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Cultural mapping and sustainable communities: planning for the arts revisited

Graeme Evans* with Jo Foord

The field of arts and cultural planning and the aspirations of cultural practitioners, arts development officers and town planners has had a long, if frustrated, history in the United Kingdom. The relationship between the land-use development system and arts and cultural policy has lacked specific provision guidance or standards. This is in contrast to other areas of leisure and recreation, such as parks and open spaces, sports facilities and libraries. In large part this is due to the discretionary nature of much arts provision and also the fact that there is no single type of provider. Arts facilities and activity are delivered directly and indirectly by local and county councils, community and independent not-for-profit arts organizations – large and small – and private enterprises in the commercial entertainment and cultural industries. The absence of planning guidance and comparable data to assess the need for, and location of, a range of cultural amenities has also hampered an equitable, distributory planning approach. However, renewed interest in amenity planning and the role of cultural activity and opportunity in “place making” is evident internationally, and in the UK in particular, as new housing growth areas, demographic change and population increases require the planning of social as well as physical infrastructure on a scale not experienced since the last major new town developments. This article reviews the evolution of arts and cultural planning in the UK, including an assessment of recent concepts, guidance and resources in the UK and elsewhere. Cultural mapping and planning approaches are then demonstrated in housing growth areas, followed by a proposed methodology and framework for populating the cultural map. Finally, conclusions are made on the state of data and policy integration in what continues to be a fragmented cultural system.

Keywords: cultural planning; housing growth areas; cultural mapping

Introduction

Planning is critical to success in every facet of our lives. Cultural planning offers an opportunity for communities to create a roadmap unique to their needs, aspirations and strengths. By planning strategically, local governments and arts groups can work together to integrate arts and culture. (Creative City Network of Canada [CCNC], 2006b, p. i)

The growing demand for an informed framework for planning arts and cultural facilities has emanated from both local and regional government as well as cultural sectors. This has intensified during the past decade when the impact of the new UK National Lottery (and from the “urban cultural renaissance” generally) has altered the landscape of arts and heritage centres and venues. Much of this capital spending benefited existing organizations and facilities and city centre and regeneration (e.g., waterfront) sites, but was not driven by a planning or community-based system. Local and more “bottom-up” cultural provision has suffered from declining resources and limited information on cultural activity and needs – particularly across sectors and scales. At the same time, the imperative for regional level planning of “infrastructure”, including “culture” has arisen as a result of a requirement for new regional spatial strategies as

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part of Government's Sustainable Communities strategy (Office of the Deputy Prime Minister [ODPM], 2005). A particular catalyst for this investigation into cultural planning has been actual and forecast population growth – endogenous and exogenous – leading to the development of higher density housing and settlements, creating new and relocated communities whose access to a range of culture and leisure amenities requires more structured planning guidance.

This article is structured around an introduction to the evolution of planning standards developed in recreation and related amenities, and their equivalent in arts and cultural provision. Emerging approaches and guidance to cultural planning are reviewed and summarized through a mapping, needs assessment and planning stage process. The position of culture is assessed in the context of housing growth areas, with examples of South Cambridgeshire and Milton Keynes South Midlands (MKSM) regions. The cultural mapping process is explored in more depth in terms of data and survey evidence, including the differing classifications used to describe and report cultural provision. The paper proposes a framework for “populating the cultural map”, and concludes with the issues that need to be addressed in order to improve guidance and data to support the planning of cultural activity and facilities.

Part 1: Culture as amenity

“Amenity” is one of the key concepts in British town planning, yet nowhere in legislation is it actually defined (Cullingworth, 1979). There has been an absence of quantitative planning standards and norms for arts and community facilities, in contrast to sports, parks, play and some municipal provision, notably libraries, in England and Wales. The longest established is the National Playing Field Association's (NPFA) six-acre per 1000 population standard first set in 1925. Per capita standards have been the traditional method for determining recreation requirements of local populations since early town planning responded to growing urbanization and public health and amenity imperatives. The NPFA's “six-acre standard” is still widely used, as evidenced in local plans. The standard has been examined several times since its introduction, most recently in 2001, involving a survey all local planning authorities in England and Wales.

In practice, quantitative norms have the advantage (to planners) of a comparative benchmark, but the disadvantage of such minimum standards being justified as “sufficient provision”. Diversity and variations in community needs and quality of provision are also not reflected in these spatial/population standards (Evans, 2001). Other per capita standards have been developed for indoor and outdoor recreational facilities such as allotments, golf courses, swimming pools and sports pitches, by the Sports Council (now Sport England), for example in *Planning for Sport* (1968) and *Sport in the Community* (1982). The most recent cultural example is the revised standard for public library provision (Department for Culture Media and Sport [DCMS], 2006).¹ The nature of libraries and usage has also changed – including joint public library–health and “Ideas Stores” and ICT facilities – alongside their core book lending and reference role (Worpole, 2004). This raises the issue that with much growth in library usage “non-book lending”, these ancillary activities can and are already provided in other venues. Privileging some cultural amenities in public services over others, seems less justified today and suggests greater community involvement in resource distribution and in the form and function of such provision: “For libraries to continue to play this role in civic life they have to remain relevant to the needs of the communities they serve” (DCMS, 2003a, p. 9); “they can only take back this role if they consult local people and put them in the driving seat” (Jowell, 2004). Library centres are also being incorporated into new mixed-use developments and art centre complexes,

and increasingly feature in area regeneration projects and award-winning building design (e.g., Peckham and Brighton Libraries). Standards for generic “cultural centres” are therefore overdue, which can incorporate an optional (non-mandatory) mix of specific services that can be complementary in design and usage (Arts Council of Great Britain [ACGB], 1987; Kural, 2000).

Notwithstanding the use of quantitative planning standards for recreation provision, much of our legacy of parks, open space as well as cultural facilities, derives from philanthropy and individual enterprise, built on earlier provision of commons, private gardens and estates, gradually opened to the public. Enclosure of these fair and festival spaces created early music and dance halls (Evans, 2001). The inheritance of theatres, museums and galleries (collections and buildings) provides much of the cultural infrastructure of today’s cities and towns. Civic provision supplemented and updated this cultural inheritance, as local authority powers were extended in the 1920s, and from the mid-1940s with the foundation of modern town planning and national arts funding. The cultural map is a product of these legacies, municipal planning and local initiatives. For example, the foundation of many arts centres and community arts facilities draws as much from local action, as “planning”. When Stark documented the rise and proliferation of arts centres in England, he observed that: “This phenomenal growth is in no sense the result of central, regional or local planning by any one agency, least of all the Arts Council. It is, and has been ‘unplanned’” (1984, p. 126). As Stark maintained:

- (1) Their unplanned status meant that there was never enough food for them on the table;
- (2) They are architectural opportunists – *over 80% of arts centres were housed in second-hand buildings, from churches, drill halls to town halls, over 50% of urban centres were in buildings over 100 years old;*
- (3) They are economic and efficient – *multi-use/purpose, weekday/end/evening opening;*
- (4) They are masters of disguise – *in terms of their programme, purpose, attracting a wide mix of funding, in addition to “arts” funding.*

This was confirmed again in the more recent review of funded arts centres in England (Arts Council of England [ACE], 2006), with most centres established as the result of one or a combination of the following:

- action by a local resident or group of residents;
- action by an arts or community organization to establish or improve a facility;
- the development of new school, college or university facilities;
- a local authority seeking to improve local provision or, more recently, to “regenerate” an area.

