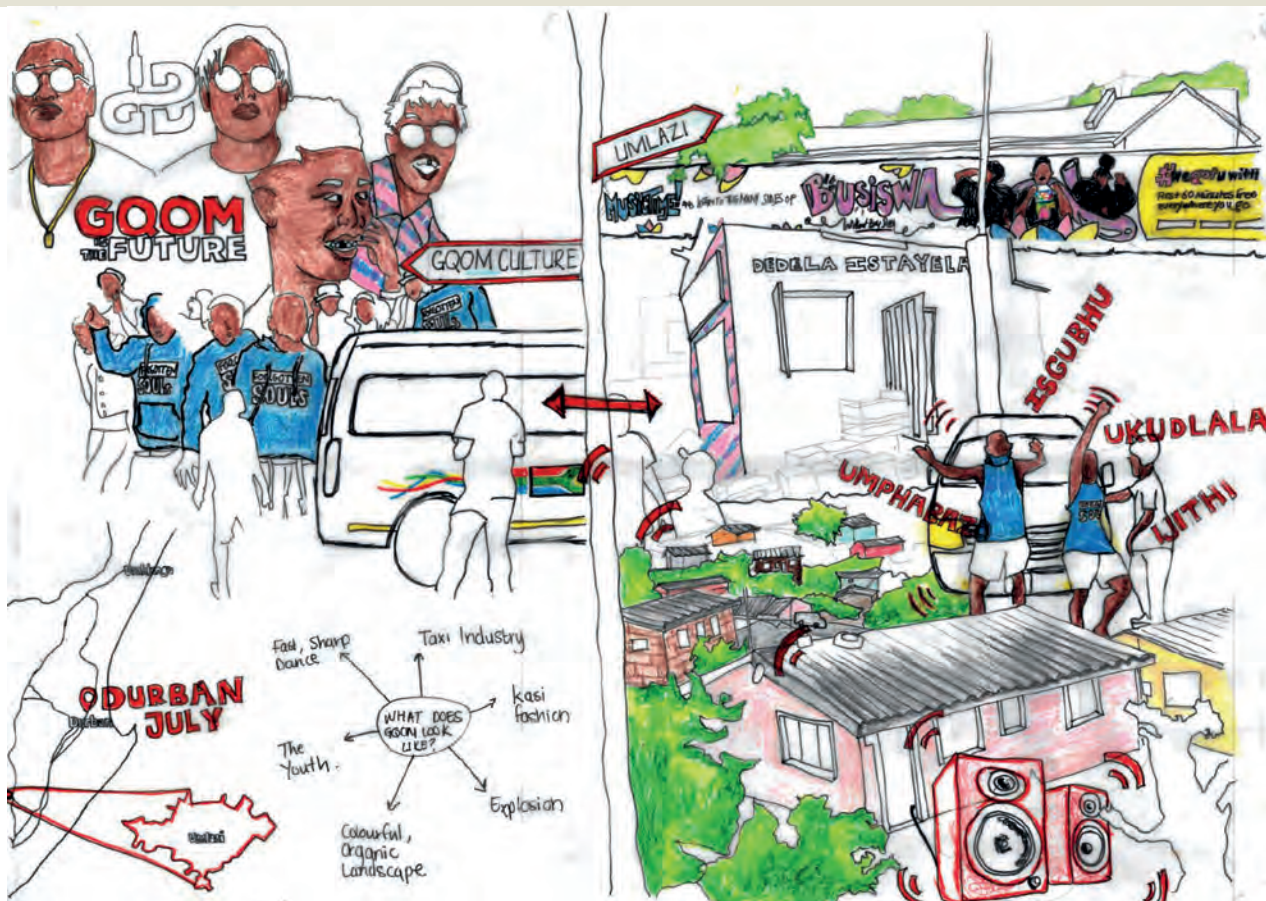


Figure 16: GQOM Future

OVERVIEW

Black Studio is a collective of architects and urban planners based in Johannesburg. They describe their work as “a black run, creative collective comprised of Architects, Urban Planners and Designers focused on the conceptualisation, visualisation, imagination and realisation of black spatial imageries”. The Design Exchange is an annual project that takes under-graduate students to a specific site within South Africa. The intention of the design exchange is twofold. Firstly, it’s intended to take students, who are predominantly black, into an environment that challenges them to consider how they apply their western-oriented education to

complex, hyper-localised environments. The second intention is to create a library of projects and processes that seek to reimagine culture and space, particularly in low income, predominantly black areas. The specific research subject was a Gqom Spatial Investigation. They specifically set out to spatialise, through various cultural manifestations, the nature of Gqom music, a highly localised (though increasingly internationally recognised) music genre that emerged out of Umlazi, a township in KwaZulu-Natal, South Africa, among teenagers who produce and consume the music within very specific locales and distribution networks.

