

At neighborhood cultural conversations, participants were asked "What do you LOVE about your neighborhood?". Photo by Lord Cultural Resources, Chicago Cultural Plan.

## Building Successful Communities of the Future Through Cultural Planning



By Joy Bailey Bryant

Principal Consultant,  
Lord Cultural Resources

Culture and creativity have the power to transform communities and local economies into thriving centers. Made popular in North America in the mid-1970s, cultural planning, a hybrid of urban planning, public policy, and arts administration, has been bandied about for years – achieving widespread notice when popular Chicago Mayor Harold Washington launched the City's first "Cultural Plan" in 1986. In the mid-1990s, the European Union Treaties of Maastricht and Amsterdam required the European Commission to take into account the cultural dimension of its actions, launching cultural planning efforts across the EU and firmly establishing it as a responsibility of government. In 2009, former chair of the U.S. National Endowment for the Arts, Rocco Landesman, gifted the practice with another name – creative placemaking – and a financial incentive, in the Our Town grant, to create innovative artistic programs and stimulate the incubation of new industries, tourism and employment in cities and communities.

As the millennium entered its second decade and the twin menaces of shrinking manufacturing and rising fuel costs threatened the strength of cities across the globe, wise political and economic leaders turned to the resources they encountered on the streets every day – people – to uncover the next big industry. Broad acceptance of the idea that a thriving urban life is key to successful

communities of the future and the yearning to attract and grow the creative economy led to the recognition of **culture as the fourth pillar of sustainability – equal to the economic, environmental and social realms of a city's vitality.**

Every city has a culture, whether it is heritage, history, or simply the shared identity of the community to draw upon – artistic, historic, athletic, and religious. Culture is part of who we are and how we live and is a key component of vital communities. In recognition of this fact, developers in the fastest growing countries in the world, China and India, are refurbishing and re-branding cities as cultural havens – an effort by local governments to revitalize economies in need of urban renewal mechanisms<sup>1</sup>.

A recently released Urban Land Institute study<sup>2</sup> revealed that Americans are abandoning relatively isolated suburbs in favor of the need and desire to be closer to schools, retail, and work – especially true among the country's fastest growing populations – young adults ages 18-34 (Millennials) and Latino Americans.

A cultural plan, like every other plan, is about implementation. Rather than asking how to enhance culture throughout urban life, we ask how we can enhance urban life through culture. The reason the Chicago Cultural Plan, the Bilbao Cultural Strategy, the Decatur Cultural Arts Master Plan and countless others are working is because they rely on the concept of "planning culturally." This idea, made real in so many cities by

<sup>1</sup> State of the World's Cities Report, UN-HABITAT, United Nations Settlement Programme, 2004.

<sup>2</sup> America in 2013, Urban Land Institute, 2013.

Lord Cultural Resources teams working with these and other clients, relies on a ground-up strategy, beginning first with the people in the community, folding in industry and government. Here is the shameless truth: cultural plans only work when they are created and executed by the communities they serve. Priorities and initiatives – ways to fulfill the plan – are not bank-rolled by some detached fairytale benefactor; instead they are funded by private industry, foundations, government and everyday individuals as fulfillment of common goals for community sustainability and economic development.

This edition of *Cultural Capital* is dedicated to cultural planning in all of its forms:



A global view of the methodology and execution of cultural planning by Lord Senior Consultant Javier Jimenez (the What).



Implementation of the Chicago Cultural Plan by working collaboratively in the city of Chicago by Municipal Cultural Planner, Julie Burros (the How).

The ways that cultural planning has empowered the arts community in the city of Decatur, Georgia, by Chief of Civic Engagement, Education and Communication, Linda Harris (the How).



The role that Foundations and city leaders play in planning for culture by Lord Consultant Priya Sircar (the Who).



## Cultural Planning: A Comparative View

**By Javier Jimenez**  
Senior Consultant, Lord Cultural Resources

There is no recipe for cultural planning across countries and regions. Different mind-sets, governance models and economic circumstances lead to very different perspectives on how to best plan for culture:

1. In North America there is a growing conviction that culture is at the heart of city planning and that the community must be involved extensively in its design. As a result, cultural planning increasingly is addressed from a holistic perspective. Also, the enthusiastic adoption of creative economy theories has brought culture and economy closer than ever, with the realization that the future lies in public-private partnership.
2. Such is not the case in Europe, which regards discussion of culture in economic and private terms with suspicion due to the social welfare state tradition. Culture tends to remain at the heritage and educational levels, with its advancement primarily the duty of the public sector, hence there is less involvement of the community in its long-term design.
3. Asia is a whole new world. In the midst of an urban explosion and an improving economic climate, cultural planning has been tied to new infrastructure development projects. It is yet to be seen how these projects will cohabitate with other initiatives and how their citizens will gain ownership of them overtime.

The North American model seems to be influencing the other regions. In Europe, the international financial crisis has diminished the capacity of public institutions to support cultural development on their own and has left them with no choice other than shifting their approach towards the economic value of culture and private involvement. In Asia, the North American model is seen as a best practice.