Whilst there is a clear relationship between the influence of the supply-led nature of much recreation provision on participation and the impact of planning norms (Evans, 1995), this is in contrast to the less homogeneous “arts”, where difficulties in defining and accepting planning standards has prevented the adoption of any systematic norms of arts facility provision. As a consequence there are significantly more local sports facilities (e.g., swimming pools and pitches) in total and they are more evenly distributed, than arts amenities, and have higher participation rates as a result (Stark, 1994). Activity, particularly regular engagement, is location and supply-led. This is confirmed by perennial surveys where the key barriers to participation are “access” (as well as quality/appeal and information – DCMS, 2007; see also below) – notably transport/time and proximity to facilities. This is disproportionately high for those with limits to transport. For instance, car drivers make 20% more leisure trips compared with those with no car access

(348 versus 287 per year), and in consequence, car users make longer distance trips and thus access a wider range of cultural amenities and experiences (Department for Transport, 2004). The lack of car access therefore has a strong impact on the chances of non-attendance at arts events (the derogatory-termed “cultural slouch” class; Sturgis & Jackson, 2003).

Part 2: Planning for the arts

Despite this divergence in participation and provision, the notion of developing and promoting measurable standards for arts amenities, either within the statutory planning process, or as part of wider cultural policies, has not gained wide acceptance by either planning or arts policy practitioners (Evans, 2001). However, some attempts at population-based and/or comparative provision levels of arts facilities have in the past been proposed within the arts sector at national and regional levels, particularly in the context of distributive arts planning. In 1943, several years before taking up appointment as the second Secretary of the Arts Council (1950–1963), W.E. Williams had published an article, *Are we building a new culture?*, in which he foresaw a Great Britain “covered with a national grid of cultural centres”:

... instead of our present dispersal of the public library down one street, the art gallery (if any) down another, the workingmen’s club somewhere else ... let us plan the Civic centres where men and women may satisfy the whole range of educational and cultural interests between keeping fit and cultural argument. Let us so unify our popular culture that in every considerable town we may have a centre where people may listen to good music, look at a painting, study ... join in a debate. (Williams, qtd. in Pick, 1991, p. 22)

Two years later, in 1945, the emerging Arts Council of Great Britain produced a pamphlet and touring exhibition called *Plans for an Arts Centre*. This was “designed to show how the arts can be accommodated in a medium size town ... a town where it is not economically possible to run a separate theatre, art gallery and hall for concerts”. In 1959, the Arts Council produced *Housing the Arts in Great Britain*, a survey that listed eight rules on the needs of regions, cities and towns, expressed entirely in terms of physical facilities for arts performance or exhibition. It read as follows:

- (1) A region with 10 million inhabitants should have one permanent professional opera company;
- (2) A region with 5 million inhabitants should have one permanent symphony orchestra;
- (3) Towns of more than 150,000 or more should have one theatre large enough to house major touring productions including opera and ballet;
- (4) Towns of 100,000 or more should have one permanent repertory company, with its own theatre;
- (5) Towns of 75,000 or more should have one hall suitable for large symphony and choral concerts;
- (6) Towns of 50,000 or more should have one museum and/or art gallery, and one professionally staffed arts centre (in use all year);
- (7) Towns of 20,000 or more should have one arts centre which may be part of another establishment; one music club or arts society, presenting regular series of professional events; one amateur orchestra (on a scale of at least one for every 60,000 inhabitants); facilities for showing regular touring exhibitions;
- (8) Towns of 10,000 or more should have an amateur dramatic society, a choral society, and an amateur art society or club (each on a scale of at least one for every 30,000 inhabitants). (ACGB, 1959)

The special role for the flexible arts centre, as opposed to a single-art form venue (e.g., a theatre, a gallery, a concert hall) was later recognized by the Council of Europe in its “Symposium of the Council for Cultural Co-operation”: *Facilities for Cultural Democracy* (Janne, 1970) and later adapted by national arts councils. The tendency to prescribe provision has also been applied regionally. At the formation of the Southern Arts Association in 1970, *The Arts in the South* contained an application of the Arts Council’s 1959 “rules”, based on a quantitative, hierarchy of facility across this region. This report concluded: “It is clear from the present low level of public investment in the arts at both local and national level that something needs to be done”. So that while this 1970s “shopping list” was more of a vision than an investment strategy, it still largely reflected the distribution of subsidized provision in the former Southern sub-region (Southern Arts Board [SAB], 1991) of what is now the South East, and was therefore influential in both District and County Council arts funding through John Lane’s “Every Town Should Have One [Arts Centre]” sentiment (1978) based on a regional map of existing provision.

Whilst the Arts Council and other national cultural agencies have had their own priorities and plans, there has been no national cultural plan or strategy for England. There had been a number of strategic initiatives focusing on the built infrastructure, including “Planning for an Arts Centre” (1946); “Housing the Arts in GB” (1959/1961) with funding programmes attached. A “Policy for the Arts”, introduced by the then Minister for the Arts, Jennie Lee, in 1965, and which coincided with the re-organization of local government, perhaps came closest to a national plan for the arts. The Arts Council’s more broadly conceived National Arts and Media Strategy, developed in 1991, following extensive consultation and the commissioning of several challenging working papers (e.g., *Towards a New Cultural Map*; Willis, 1991), and *The Millennial Map Project* (ACGB, 1993) also raised the arts planning issue, but none of these succeeded in establishing either a comprehensive map, or standards for the provision of cultural facilities. In contrast *Planning for Sport* (produced by the Sports Council in 1968) was followed through with standards and supporting technical advice alongside small capital grants and linked to local planning. The current Sports Facility Calculator and *Active Places Power* planning toolkit is a legacy of this foundation.²

It is perhaps no surprise that in the case of current planned developments in housing growth areas, the multi-purpose “Arts Centre” is still the default – in the absence of either an alternative planning model or “cultural map”. This generic facility is felt to be adequate to serve a residential population of around 20,000 (see point 7. “Towns of 20,000”, above). An example is Northstowe, South Cambridgeshire, where a new urban village of 9000 homes is to be built between 2008 and 2016, located five miles north west of Cambridge. Table 1 contrasts the specification for arts and sports facilities for this new town. The latter uses the quantitative planning standards based on the national sports facility database; on models of participation using current and forecast population; and priority sports activities and facilities required to meet this likely demand. A cost calculator is then used, based on index-linked building costs also held on an online national database.

The proposed “civic hub” is planned to incorporate a performing arts centre and to recreate the symbolic “village centre” (“habitus of location”; Lee, 1997), with a complex combining library, health, institutional and meeting place functions. This was in part a reaction to a previous new urban village built a decade earlier at neighbouring Cambourne, but with no cultural amenities. A recent district council survey of residents found that 88% travel out of the area, mainly to Cambridge, to visit arts and cultural facilities, and 50% said “lack of opportunity” stops them being involved in arts activity (Sanderson, 2006, p. 3). In established towns undergoing housing growth, the “hub” is seen as a local focal point and contributing to place making, with iconic buildings such as the “Corby Cube” emulating cultural quarters (museum, library, performing arts and exhibition venues) in city centres such as Birmingham and Sheffield (see Table 2).