METHODS

The Black Studio methodology begins specifically with an introduction via resident elders, which Black Studio indicate is a 'natural' cultural approach to entering into a place as a visitor. These elders give them and the students broader historical context to the place and their experiences as residents. The project therefore starts with a kind of historical situating through intergenerational dialogues. The group then moves on to walk through and visit various sites associated with Gqom music, and to interview various individuals give broader insight into the cultural practice and walk through parts of Umlazi to also situate their experiences within the physical space of the township/yard/back room. On the last two days of the exchange students return to the university hosting them at the site and collaboratively develop responses to their specific themes. These responses include architectural drawings, sketches, video clips, audio recordings and other records and interpretations of the research process. Collectively these finds are exhibited as an interpretative map of the spatiality of a cultural practice – in this case Gqom – and this is responded to through critique sessions with residents and planning academics.

LEARNING

- When mapping the intangible, the process needs to focus more on mobilities and flux than on tangible infrastructures. In response, methods and strategies need to adapt to the fluidity of place and the interconnected nature of related practices. This means of utilising qualitative modes of mapping.
- This project draws attention to limitations of research and urban development to incorporate the role and position of young people, particularly those not in employment, education or training. Tapping into the interests and needs of youth can encourage greater impacts for young-people oriented programming and infrastructure.
- Black Studio see many translations of research and planning as blunt instruments and are resistant to formalising their findings into directly implementable projects managed by city planners. They see a place for this kind of mapping in taking the cultural lives of black people and the historical tonalities of informality that still exist within the urban fabric of black spaces more seriously.
- This emphasises the need for policy to provide an enabling space for civic actors to work at a local and creative scale, without necessarily contributing directly to formal urban development mandates.

5. POLICY AND IMPLEMENTATION RECOMMENDATIONS

The SA-EU Dialogue exchange revealed the following insights and recommendations:

5.1 SHIFTING AND STRENGTHENING NARRATIVES

Land the value of culture in sustainable and just urban development more coherently

Culture, as a transversal dimension in city life and development, can be used as a cross-cutting theme to alter traditional silos and to encourage more integrated municipal planning and services delivery systems. Cultural mapping and planning processes can reveal the kinds of localised cultural knowledge and practices that can support sustainable development. However, significant efforts and high-level support are required to advance narratives and practices of cross-administrative cooperation, and to integrate or mainstream culture into broader city systems. In these efforts, credible external expertise, good communication, internal champions (at all levels of the municipality, both city councillors and officers), and sustaining the change efforts over time are necessary components.

Value tangible and intangible and the relationship between the two in policy and practice

The importance of culture in sustainable and just urban development has yet to be fully integrated outside the ambit of arts, culture and heritage departments and the creative sector in South Africa. Arts, culture and heritage are not adequately defined and understood across different government, civic and private entities. This involves disaggregating each from the other, while clarifying how they intersect. Arts

and culture are addressed as part of different mandates to heritage which creates unhelpful siloes. For example, the tangible and intangible aspects to cultural heritage are mandated through different government entities, while in practice they are inextricably interlinked. Cultural mapping and planning are well placed to surface these connections and these need to be developed collectively and communicated through clearly targeted instruments (e.g. policy notes, fact sheets).

5.2 POLICY, LEGISLATION AND ENABLING INSTRUMENTS

Identify and share key policy and legislation levers that connect across cultural and urban policy at national, provincial and local levels

South Africa has a number of well-placed policies and legislative instruments, but they are currently under-utilised and are sometimes at odds with each other. Identifying and clearly articulating specific levers where the *Revised White Paper on Arts, Culture and Heritage (2020)* intersects with the *National Development Plan (2012)* and the *Integrated Urban Development Framework* can shape national mandates. Intersecting this with local policies such as the *City of Johannesburg Public Arts Policy* or the *City of Cape Town Arts, Culture and Creative Industries Policy* and local *Integrated Development Plans* can identify policy coalitions that support cultural mapping, planning and impact assessment in supporting sustainable and just development. There is a unique opportunity in current global agendas linked to the Sustainable Development Goals, the New Urban Agenda, the African Union's Agenda 2063 and UCLG's Culture 21.