However, the differences are profound and likely to persist, meaning that the importance of maintaining sensitivity to local particularities rather than imposing a methodology will continue to be crucial when collaborating with cultural operators from another region. This requires patience, an open mind, and a deep understanding of your client's or collaborator's expectations.



## From Cultural Plan to Planning Culturally

**By Julie Burros**  
Director of Cultural Planning, Chicago Department of Cultural Affairs and Special Events

In February 2012, the City of Chicago's Department of Cultural Affairs and Special Events (DCASE) commenced an exciting initiative to develop a cultural plan for the city. Launched by Mayor Rahm Emanuel in October 2012, the plan created a framework to guide Chicago's future cultural and economic growth. The Chicago Cultural Plan 2012 is the centerpiece of the city's strategy of becoming a global destination for creativity, innovation and excellence. As a direct result of the Cultural Plan process, DCASE is working collaboratively with sister governmental agencies like the Departments of Housing and Economic Development, Education, Innovation and Technology and countless other city entities to fulfill the 200+ initiatives of the Plan. While we have always worked with these departments, our level of partnership now far exceeds what had been happening before.

We positioned ourselves for success during the Plan's development by including staff from other agencies on the Plan's steering committee and in stakeholder and priority-setting workshops. We also engaged Mayor Emanuel's entire Cabinet, paving the way for later interagency buy-in and cooperation. This work is now bearing fruit with several sister departments having held staff retreats to review the Cultural Plan and explore how it may relate to or improve their work.



Rendering of Great Chicago Fire Festival as seen from Chicago Riverwalk. Photo courtesy of Redmoon Theater.

For example, the Chicago Department of Transportation's (CDOT) newly issued Pedestrian Plan addresses ways to enhance the pedestrian experience by populating vacant commercial storefronts with temporary arts uses, adding artworks to plazas, and enlivening viaducts and covered walkways with murals and mosaics.... Another partnership is through CDOT's Make Way for People program.

The program's "People Plazas" are focused on activating vacant public plazas in the middle of neighborhood commercial districts. DCASE will be supporting free cultural programs in the plazas....

By working together with all sectors – public, private, and government – the Plan has created a path to reach and impact the lives of every Chicagoan through the arts.



# Decatur Celebrates the Arts, 2013 Marks the 25th Anniversary of Decatur Arts Festival

By Linda Harris

Chief, Civic Engagement, Education and Communication, City of Decatur, Georgia

In 2010, the City partnered with City Schools Decatur, Agnes Scott College, the Downtown Development Authority and the Decatur Arts Alliance (DAA), at the time a fledgling membership organization for city artists and arts organizations, to create a Cultural Arts Master Plan (CAMP).

Since that time, the DAA has taken ownership of “the arts” collaborating with a variety of partners to advocate and promote the arts. In celebration of the 25th anniversary of Decatur Arts Festival, DAA and the city are “ramping up” the visibility of the arts with a number of new initiatives that fulfill priorities in the CAMP:

- Produced *The Book as Art: 21st Century Meets Tradition* with the Art Institute of Atlanta-Decatur during the AJC Decatur Book Festival. This **first-ever juried exhibition of artists' books** celebrates the printed word and introduces a new, exciting visual component to the largest independent book festival in the country.
- A **new one-day festival** providing youth entrepreneurs a place to make and sell art and perform on stage.
- Public art is displayed in an **outdoor art gallery** and is also for sale, benefiting artists while keeping public spaces lively.
- Our **artists' registry** has grown and artists regularly tweet about the positive empha-

sis on the the arts and artits in our city.

- The Book Festival's street fair has added **Art/DBF** where over 30 Metro-Atlanta arts organizations will engage imaginations with stories, ideas, performances, installations, films, music, artwork and photographs in the Atlanta PlanIt Pavilion and at the Exhibition Emporium, two spaces where local arts and cultural organizations can build audience support, promote upcoming events, and activate space in new and exciting ways.

Decatur is growing its emphasis on the arts organically. These initiatives are just a few of the results of the arts synergy we continue to nurture and create.



Sidewalk Saturdays in Decatur, Georgia. Decatur launched its Cultural Arts Plan in 2010 and has not looked back. Photo courtesy Decatur Downtown Development Authority.



## Beyond Funding: Foundations as Cultural Planners

By Priya Sircar

Consultant, Lord Cultural Resources

In late 2011, The Priddy Foundation of Wichita Falls, Kansas, saw local arts organizations struggling in a city experiencing many challenges, from a weak economy to a shrinking population.

The Foundation had funded arts in the past, along with education, health, social services and youth programs. Now it recognized that – despite ongoing financial support – the arts grantees continued to deal with the same financial and operational challenges year after year. The Foundation aimed to elevate the entire arts community and to do it strategically rather than continue to parcel out funds piecemeal and reactively. Above all, the Foundation prioritized creating a ground-up approach in which arts organizations would help design the plan rather than be handed a directive.