Table 1. Planning for arts and sports in Northstowe, South Cambridgeshire.

The new settlement planned at Northstowe, South Cambridgeshire, is located five miles north of Cambridge. Over 8000 new dwellings are planned, housing up to 20,000 residents. There are plans for a civic centre and smaller community centres, five primary and one secondary school, a market place, offices and workshops, banks, posts office, pubs, cafes/restaurants, health care and parks and open spaces, in addition to arts and sports facilities. Examples were drawn from facilities in “similar” towns of comparable size.

Arts Centre^a

The consultant selected nine comparative case studies drawn from England and Wales with a close match in terms of size and mix of facility and population catchment; non-metropolitan but near a larger conurbation. Parameters included:

- flexible/adaptable space, range of arts, entertainment film, smaller studio spaces, strong participatory activity including art and craft making;
- arts centres exemplars from – East Grinstead, Spalding, Maidenhead, Farnham, Tewkesbury, Cardigan, Caermarton, and locally Ely and Haverill;
- actual “comparatives” ranged from 200 to 400 seat capacity in towns from 9000 to 60,000;
- footprint of 2800 m², capital cost at £3000–4000 per m²: £8.5 m–£11.5 m;
- revenue support £250,000 p.a.

Sports Centre^b

“It is vital that Northstowe has the sporting provision to help build a sense of community and local pride and impact positively upon the quality of life of its residents. The identification of sustainable operating models are essential – for instance, the Sport Village concept, underpinned by sports development activity, given the lack of formal club structures.” Based on a projected population of 19,200 (8000 new dwellings at 2.4 per household) and applying demographic and participation/supply and demand model, this translated into a 5.4 court sports hall, calculated as follows:

- 0.28 courts/1000 one court=170,775 m²; 0.28 courts=47.82 m² per 1000 population;
- £11.87 per m² sports hall×47.82=£57,762/1000 population;
- cost per person=£56.76×19,200 population=capital cost £1 m.

Other facilities proposed using the sport facility calculator/*Active Places* model include:

- 6–8 court sports hall;
- 25 metre, 6 lane swimming pool;
- 1 full-size synthetic pitch;
- 3 rink indoor bowls;
- indoor tennis;
- potential replacement of golf course (with public access).

Sources: ^aSanderson (2006); ^bCambridge Horizons/Sport England (2006).

How far the incumbent and new communities of these smaller settlements fit the likely profile of usage of the proposed cultural facilities is not clear – the regional (and national) cultural planning perspective is absent in these masterplans, as is a consideration of the aspirations and needs of the communities themselves (see below). A key issue in the application of comparative models of planning arts and culture is the scale and catchments that operate, based on evidence drawn primarily from city and larger conurbations, and their population profiles, densities and transport systems.

Part 3: From arts to cultural planning

Cultural planning is a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is also a strategic approach that directly and indirectly integrates the community’s cultural resources into a wide range of local government planning activities. (*Circus of Dreams*, 2001, Public Dreams Society, Vancouver)

Table 2. The cultural dimension of urban planning strategies: An evolution of physical–economic–cultural planning paradigms.

Period	Paradigms	Proponents	Places, plans and exemplars
1900s–1910s	City as work of art	Burnham, Howard	Models of Paris, Vienna, city beautiful movement, Garden City
1910s–1950s	Cultural zoning	Bartholomew, Abercrombie, ACGB (<i>Plans for an Arts Centre</i>)	Civic cultural centres, neighbourhood facilities (parks and playing fields), city functional and post-war masterplans
1960s–1970s	Cultures of communities	Jane Jacobs, ACGB <i>Housing the Arts</i> , Jennie Lee	Community arts facilities, conservation/heritage movement, community development, arts & sports (centre) planning
1970s	Flagship facilities	Moses, Lane (UK) – <i>Every Town should have One</i>	Lincoln and JFK centres, Sydney Opera House, Quincy Market Boston, Arts Centres movement
1980s–1990s	Culture in development and regeneration	Progressive cities/mayors – Barcelona, Baltimore, Glasgow; <i>Culture of Cities</i> , Zukin (USA)	Culture and regeneration; cultural industries strategies and quarters (CIQs), festival marketplaces, European Cities of Culture
1990s–2000	Creative city	Landry, Bianchini; Florida, Scott (USA); Mercer (Australia)	Capitals of Culture, Cultural Resources Planning, Creative Class, Creative Quarters
2001 to date	Sustainable communities	<i>Compact city</i> ; high density; <i>New Urbanism</i> ; <i>Design Quality</i> (CABE)	Culture and Quality of Life, Liveability, Place-Shaping, Creative Clusters, <i>Living Places</i>

Adapted by the author from Freestone and Gibson (2006).

Key approaches to cultural planning have emerged over recent years, which attempt to engage local communities (and artists/groups) in the often political and abstract context of city and regional level planning and national policy – urban and cultural (Table 2). As von Eckardt from the American perspective, put it: “Cultural planning does not imply any attempt to plan culture, it is the attempt to nurture and cultivate cultural activity so that the arts can grow with vigor and yield abundant fruit. Properly planned [it] will include all the arts, which can yield economic benefits, as well as enjoyment and inspiration for everyone” (1982, pp. 15–16).

There has also been a renewed interest in the “culture of planning” itself (Kunzmann, 2004). As early as 1949, Munro attempted to merge a philosophical and scientific classification of the arts, listing 100 “visual and auditory arts”. In addition to the obvious performing arts, crafts and decorative arts, he included city and regional planning and industrial design. A decade or so later, Jane Jacobs asserted that: “A City cannot be a work of art” (1961, p. 372). Technocratic and functional modern town planning had moved away from its cultural roots: “City planning is

so different from what we conventionally view as art or even ‘artistic process’ that it is difficult at first for contemporary planners to pinpoint the connection” (Talen & Ellis, 2004, p. 11). In the history of attempts to design cities, the loss of a connection between city planning and art is relatively recent. Spanning the history of city planning, the notion of planning as art was in evidence until the mid-twentieth century, about the time when modernist spatial ideas took hold. It is argued that divorcing all notions of art from city planning practice and theoretical development has been detrimental to the profession: “The relevance of art to city planning needs to be reinvigorated, and may entail new conceptions about the merger of planning with recent cultural and even scientific theory” (p. 11).

The chronology of city planning viewed in terms of “culture”, illustrates the key paradigms which typify the treatment of larger scale cultural facilities and zones (Table 2). Throughout, however, local provision and planning have retained a mix of municipal and market rationales, reliant upon the independent arts and entertainment sectors to programme and develop cultural activities in community, education and in dedicated arts and cultural venues, and with mixed economy resources – arts, local authority, self-generated, voluntary.