Legislate the integration of cultural mapping, planning and impact assessment in national cultural policy mandates

Although cultural mapping, planning and impact assessment processes will primarily be implemented in local contexts, national mandates are key in shaping the way in which local governments can operate. Ensuring that cultural mapping, planning and impact values are imbedded within national mandates enables local governments to respond more effectively. A core mandate of the South African National Department of Sports, Arts and Culture is social cohesion. In a diverse country, understanding different cultural beliefs and practices is key to promoting more cohesive societies. Cultural mapping can play an important role in identifying and connecting people socially and culturally.

Legislate integration of cultural mapping, planning and impact assessment processes into urban development policy, particularly at the city scale

Local IDPs already identify social and cultural needs as important to urban development, but what this means and how this impacts developments still falters. Cities need to develop strategies that enable cultural mapping, planning and impact assessment processes that are dynamic, responsive and emergent and unencumbered by stringent budget allocations, tight time frames and specific outputs. But at the same time, cities need to ensure that the emergent data's incorporation into decision making is mandatory and not treated as an abstract optional. This would require a complex ability to negotiate these two very different modes of operation. There are opportunities to explore how social and cultural dimensions can enrich impact assessment processes.

Ensure better integration of urban development policy requirements and needs into cultural mapping, planning and impact assessment

In order for cultural mapping, planning and impact assessment to respond to sustainable and just development needs in cities, cultural planning processes should integrate urban development policy levers in the planning processes. This will better connect the social and cultural dimensions of urban development in the processes of cultural mapping and planning and will enrich the research developed in both realms. Identifying how cultural mapping, planning and impact assessment can strengthen objectives such as active citizenship (NDP), participation and communication (IUDF) and ensure a broader commitment to economic development and poverty alleviation through identifying alternative creative economies to resource.

Enable co-production processes between city officials, civil society and scholars to identify impact indicators and find mechanisms to institutionalise them within local government

Local co-production processes have shown how different actors are able to bring different knowledge and practices to a process in productive ways. Cultural indicators are not straightforward and require flexibility in registering impacts, outcomes and return on investment. They need to take tangible and intangible dimensions into account and need to find space for different values to coexist. Cultural practitioners are adept at identifying the kinds of cultural values that can be measured; scholars bring a range of evidence-based approaches; and city officials are best placed to recommend how these can be institutionalised.

Include the mandate of civil society organisations and community and cultural activists within policy implementation procedures

The inclusion of community liaison officers in some city planning processes is a step in the right direction as regards community engagement. However this needs to be complemented with the mandated inclusion of existing civil society organisations and active community and cultural activists who already have experience, knowledge and expertise. The inclusion of already existing entities and individuals should be incorporated into the developmental processes and inform planning and impact assessment at early stages of the process. This role should be more involved than simply attendance and inputs at consultation meetings at the end of planning processes that can too easily serve as a rubber stamping exercise within the current legislative frameworks.

Recognise where policy and legislation will be unhelpful

As legal practitioners and policy makers remain “left with a plethora of fragmented and diverging views on the relevance, nature and meaning of culture” (Rautenbach, 31) due to its ambiguous nature, policy and legislation remains on a backfoot in enabling culture. The structures of policy and legislation, and the requirements for its writing, articulation and implementation – as well as the running structures of the entities such as urban authorities charged with implementation of policy – sometimes remain at odds with the dynamism, complexity and unpredictability of cultural practice. In addition, in some cases, cultures are vulnerable or ‘underground’ and not meant to be captured and contained by the fixed and limited structures of policy and governmental implementation strategies. The logics of visibility, implementation, ‘infrastructure-lisation’ and formalisation that are inherent to policy and urban development, can

in cases be the antithesis of the true needs and realities of cultural practices. Policy as such needs to be able to be responsive on a case by case basis, which, again may be antithetical to what policy is meant to be.