In early 2012 the Foundation began to develop a “strategic arts plan” wherein the local cultural community was extensively involved. Wichita Falls is home to an active set of professional and amateur artists, so particular care was taken to include individual artists. What began as an effort to offer strategic assistance to a few arts organizations became a grassroots mini-movement involving 55 arts and cultural organizations, numerous individual artists, all the major local foundations, governmental agencies, the city manager, mayor and 1,100 individual residents of Wichita Falls.

The result has been a kind of gift – from the Foundation, but by the community – to the people of Wichita Falls in the form of an *Arts and Culture Plan for Wichita Falls*. The plan was launched in July at an event that had to

be moved to a larger venue due to tremendous public response. Already, the Foundation has forged a partnership with four other funders to establish a new umbrella arts entity and is collaborating with the city government on a free concert series.

The Priddy Foundation itself has undergone a transformation. Through skillful diplomacy, transparency and old-fashioned goodwill, the Foundation is working to address deep-seated social, racial and economic divides underlying the audience development, funding and governance challenges faced by local organizations. Now, the Foundation is not only providing financial assistance but also helping shape cultural policy and advocating for the arts.

Whose responsibility is it to plan for arts and culture? Everyone's – philanthropists, arts organizations and artists, educators, community and business leaders, residents and government. All the players are significant. All have a voice. The opportunity is for each to recognize what role he or she can play and accept the challenge.

## Client News



Buddha Smriti Museum.

The new **Buddha Smriti Museum** was inaugurated in Buddha Smriti Park in India by the Honourable Chief Minister of Bihar, Nitish Kumar, on September 13, 2013.



MUSE, the Museo delle Scienze. Photo courtesy MUSE.

**MUSE, the Museo delle Scienze** in Trento, Italy, opened on July 27, 2013.



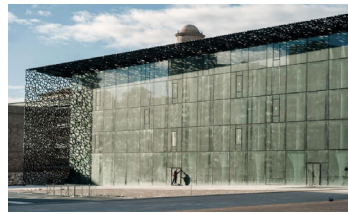
Visitors at the opening of the Manuels River Hibernia Interpretation Centre.

**Manuels River Hibernia Interpretation Centre** in Newfoundland opened on July 4, 2013.



"Faces of Freedom: The Czech and Slovak Journey." Photo courtesy NCSML.

A permanent exhibition "Faces of Freedom: The Czech and Slovak Journey" opened at the **National Czech & Slovak Museum & Library (NCSML)** in Cedar Rapids, Iowa, on June 15, 2013.



The Museum of Civilisations from Europe and the Mediterranean (MuCEM). Photo: Charles Plumey

The **Museum of Civilisations from Europe and the Mediterranean (MuCEM)** in Marseille, France, opened on June 7, 2013.



The Wind River Virtual Museum. Photo courtesy Alpheus Media.

The **Wind River Virtual Museum** was launched on the Wind River Indian Reservation in central Wyoming on May 4, 2013.

The **Richardson Arts Commission** launched its Cultural Arts Master Plan with unanimous approval from City Council in April 2013.

## Announcements



Bergamo 2019 team.

Lord Cultural Resources is working with Federica Olivares to help Bergamo, Italy, with **Bergamo's candidacy to be Cultural Capital of Europe in 2019** and the creation of a rich program of events between 2013 and 2019. A website promoting Bergamo's

candidacy was launched in July 2013: [www.bergamo2019.eu](http://www.bergamo2019.eu).



My History Museum website at [www.civilization.ca/myhistorymuseum](http://www.civilization.ca/myhistorymuseum).

The My History Museum website created as part of a public engagement process by Lord Cultural Resources for the

**Canadian Museum of Civilization** won a bronze MUSE award for "Digital Communities" from the American Alliance of Museums.

On May 23, 2013, the Royal Ontario Museum (ROM) in collaboration with Lord Cultural Resources hosted Mr. Song Xinchao, President of the **Chinese Museums Association** and Deputy Director-General for State Administration of Culture Heritage for the People's Republic of China. Mr. Song made a presentation on the current unprecedented growth of Chinese museums, accessible in the "Publications" section at [www.lord.ca](http://www.lord.ca).

## Events

For a current listing of speaking engagements and presentations by staff of Lord Cultural Resources, please visit [www.lord.ca](http://www.lord.ca). Upcoming events in 2013-14:

- Dr. Brad King, **Alberta Museums Association**, Edmonton, September 20.
- Anne Seignot: **Société des musées québécois**, Mont-Sainte-Anne, Québec, October 8-10.
- Gail Lord: **Heritage Toronto**, William Kilbourn Memorial Lecture, October 15.
- Lisa Wright: **Museums Association of the Caribbean**, Belize City, October 27-31.
- Ngaire Blankenberg: **World Culture Forum**, Bali, Indonesia, November 24-27.
- Laure Confavreux Colliex: **MAPIC International Retail Property Show**, Cannes, France, November 13-15.
- Priya Sircar: **Association of Performing Arts Presenters**, New York, NY, January 10-14.

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