The more inclusive approach to Cultural Planning, as now widely practiced and promoted, can be traced to advocates, notably in Australia (Freestone & Gibson, 2006; Grogan & Mercer, 1995; Guppy, 1997; Mercer, 2006), Europe (Bianchini, 2006; Ghilardi, 2004a; Matarasso, 1999; Montgomery, 1995), Canada and the USA (Baeker, 2002; McNulty, 1991) and in cultural city and regional planning, for example London (Comedia, 1991; London Planning Advisory Committee [LPAC], 1990) and Scotland (National Cultural Planning Steering Group [NCPSPG], 2007; Scottish Centre for Regeneration [SCR], 2007). International agencies such as UNESCO and the EU have followed suit. An increasing range of guidance, handbooks and “toolkits” have also emerged to support community cultural planning (CCNC, 2007; Dreeszen, 1997; Jackson, Kabwasa-Green & Herranz, 2006; Stevens, 2000; TGNK, 2007). The emphasis is generally on process and a more inclusive and “territorial” approach to culture (Bianchini & Ghilardi, 2004, p. 246) – where a “cultural assessment . . . establishes the objective presence of the community *within* the planning process rather than simply as an ‘object’ of planning”. According to Ghilardi, this process: “assesses a community’s strengths and potential within a framework of cultural development. It establishes an inventory of local culture and takes a hard look at resources, gaps and needs enabling us to plan for better, livable, socially just and responsive communities (2004b, p. 8).

Today, the idea of the “Art of City Making” (Landry, 2006) attempts to draw on both of these aspects of cultural planning and planning for culture, with culture now seen as a fourth pillar of sustainability and governance (Barnett, 1999; Bennett, 1995), as well as a component of local amenity and quality of life (Hawkes, 2001). This sentiment is reflected in the approach to cultural planning undertaken as part of community development, local heritage and neighbourhood regeneration projects (Bianchini & Ghilardi, 2004; Guppy, 1997). Versions of the following definition are therefore commonly adopted for the holistic “cultural planning” and “planning culture” approach: “cultural planning is the strategic and integrated planning and use of cultural resources in urban and community development” (Mercer, 2006, p. 6; and see Ghilardi, 2004b). This in turn implies:

- an approach based on broad definitions of “culture” and “cultural resources”, which encompass heritage, local traditions, arts, media, crafts, topography, architecture, urban design, recreation, sports, entertainment, tourism and the cultural representations of places; *and*
- a culturally sensitive approach to urban and regional planning and to environmental, social and economic policy making. (Baeker, 2002, p. 1)

However, these approaches have tended not to engage with the spatial planning, land use or distributive aspects of cultural activity and facilities, particularly in relation to a wider community, as opposed to communities of interest, e.g., neighbourhoods, cultural groups, regeneration and growth areas and sites (Gray, 2006). The tools to undertake a wide-ranging inventory and the scope of assessments are restricted in practice, due to the time-limited nature of such cultural audits and planning exercises, the imperatives of local agencies (funding/funder-led), and a poor information and knowledge base (and knowledge management – i.e., of historic/trends, previous studies, cross-sectors, and data access and sharing). The risk of such exercises is that they can reflect expressed need and a bias towards those active (and vocal) beneficiaries, rather than the community as a whole (see for example, Bristol waterfront – Bassett, Griffiths & Smith, 2002; and Tower Hamlets, East London – Evans & Foord, 1999, 2003; Landry *et al.*, 1997). Kunzmann goes as far to say that: “Integrated cultural planning may not be the right approach as it tends to raise expectations beyond reality. Tiresome culture-related shopping lists are not helpful” (2004, p. 399).

Dynamic population change, migration and turnover (“churn”), increasingly undermines the snapshot audit and perennial profiling and consultation exercises – e.g., borough plan, arts and cultural strategies, *Best Value* surveys – on which public planning has traditionally relied (at 3-, 5- to 10-yearly intervals e.g., Census). How we define communities, neighbourhoods and culture also requires an historic and geographic sensitivity, particularly when notions of cultural heritage, legacy (“ownership”), access and users/non-users of cultural facilities also reflect social distinctions and divides (Chan & Goldthorpe, 2007). The notion of “community” presents a shifting array of definitions no less so than “heritage”. Bell and Newby (1976) developed four uses for this concept: (1) the idea of community as belonging to a specific topographical location; (2) as defining a particular local social system; (3) in terms of feeling of *communitas* or togetherness; and (4) as an ideology, often hiding the power relations which inevitably underlie communities. Improved profiling of communities in social and geographic terms, as discussed below, in the context of cultural activity/facilities and their relationships, goes some way to capturing the cultural assets and potential of an area – at various scales. Thus offering some comparative evidence and basis from which to plan, identify gaps, clusters and flows (i.e., of activity and economy).

Cultural mapping of areas with no discernible cultural provision can also give the impression of a “wasteland”, and that culture is therefore “absent”, whether rural or post-industrial landscapes. Mapping approaches through oral history, literature, poetry, environmental art (e.g., the work of Commonground; Lacy, 1995) can capture the cultural legacy and heritage of areas that may be “lost”, displaced, reflected in artefacts, museum collections, or held in memory. This can include the former residents, workers and visitors, as well as artists. As Mercer quotes (2006, p. 5): “we must excavate the layers of our city downwards, into its earliest past . . . and thence we must read them upwards, visualising as we go” (Geddes, qtd. in Hall, 1988).

This approach, it is acknowledged therefore: “needs to be a consultative and participatory process involving all interested groups within the local and artistic community” (Guppy, 1997). This latter point is important, since the statutory land-use planning and regional spatial strategies do not directly engage with the arts or cultural constituency, but who may be key to the programming and organization of both facilities and activities. With this in mind: “cultural spatial planning needs to avoid a rigid top-down approach. Some of the most exciting cultural projects and partnerships develop from unanticipated areas and grow in unexpected directions. Spatial planning of cultural facilities needs to be flexible to accommodate creative spontaneity” (Culture South West, 2005).

The emphasis placed on “strategic”, “integration” and “cultural resources” also requires engagement at several levels of government, policy and with sectoral interests (and their underlying classification and valuation systems – see Table 6). At a regional and city-wide level, the realities and

priorities of private land-ownership, infrastructure and national interests dominate. Regional cultural and planning agencies continue to struggle with how to define regional and strategic level/scale cultural facilities and distribution, against local authority interests, legacies and the absence of a national cultural map or planning standards. In the new regional spatial strategies (RSS) that are required to be produced by each English region (replacing the old “Structure Plans”), “Culture” has struggled to find a place. Where it is mentioned, this is generally in the context of the regional economy, social/regeneration or health impacts, with cultural assets normally referring to “heritage” and in the context of tourism. The spatial preference for concentrating facilities in town centres is universal, although the effects on rural and more remote communities and the role of local provision is generally understated. On the other hand, the need for better sport facilities is made by all regions, with many noting that Sport England give guidance on planning issues³ (Northstowe, see above). Given that most effects are felt, and planning is undertaken at a *local* level, cultural planning is best focused here within a regional context, rather than vice versa. Decisions on individual housing developments, the location of new or converted facilities, resourcing existing community and cultural provision and maintaining its quality and critically, governance, take place locally, even where new communities or workers are yet to take up residence.

Distinguishing between the stages of cultural plan formulation perhaps helps to untangle the all-encompassing, advocacy-led approaches that struggle with both detail and scale. In practice, culture has been placed in a peripheral and reactive role in regeneration and planning generally (Evans, 2005). Identifying the drivers and agents of change – policy, programmes, agencies, investors/developers – and growth, is increasingly important in planning for the future and in order to have some influence over the development and resource allocation process. Change of course does not always mean “growth” – some inner-city as well as rural areas are also “shrinking”, as residential areas change land use, and occupants (especially families) move out (e.g., Liverpool-Merseyside).