5.3 GOVERNANCE, FINANCING AND IMPLEMENTATION

Identify and distinguish between national, provincial and local government roles in governance and financing

National, provincial and local governments have different priorities, mandates and vehicles for action. Although they intended to be complementary, in practice they are sometimes at odds with each other. They also face distinctive challenges and function differently in different contexts, particularly in the urban scale where they are situated in the local governance structures. Ensuring there is synergy between national policy, provincial priorities and local implementation is key.

Identify and clearly articulate the role of urban authorities in cultural mapping, planning and impact assessment

A greater focus on urban authorities’ role within policy implementation is needed. Ideally local authorities facilitate processes, linking different actors and ensuring nothing falls through the cracks. As such, this role becomes one of enabling space for the role players to best execute their specific tasks. This requires a commitment to process and not necessarily to efficiency and bureaucratic tick-boxing. In the design of any cultural mapping project, the forecasted mechanisms of take-up of the findings by local authorities and agencies needs to be established. Local authorities need to make a clear and resolute political commitment both before and after the mapping and to be

engaged at each stage of the process (partnership setting, outreach to the mappers, mapping and strategic planning level). Municipal authorities must acknowledge, encourage, and empower changes resulting from such a co-produced model, which may mean overcoming resistance and letting go of old systems, processes, and decision-making mechanisms.

Ensure that local authorities play an enabling role

Local authorities do not always need to drive cultural mapping, planning and impact assessment processes. Core to their responsibility is to provide an enabling environment for a range of partners to be involved. Therefore, some thought needs to be put towards considering a policy and implementation regime within South Africa that is more responsive to the ebbs, flows and intangibilities of the people it seeks to serve. While policies clearly point to a prioritising of the role of citizens in sustainable and just urban development, their very form limits the success of this prioritisation. One of the key issues that emerges within this from cultural practitioners is the need for urban developers to 'make space' for complex processes to play themselves out. In some sense, this requires that urban authorities get less involved in processes directly and focus more of their resources towards enabling others to drive processes they are better suited to executing. Urban authorities' roles then become facilitatory and rhizomatic, enabling linkages and connections that ensure the various stakeholders best play their part.

Identify and clearly articulate the role of civil society in cultural mapping, planning and impact assessment

The case studies introduced in this report point to the specific role of civil society in encouraging rigorous engagement with policy. It also points to the impact of activist practitioners – both cultural

practitioners and city officials – in ensuring rigour and commitment to the community consultation and engagement process. The commitment of such activists, both within and outside of the state systems the policies seek to address, focuses these processes on in-depth community mobilisation and engagement rather than simply tick-boxing exercises. It is this commitment to community that also specifically enables multiplier effects that go beyond the particular bureaucratic requirement.

Ensure governance is distributed between public and civic actors

The case studies show the state is only one of the multiple actors involved in the implementation of cultural mapping, planning and impact assessment. In some of the cases public and civil actors lead projects on behalf or excluding the state. Taking the role and contribution of each actors seriously means that greater consideration is given to developing adaptive governance frameworks for projects that allow for broader citizen participation and foster change in institutional design. Vital to the process is creating an environment where accountability and responsiveness is shared equitably amongst partnering actors from the inception of the process.

Build appropriate capacity in public and civic sectors

A key issue related to the skills and capacities needed for cultural mapping, planning and impact assessment practitioners, is one of translation. As expressed by the case studies, the cultural practitioners themselves are struggling to find ways to connect the complexities of cultural practice to the specificities of policy and planning. Different disciplinary approaches employ different professional vocabularies but also, priorities and values. As such, more work needs to

be done to enable the upskilling of all involved to enable better translation across different roles in the implementation chain. Additionally, the nature of this translation needs to be built into the very foundational fabric of processes and not simply at the end – in order to enable wider data gathering processes, enable collection of various kinds of information. Lastly this translation has significant potential for cross-sectoral and cross-interest advocacy.

Ring-fenced finance in relevant urban and cultural development budgets at a local, provincial and national level

Cultural mapping, planning and impact assessment processes need adequate resources to enable deeper engagement at a local level, and can speak to multiple cultural and urban development objectives. Identifying specific budget line items within Sports, Arts and Culture, as well as Heritage and strategic urban design budgets can better resource these processes as well as assist in building coalitions between different government departments.