By incorporating the *mapping* of physical and human (social, economic) activity – as discussed in more detail below – to inform a *needs assessment* as a basis for *planning*, option appraisal and scenario-building, this three-stage process (Table 3) can be under-pinned by consultation with communities at various levels, not just limited to agencies, intermediaries and interest groups. For example, cultural mapping can employ consultative methods such as Geographic Information Systems Participation (GIS-P) with small (focus) groups working with large-scale maps that can be annotated with perceptual as well community information. This local knowledge and opinion can be digitized back into inter-active maps containing geo-demographic, facility, transport and other data. This technique, which draws on the earlier *Planning for Real* exercise⁴ using simple board games, models and maps, is used successfully from primary schoolchildren to pensioners, and around urban design, transport and heritage interpretation (Cinderby, Forrester & Owen, 2006). Visualizing and animating land and townscapes, as well as human activity and behaviour in the environment, and in terms of cultural activity and aspirations, can also benefit from the direct involvement of artists (e.g., Corby – Thinkspace⁵), crafts and designer-makers, whether as interpreters, catalysts or visionaries (e.g., Thames Gateway – Condon, 2008; Visionary Thurrock, 2004). Community and public arts practice, long established, would appear to have a renewed importance in helping to bridge the current development and planning process and pressures for new and high density housing, through involvement in cultural mapping.

Part 4: Planning for growth

Planning arts and culture in the context of land use and infrastructure systems is only really a substantive issue when resources and growth opportunities arise. Funding-led and site-led

Table 3. Stages in cultural planning.

Stage 1. Cultural mapping	Stage 2. Cultural needs assessment	Stage 3. Cultural planning
<ul style="list-style-type: none"> • Physical: facilities/venues, heritage, workspaces, equipment, technology (e.g. broadband), open spaces, infrastructure/transport • People: organizations, artists/creative workers, events/festivals, heritage, participation, communities of interest, neighbourhoods • Economic: funding, spending, investment, cultural & creative enterprises, tourism • Benchmarks: comparators, clusters (location quotients), Nearest Neighbour Model (CIPFA), Best Value PIs (Audit Commission, ACE, DCMS) 	<ul style="list-style-type: none"> • Profile of residents and visitors – leisure (day visits), employment, education, tourists (overnight) <i>Change and growth drivers</i> • Housing – defines population change and trends; housing and household type/mix; density, area/location type; urban design and non-residential amenities • Transport – defines access, journey times/cost and catchment areas for a hierarchy of facilities, and visitor access • Employment – defines economy, workspace/location, travel to work (incoming/outgoing) and links to creative and local economy • Local services – social infrastructure, retail, leisure, open space, community • Population forecasts (annual/trends, phasing, churn/retention) 	<ul style="list-style-type: none"> • Population catchments for defined area(s), audience/user profiles • Population penetration – per cent population participating × frequency of use • Hierarchy of facility types defined by location/catchment, programmes and likely usage rates • New and upgraded provision – optimum location, mix and costs and phasing • Investment/funding models – co-location/mixed-use; tariffs/S.106, trusts, regeneration • Model/comparative centres/facilities and programmes – UK & overseas
<p>Consultation & Feedback – incumbent and incoming residents and stakeholders (including cultural organizations). Use of GIS-Participation & <i>Planning for Real</i> techniques; artists' residencies and charrettes.</p>		

(e.g., regeneration) imperatives can both reinforce existing provision and fill, as well as widen, gaps. This process can also risk producing the “wrong kind” of cultural provision in the “wrong place” (Evans, 2005). Building cultural facilities may fill a gap in provision, but not necessarily meet the cultural development needs of an area or artistic community. The Lottery-financed investment in capital for the arts from the mid-1990s was not plan based (Evans, 1995), and particularly benefited existing arts and heritage organizations and venues, with most capital expenditure going on adapting and improving *existing* facilities (ACE, 1997). Likewise the allocation of European Regional Development Funding (ERDF), which benefited city centre and flagship cultural facilities and organizations at the cost of smaller and more indigenous cultural activity (Evans & Foord, 2000), and outside of a regional or national planning framework.

On the other hand, planning for culture in established or declining communities is at best a marginal process, as demands for resources and priorities compete, and restraints on local public

spending intensify. The resource context cannot be ignored, since local and regional funding of culture has been declining in England over the long term in real terms – particularly over the last 2 years – and is unevenly distributed with 40% of authorities actually increasing their cultural spending and 40% (mainly unitary authorities) decreasing (Holden, 2006). In consequence: “net expenditure per head on leisure & recreation is subject to considerable geographical variation” (Chartered Institute of Public Finance and Accountancy [CIPFA], 2005, p. 4). The housing development/growth opportunity is therefore also seen as a source of capital funding of community infrastructure through tariffs, contributions and community levies on developers as land values rise. Library tariffs (see below) and supplementary planning guidance (SPG) for public art have been produced for these respective interests, but not for other cultural amenities. The revenue cost implications from new provision are also less considered in this capital development phase, as was the case during the capital grant explosion under the National Lottery. Capturing values from new development to cover future resources therefore requires more creative mechanisms including the use of community trusts and endowments, rather than one-off capital contributions that do not reflect the future appreciation of property, land values and income.

From New Town to Growth Region

Milton Keynes is perhaps the iconic planned post-war new town. A brief from the Ministry of Housing and Local Governments in 1967 called for a new settlement to accommodate an incoming population of 150,000 Londoners over a period of 20 years. This with the pre-existing population and further natural growth was expected to result eventually in a total population of about 250,000 (207,000 in 2001 but planned to double in the next 20 years). No regional arts planning exercise was undertaken at the time, although in 1970 the potential for a large theatre was highlighted in the development blueprint for Milton Keynes, but never actually built. In 1985 the Milton Keynes Development Corporation (MKBC) reported that the creation of a live performance space would be a significant achievement and highly desirable. In 1989 the MK Borough Council resolved to contribute towards the running costs of a theatre. A year later MKBC’s “Arts Policy for the Nineties” made explicit reference to the need for an arts complex in the city centre. In 1994 MKBC submitted an application to the capital National Lottery for an arts complex. An award of £19.6 million was made to construct a theatre and gallery. Further capital to meet the £30 million costs came from English Partnerships (formerly Commission for New Towns) as well as local fundraising. The Milton Keynes Theatre and Gallery Company was set up to develop the project. In 1998 the Ambassador Theatre Group was appointed as the operator and in 1999 the theatre opened: “In addition to bringing a variety of performances to the city, Milton Keynes Theatre provides a focus for the city’s already thriving cultural life”.⁶

From another perspective however, this traditional theatre structure and organization is felt to lack a certain spirit. The two Sir Peter Halls (SPH) – one the academic masterplanner and the other one, the theatre director, in a discussion on “Reurbanizing the suburbs?”, responded to an audience question thus:

Audience: I spent many years in Milton Keynes. I loved it as a city. I understand that it may grow to a city of half a million or a million people. What would you do to MK to make it a place where arts were a contemporary and necessary experience?

- SPH (“Artistic”): Build a smaller theatre for a start. The present theatre is a dehumanizing space. It’s well attended because, presumably, there is nothing else that gives you the beginnings of that kind of experience, but it’s not a congenial theatre.
- SPH (“Planner”): I think MK is difficult precisely because it is so completely new. MK central is the most totally created, planned space that we have in this country. But I think the problem with MK is that it has been too successful. So it does not have any derelict spaces. If you go to Germany they have this federal constitution (like America), but it’s very beneficial, because every decent city has an incredible array of good theatre and even an opera house, because they are all competing with each other to show that they are the best state.

The distinction between (artistic) content, the iconic/flagship facility and the importance of “place” (cultural and symbolic) is apparent from these observations. The idea that building a new theatre is necessarily the right type of provision or the complete answer to local cultural provision is obviously questionable, particularly given the realities of funding a mixed economy entertainment venue reliant on touring shows and with no in-house production resource. The Theatres Trust – the national Advisory Public Body for Theatres – makes the point that a town that already has a lyric theatre within 30 minutes drive time is unlikely to need another, but there might well be demand for an arts centre or other small cultural facilities (2007).

Milton Keynes is also located within one of the designated housing (and population) growth areas of England, known as Milton Keynes South Midlands (MKSM), whilst the city itself is undergoing densification and endogenous growth. In order to plan for a range of social, cultural and leisure amenities, the Milton Keynes Partnership (MKP), set up by the central government regeneration agency English Partnerships and local authorities, have developed a tariff or “roof tax”, which housing and other developers contribute towards, as the basis to fund such provision to support new and expanding communities. This amounts to £18,500 per dwelling, forecast to produce £311m over a 10-year development period (2006–2016) (Figure 1).

The “culture” allocation amounts to £4.59m or c.1.5% of the total “planning gain” (under Section 106 of the TCPA 1990), much of which is expected to be used for public art.⁷ However, the tariff will also fund community and leisure facilities as well as libraries. Public libraries (and archives) as the exceptional statutory cultural provision with quantitative planning standards, have been the beneficiary of specific tariffs, similarly applied to developer contributions. In South-East England, the regional Museums Libraries and Archive Council (SEMLAC) have formulated a Library Tariff based on predicted need/usage and capital costs of new or extended library provision (SEMLAC, 2006), following a similar “predict and provide” model used in sports facilities (see above). The role of the tariffs is to provide resources to assist the implementation of programmes of provision and upgrading by local library and archive authorities. The South East Public Library Tariff document makes clear that “. . . the tariff should be accompanied by an agreed programme of new and enhanced provision at local level, taking into account the future population and its likely spatial distribution by the end of the plan period” (MLA South East, 2007, p. 3).

This leaves the discretionary areas of culture (“centres”, see above) in need of greater consideration in the competition for new infrastructure investment and funding arising from housing development. It also begs fundamental questions around the role and responsibility of incumbent local authorities undergoing “growth” in the review of, and response, to community cultural

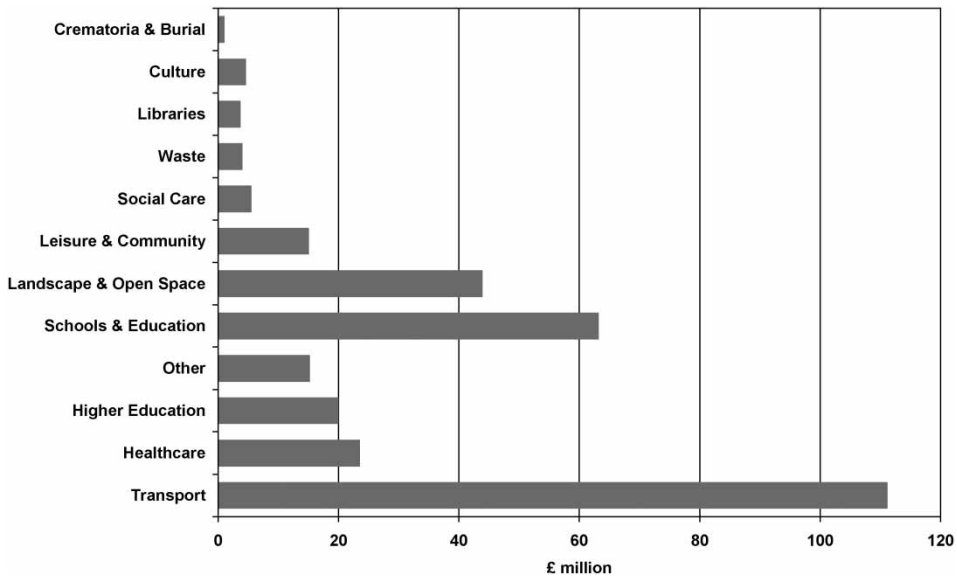


Figure 1. Milton Keynes tariff expenditure, 2006–2016.

needs and opportunities. A growing resident population (and employment) also brings increased tax revenues – household and business rates – so the resource allocation decision-making process and local governance becomes central to the: “what can/should we provide and pay for, and who decides?” dialectic.

Part 5: Cultural mapping

The application of Geographic Information Systems (GIS) to map and visualize complex and inter-related data, provides a powerful if technical tool for planning, and more recently, for cultural planning. This can operate at large area and very local scales. Batty *et al.* consider urban design, rather than urban planning and architecture as the best candidate for GIS application because: “Urban design is small-scale enough for many users of urban environments to feel its impact. It is sufficiently broad-based in its influence on those affected that the wider public always have some view of how it might best be carried out. It is less abstract than city planning which exists at larger scales and more populist than architectural design which is remote from those with no formal artistic and engineering training” (1998, p. 3).

Like any information system the quality of data is key. Understanding cultural activity in terms of the current community, and who it is likely to become as growth and demographic change takes effect, demands a more detailed knowledge about people and places and their inter-action. Local authority and regional cultural bodies *should* have basic knowledge of their areas of interest, e.g., museums, civic theatres, voluntary arts funding, professional arts organizations and venues, etc. and local government has increasing responsibilities for consulting and reporting on their community in terms of “quality of life”, *Best Value* (ACE, 2001; Angela Watson Associates [AWA], 2004) and other performance indicators. Where culture sits within this local and national governance system and within the different performing and visual arts, museums, libraries and other domains, is however highly variable. The heterogenous nature of both providers and

users/consumers – and their spatial relationships – makes any cultural mapping exercise complex and demands a process of integration across sectors, art forms, types of cultural activity, and geography – and of course, across a population which may be diverse and require detailed stratification (see below).