Establish partnerships with private and civic entities to enable a wide range of resources

Partnerships for cultural mapping, planning and impact assessment is key. With limited public resources, private partners can be useful to draw into processes as they may have more readily available and flexible forms of capacity and resources. Civil society is often best placed for local implementation and bring knowledge and non-monetary resources that may not be accessible through public and private means. The cases show how these kinds of coalitions can bring citizenry into governance processes more effectively than participatory politics in its current form can enable within the cultural sector.

5.4 PROCESSES, TACTICS AND METHODS AND ‘THE MULTIPLIER EFFECT’

Use evidence-based project planning that is responsive to local contexts and power dynamics

Local governments rely on research to inform their decision making processes. In order to avoid irrelevant or inadequately responsive cultural and urban planning processes, understanding local specificities is important. Power dynamics are vitally important to recognise. These are often shaped by intersectional politics linked to race, ethnicity, class, gender and sexuality and in the interest of national mandates to support processes enriching social cohesion, understanding how these play out locally is vital. Combining neighbourhood scale knowledge produced by authorities, civil society and scholars can enrich the process of developing cultural mapping, planning and impact assessment processes at the outset of a project. The cases show how local civic organisations, often linked with academic institutions often possess fine grain textured knowledge and data about cities that authorities may not have the capacity to develop.

Entrench inclusionary, participatory and coproduced methods in cultural mapping, planning and impact assessment projects to ensure citizen engagement

Public participation beyond consultation is essential for any public policy, strategy, or planning process to have resonance and traction, and resource limitations require the development of collaborative partnerships for actions to advance. Commissioned research can provide sound expertise and innovative perspectives on a situation, but significant efforts must be incorporated for the research to be able to be taken up within governmental systems.

A culture strategy that aims to place culture at the heart of the city's narrative and to embed culture across all policy areas can be co-produced with residents, artists, and businesses of the city through an extensive and participatory community-engagement and discussion process. At its most basic level cultural mapping, planning and impact assessment are tools that directly have the potential to enable citizen engagement with policy and development implementation. Citizen-led grassroots cultural mapping projects can generate meaningful resident involvement and engagement in envisioning and planning their city but need resources to sustain this work. Both local authorities and civic practitioners need to be sensitive to navigating the tension between the desire to validate locally situated structures of feeling and knowledge and the need to construct a space of critical reflection or 'deconstruction' that permeates this mapping work. The importance of both dimensions must be recognised as aspects of value in these participatory processes.

Use mixed methods approaches to cultural mapping, planning and impact assessment that produce both quantitative and qualitative data

Cultural mapping, planning and impact assessment rely on different kinds of data. Technical and GIS data can provide information on cultural infrastructure, while in-depth qualitative methods based on ethnographic tools provide the fine grain texture of the socio-cultural dynamics that make up the cultural ecologies of neighbourhoods. Thick mapping, life histories, values workshops, visual and arts-based research are just some of the research methods that have been used in CMPIA processes. Where appropriate, explore technology-enabled mapping projects. Technology-enabled mapping projects can develop and combine diverse types of data which can be analysed to reveal new insights on the cultural niches and dynamics of

an urban region. However, in order to use these insights in monitoring and planning the city, these techniques and processes should be replicated at regular intervals to enable a longitudinal better understanding and tracking of socio-cultural urban dynamics and change.

Ensure creative forms of research underpin cultural mapping, planning and impact assessment projects

The use of creative practices, by creative professionals advances the ability to ask complex questions, collectively explore and experiment, and as such come to different conclusion than might have been reached through more conventional strategies. What this partly points to, is the impact of garnering different forms of 'community imagination' in how communities are able to envisage who they are and who they want to be.

Communicate the findings of cultural mapping, planning and impact assessment projects to various stakeholders regularly

The cases demonstrated how feedback loops to project participants is important to maintain dialogue between project partners and keep a sustained interest in and momentum for projects. Cultural mapping, planning and impact assessment processes take time and commitment from multiple actors and finding ways to build communication can also build confidence in groups that may have been historically mistrusting of each other. Communication of findings can keep authorities accountable to citizens, as well as provide a voice for those who are usually not visible to those in power. Fact sheets, exhibitions, posters, popular publications and artworks have all been used as successful ways to engage different audiences at different phases within projects.

View cultural mapping, planning and impact assessment as an on-going process that has short, medium- and long-term objectives

Cultural mapping, planning and impact assessment – with their focus on intangible, living, time based and often affective cultural practices, struggle to fit into the limitations of policy processes. The need for longer periods of time for better trust building, network development and greater take-up of complex processes is one key issue that is often in conflict with the time frames of urban development. However, budget allocations, consultation processes, conflict and accountability are some of just a few other issues that become difficult to relate to the policy environ. Therefore, in addition to being planned and structured to emphasise the participatory processes of mapping, from which substantial value is generated, and cultural mapping should be regularly replicated to keep cultural heritage and knowledges alive in a context of public sharing, to include newcomers to a community, and to renegotiate the shared visions of a community.

5.5 FURTHER RESEARCH

Action-oriented research into cultural values and impact assessment

Cultural impact assessment, as an under-developed field of both research and practice, requires additional targeted efforts to advance meaningfully, including assessing leading conceptual frameworks and public practices underway internationally, cross-fertilising these insights and approaches, and strategically developing the next phase of experimentation and implementation, with trials embedded in diverse real-life urban contexts. Ideally this needs to be done through monitoring a process of cultural mapping, planning and impact assessment from its inception through initiation, and to longer term impacts.

Research into capacity development for cultural mapping, planning and impact assessment

More research and practical strategies need to be developed to upskill cultural practitioners conducting cultural mapping, planning and impact assessment to develop project frameworks that are able to articulate in varying ways, and to develop various ways of speaking to multiple disciplines. Concurrently, practitioners within the urban development space need to be upskilled to better understand the roles and impacts of culture in their practice. Although in existence in Canada, Australia and parts of Europe, developing accessible toolkits and training materials and methods requires further research in a South African context.

5.6 RECOMMENDATIONS AND RESPONSES

RECOMMENDATION	RESPONSIBLE	POLICY LEVERS AND TOOLS
Land the value of culture in sustainable and just urban development more coherently	National DSAC, Provincial DAC, Local ACB	Culture 21, SDG 11, SDG 17, IDP, IUDF
Value tangible and intangible and the relationship between the two in policy and practice	National DSAC, Provincial DAC, Local ACB	Culture 21, SDG 17, SDG 16, District Plans
Identify and share key policy and legislation levers that connect across cultural and urban policy at national, provincial and local levels	National DSAC, Provincial DAC, Local ACB	Culture 21, SDG 11, IDP, IUDF
Legislate the integration of cultural mapping, planning and impact assessment in national cultural policy mandates	National DSAC	Culture 21, SDG 17, SDG 11, IDP, IUDF
Legislate integration of cultural mapping, planning and impact assessment processes into urban development policy, particularly at the city scale	National DSAC, Provincial DAC, Local ACB	SDG 17, WPACH, AGENDA 2063: A3. Provincial and Local AC Policy
Ensure better integration of urban development policy requirements and needs into cultural mapping, planning and impact assessment	National DSAC, Provincial DAC, Local ACB	SDG 17, SDG 11, WPACH, IDP, IUDF
Enable co-production processes between city officials, civil society and scholars to identify impact indicators and find mechanisms to institutionalise them within local government	Local ACB, Universities, Civil Society	SDG 17, WPACH, AGENDA 2063: A3, IDP, IUDF, Provincial and Local AC Policy
Include the mandate of civil society organisations and community and cultural activists within policy implementation procedures	Local ACB, Universities, Civil Society	SDG 17, AGENDA 2063: A3 IDP, IUDF, Provincial and Local AC Policy
Recognise where policy and legislation will be unhelpful	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society	SDG 17, WPACH, AGENDA 2063: A3
Identify and distinguish between national, provincial and local government roles in governance and financing	National DSAC, Provincial DAC, Local ACB, Universities	SDG 17, WPACH, IDP, IUDF
Identify and clearly articulate the role of urban authorities in cultural mapping, planning and impact assessment	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society	SDG 17, WPACH, IDP, IUDF, AGENDA 2063: A3
Ensure that local authorities play an enabling role	National DSAC, Provincial DAC, Local ACB, Civil Society	WPACH, SDG 17, IDP, IUDF, Provincial and Local AC Policy
Identify and clearly articulate the role of civil society in cultural mapping, planning and impact assessment	National DSAC, Provincial DAC, Local ACB, Civil Society	SDG 17, WPACH, IDP, IUDF, Provincial and Local AC Policy