Advice and guidance on undertaking cultural baseline (mapping) and planning, takes various forms and is designed to serve different purposes, scales and users – policy, practitioners, technical. However, most of the cultural planning “toolkits” produced to date, generally combine step-by-step guidance on cultural audit, assessment and mapping stages, but contain less on planning, forecasting and scenario building, or on links to arts policy and strategies around key art form development (Evans, Foord, Shaw & Curson, 2007). These resources are generally in printed report form (downloadable as pdfs), with checklists and inventories, but are not inter-active, or linked to maps or databases. They are therefore useful guidance manuals (e.g., Thames Gateway North Kent [TGNK], 2006) but are not really planning “toolkits” (as many are called). City and provincial authorities in Canada – Toronto and Vancouver – have developed online inventories of cultural facilities, and online databases of performing and public art installations that provide location, capacity and operational information. Vancouver, stimulated by the planning for the 2010 Winter Olympics, has developed comprehensive cultural mapping and planning “toolkits” (CCNC, 2006a, 2006b), whilst in Australia and New Zealand, cultural planning resource sites have gone further in terms of community input and inclusion, allowing local areas and communities to write their own cultural histories and profiles, linked to facility maps and images. A GIS-based cultural atlas in Western Sydney has created a web resource allowing the user to zoom in to images, video, audio, stories and links to documents and producing trails and tours.⁸ In Queensland a locally generated web resource provides maps and links to culture in terms of places, people, events, tours and the history of an area. Each of the region’s 18 Local Councils receives a copy of the Cultural Map application system, a range of media software, a training programme and support from the project initiator.⁹

In London, the *CultureMap* web-based resource is likewise producing online maps of cultural facilities, population profiles and audience penetration from participating arts venues in London. This specialist planning tool being developed by Audience London with support of Arts Council England, responds to the need both to map cultural provision and to link this to actual usage and population typologies and catchments. Culturemap is creating a series of web-accessible maps of arts and community cultural provision and audiences for a range of participating cultural facilities at city-wide down to ward levels, alongside demographic and other population data.¹⁰ Valuable primary data is also generated by 33 collaborating arts venues capturing audience profiles in a common format. This online tool can also reveal gaps in provision and participation, drawing on secondary and primary surveys revealing interesting correlation between audience and venues types and locations (Brook, 2007). To date, this project is developing the most valuable evidence and information on the relationship between certain arts provision and attendance in a demographic and spatial context. Other regional arts marketing projects have also developed similar profiles of cultural activity, linked to regional development and cultural consortia sites (e.g., North West).

As already noted, a comprehensive cultural planning approach needs to ensure that as much emphasis is placed on cultural activity in non-designated arts and informal settings and locations, including education, youth and community, faith and “cultural centres” (as many “ethnic” community centres are called), as well as commercial leisure, entertainment and production/work spaces. Not least since it is here that most frequent activity and consumption takes place, not in formal or subsidized arts and cultural participation. The profile of arts centres nationally, largely located in converted and second- or third-use buildings, provides some indication of

this (Hutchison & Forrester, 1987), and where: “experience has shown that there are still buildings with hitherto unknown, previous Arts Culture and Entertainment uses which can be relatively easily be brought back into active cultural use” (LPAC, 1990, p. 3). Arts centres also fulfil a social role as informal meeting place, not always reflected in audience/user data: “Around half of all users visit for social reasons, independent of their attendance at, or participation in, arts activity. For most, this social use is occasional, but a core of around 13% of attenders use their arts centre for social purposes on a frequent basis” (ACE, 2006, p. 49).

The cultural and community profiling that forms the critical baseline assessment in cultural planning, therefore requires good access to a range of data. However, such information gathering exercises are not an easy task in practice, given the fragmentation of those responsible for social, economic, land use and cultural data, across tiers of government. Statistics on culture are also notoriously difficult to scope. There is very little official or robust data on cultural activity, provision, or their “supply and demand” relationships including user profiles, frequency of participation, and access – i.e., transport distance and modes, barriers etc. What does exist is often not substantial enough to be disaggregated at a local or even regional level, or does not share common formats and survey methodologies (Evans, et al., 2007). Much useful data is held by cultural and government agencies, but is not made available for secondary research and analysis, often for reasons of “client confidentiality”, e.g., Arts Council England, and Central government regarding local area and business data; and Ordnance Survey commercially exploiting map and amenity data (e.g., Points of Interest). Surveys are also undertaken at “zero base” making it difficult to compare previous data, trends and methodologies – for example: audience/participation: ACE, 2000; DCMS, 2007; Skelton & Bridgwood, 2002; *Time Use Survey*, 2000 in references as Sturgis and Jackson (2003); and arts centres: ACE, 2006; ACGB, 1989; MacKeith, 1996; White, 1969. Notwithstanding this patchwork, an increasing range of social, economic and land-use data is available in various formats, which may assist in modelling and scenario-building for cultural planning (see Figure 2). In practice this needs to be supplemented with primary research into local cultural activity and provision – in the absence of either a cultural facility database (as exists for sports, open space and some heritage amenities) or a map of provision and reliable data on local participation.

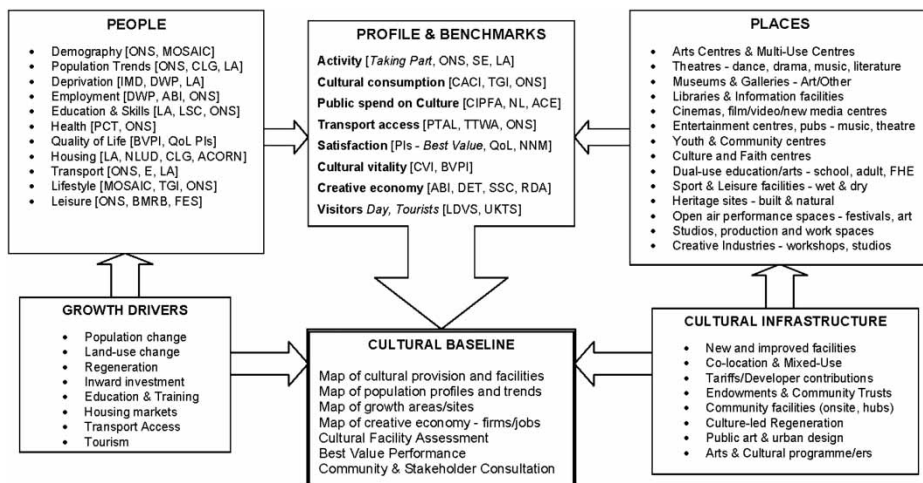


Figure 2. Populating a cultural map. [denotes key source of data]

For publicly owned and run facilities, limited data is produced by CIPFA based on local authority annual returns (but representing only 70% of all authorities and only 49% of districts). Detailed datasets are available for local and county councils. CIPFA data is collected on expenditure and income for various cultural activities and amenities and for recreation facilities within public sector control. This includes libraries, community centres, public halls, museums and art galleries, theatres, concert halls, arts centres and arts development. The data includes the number and size of facilities (i.e., local authority owned buildings – Table 6); the aggregate number of library visits and borrowing; arts events and performances; the size of audiences (e.g., the number of visits/in person to museums and galleries per 1000 population); expenditure per head of population; and financial data on costs and staffing.

At a regional level, cultural observatories linked to regional cultural consortia (RCC) and regional assemblies have been charged with improving data collection and research in the nine English regions. In practice these rely on regionalized national survey data, and the sharing of information by local authorities. But as Lutz concluded: “their impact has been limited and it is more difficult to conclude that they have emerged as part of the solution to the vexed problem of poor and inadequate cultural data collection and research, which is endemic at a national level. Ultimately, what the RCCs have done is to reflect the problems that exist at local and national levels and to shine a new light on a familiar picture of the complexity and shortcomings of cultural research and data collection” (2006, p. 22). Making better and informed use of the array of social, economic and environmental data available for cultural analysis and planning goes some towards addressing this cultural data deficit. Several RCCs and RDAs are starting to draw on these available datasets and basic maps, but will require support (skills, e.g., in GIS) in order to establish accessible and up-to-date data for users.