Ensure governance is distributed between public and civic actors	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society	SDG 17, SDG 16, AGENDA 2063: A3
Build appropriate capacity in public and civic sectors	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society	IDP, IUDF, WPACH, AGENDA 2063: A3, Provincial and Local AC Policy
Ring-fence finance in relevant urban and cultural development budgets at a local, provincial and national level	National DSAC, Provincial DAC, Local ACB	WPACH, AGENDA 2063: A3, IDP, IUDF
Establish partnerships with private and civic entities to enable a wide range of resources	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society	SDG 17, SDG 16, IDP, Provincial and Local AC Policy
Use evidence-based project planning that is responsive to local contexts and power dynamics	Provincial DAC, Local ACB, Universities	SDG 16, AGENDA 2063: A5
Entrench inclusionary, participatory and coproduced methods in cultural mapping, planning- and impact assessment projects to ensure citizen engagement	Provincial DAC, Local ACB, Universities	SDG 16, AGENDA 2063: A3, IDP, Provincial and Local AC Policy
Used mixed methods approaches to cultural mapping, planning and impact assessment that produce both quantitative and qualitative data	Local ACB, Universities Civil Society, Creative Sector	Toolkits, Workshops
Ensure creative forms of research underpin cultural mapping, planning and impact assessment projects	Local ACB, Universities Civil Society, Creative Sector	AGENDA 2063: A5, Toolkits, Workshops
Communicate the findings of cultural mapping, planning and impact assessment projects to various stakeholders regularly	Local ACB, Universities Civil Society, Creative Sector	SDG 16, AGENDA 2063: A3, Toolkits, Workshops
View cultural mapping, planning and impact assessment as an on-going process that has short, medium- and long-term objectives	National DSAC, Provincial DAC, Local ACB	SDG 16, AGENDA 2063: A5, IDP, Provincial and Local AC Policy
Action-oriented research into cultural values and impact assessment	National DSAC, Local ACB, Civil Society	Toolkits, Workshops
Research into capacity development for cultural mapping, planning and impact assessment	National DSAC, Provincial DAC, Local ACB, Universities, Civil Society, Creative Sector	SDG 17, SDG 16, AGENDA 2063: A3, IDP, Provincial and Local AC Policy

Figure 17: Cultural Mapping, Planning and Impact Assessment Recommendations and Drivers



6. FUTURE COLLABORATION

6.1 GOVERNMENT – UNIVERSITY COLLABORATIONS AND ONGOING POLICY DIALOGUES

There is a shared commitment to strengthen relationships between different levels of government and universities, particularly in relation to policy and implementation dialogues. There are existing MoU's between academic institutions and urban authorities, provincial departments and national government entities and these offer opportunities to leverage discussions across different levels of government and different government departments. The African Centre for Cities' (UCT) and the City of Cape Town's Knowledge Transfer Programme is an example where these kinds of collaborations have been mutually beneficial. There is also an interest in building collaborations between different cities.

6.2 SPECIAL ISSUE AND SCHOLARLY PURSUIT

The importance of engaged scholarship and action-oriented research is being increasingly recognised as important. The collaborators in this SA-EU Dialogue exchange have a shared interest in contributing to the academic record through collaborative and coproduced writing with city official partners to reflect on the substantive and methodological work. A special issue for a journal is being developed with contributions from the European and South African partners. This also enables reflecting what cultural mapping, planning and impact assessment means in and between contexts in the global North and the global South.



6.3 GLOBAL NETWORKS AND PARTNERSHIPS

The SA-EU Dialogue Exchange Facility has strengthened existing partnerships and there is a shared interest in building on this network for future funding around the following: building a global network of city-university practice-led policy development and scholarship; further learning about policy and implementation in different contexts; deeper research and experimentation around cultural mapping and planning practices; developing tools and frameworks for policy, implementation and practices within cultural mapping, planning and impact assessment; and longer-term monitoring of cultural impacts in global South contexts.



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The Dialogue Facility will provide support such as technical assistance, logistics (conferences, workshops, seminars, and events), support to study tours, research, mentoring, twinning, etc.

The Dialogue Facility is strategically guided in a partnership between European Union and the government of South Africa. A Programme Management Unit deals with day-to-day administration.

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