The most recent attempt to assess national participation in cultural activity builds upon the market research approach adopted in Arts Council surveys (ACE, 2000) and the periodic ONS “Omnibus” surveys of activity/consumption (Skelton & Bridgwood, 2002). The *Taking Part: National Survey of Culture Leisure and Sport* (2005–2008) is a continuous survey of adults (16 years and above) commissioned by the DCMS in partnership with the Arts Council England, English Heritage, Sport England and the MLA. Its aim is to provide evidence for the evaluation of Public Service Agreements (PSA 3) that target increasing cultural, leisure and sporting participation, e.g., visits to cultural and heritage amenities/attendance at arts and cultural events/involvement in arts. The survey had a national cumulative target sample in its first year of c.28,000, falling to 24,000 in year two, with additional focus on hard to reach groups. This contrasts with Sport England’s *Active People Survey* with a sample size of over 360,000.¹¹

The main survey on participation is supplemented at specific time points by additional questions on attitudes towards gambling, volunteering, broadcasting, licensing, and the forthcoming London Olympics (2012). Data is released quarterly and is currently available at an aggregated national level. From May 2007 regional summaries and data have been being released more widely. From the first year’s survey: 69% of adults (but only 56% from lower socio-economic groups and 48% from black and ethnic minorities) visited a designated historic site in the past year (i.e., at least once) and 95% of adults who participated in active sport had also engaged in cultural events (again, at least once a year). Over three quarters of respondents claimed to have attended or participated in an arts event or activity in the previous year, 43% doing both. “Free time” was even more important in participation than just arts attendance, where 65% cited this as the most limiting factor (Table 4).

This survey does not attempt to assess cultural provision, or where participation actually took place – this could be locally, in town/city, or on holiday? – nor cultural opportunities at any level. Critically, the survey sample does not provide data that could be disaggregated or used at

Table 4. Main factor that would encourage those who already visit arts events 1–4 times a year to go more often (DCMS, 2007).

If I had more free time	30%
More performances and events closer to where I live	19%
Cheaper admission prices	17%
More performances and events about subjects I am interested in	11%
Better information on what is available	6%
Better public transport links/access to transport	4%
If I had (more) people to go with	3%
Better quality of performances and events	3%
More activities for children	2%
If I had access to childcare	1%
Other reasons	5%

a local or even regional level, so the influence of the supply of cultural facilities is not determined, other than indirectly through access/barriers and frequency indicators. A scoping study for the next phase of the survey is seeking suggestions on how this may be improved and made more useful at a local level. A more representative and larger survey sample is clearly required. Findings from the aggregate survey do confirm however that key barriers to participation in arts and cultural activity away from home include time/accessibility, as well as cost and programme quality and appeal.

So as well as “cultural capital” – education/prior experience, and income – travel time/cost barriers felt by infrequent participants are likely to be even higher (Department of Transport, 2004; Gayo-Cal, Savage & Warde, 2006). The importance of proximity to where people live and congregate (e.g., work, shopping/town centres) suggests that the spatial dimension to cultural planning needs further attention, and the extent to which a “hierarchy of provision” (see below) can operate at various scales of catchment and cultural amenity. Participation and usage data also needs take into account the *frequency* of use within catchment areas, producing a more useful penetration rate (PR) for a given population area ($PR = \text{frequency} \times \% \text{ of population participating}$). An annual participation rate based on art gallery visits of 50,000 per year may be made up of 50,000 individuals visiting once per year, or 5000 people each visiting 10 times, or more likely a mixture in between these extremes. These could be made up of residents, commuting workers, day visitors or tourists, and casual or organized groups (e.g., schools). This presents a fundamental difference in terms of social and cultural objectives, and also in marketing and demand assessment. For example, frequency of participation combined with the proportion of a population who participate can reveal important differences between the impact of cultural activities, as the local area survey in Portsmouth in Table 5 indicates.

Table 5. Participation in leisure pursuits, residents of Portsmouth (3 wards).

Activity	Average no. of times participated (1)	Proportion of residents who participated (2)	Penetration rate (1×2)
Live arts	5.29	77%	4.1
Sport	17.75	53%	9.4
Exhibitions	4.3	78%	3.4
Cinema	2.26	46%	1.0
Other – museum, heritage, countryside park	7.88	90%	7.1

Source: Evans (2001, p. 125).

From this local example, whilst sports participation is three times the level of live arts, the penetration rate is only twice as high. A *smaller* population group attend sport *more frequently* than a *higher* proportion of the population that attend arts activities *less frequently*. The influence of supply (e.g., swimming pool, sports hall versus theatre, arts centre) and travel distance to each facility are key factors in comparative participation. In this local example 68% of households agreed that school and adult education buildings should be used more for arts activities.

The value of focusing on the neighbourhood level as a reference group for monitoring cultural activity and development (as opposed to consumption and user surveys from venues and market research) is being recognized. For example, in the longitudinal evaluation of *New Deal for Communities* (NDC) programmes (Fordham, Fordham, Smith & Wells, 2004) and as part of the “Liverpool 08 Impact” study, based at Liverpool University¹² which is taking three wards for close analysis of changes in cultural activity and attitudes before and after the cultural programme (a similar approach taken in Gateshead; Bailey, Miles & Stark, 2004).

In relation to neighbourhood regeneration programmes, such as *NDC*, *Sure Start*, Local Neighbourhood Information Systems (LNIS), have been developed, capturing a range of social, economic, and environmental indicators, some in interactive mapped form, and in some cases local groups have developed their own “Vitality Indices”, rather than be subject to national administrative data which does not reflect local priorities or experience (Burrows, Ellison & Woods, 2005). Introducing “culture” to these essential quality of life measures would go some way towards filling the gap between the generalized national surveys of cultural activity and performance indicators used at local authority level. In Philadelphia for example, a *Cultural Assets Index* has been developed identifying “Natural Cultural Districts” (Stern & Seifert, 2007). This combines quantified data on cultural provision, firms and artists and participation, mapped against social characteristics – income, diversity and travel distance (e.g., to the city centre) and housing improvement areas. An observation from this study was that neighbourhoods with a high index and level of cultural provision within half a mile, were nearly four times as likely to see their population increase and poverty rates decline.

This catchment area approach can also be applied to a range of local and regional amenities from arts, recreation to community resources, establishing a *hierarchy of need*, and identifying four potentially linked levels of provision for generic “arts” or cultural centres”: Neighbourhood; Local; Borough/Sub-regional and City-Region/Strategic. This mirrors the hierarchy of provision (Neighbourhood; Middle Order; Strategic) developed for sport, recreation and open space, based on size, catchment and characteristics (ODPM, 2002) and *Model Planning Policies for Arts Culture and Entertainment* developed for unitary development plans (LPAC, 1990). The scale and strategic hierarchies are therefore not necessarily based on size of facility or catchment. Facilities and resources can have a wider strategic role and impact (artistic, technical, socio-cultural), but also fulfil local community needs. This can also be important for joint local and arts funding where centres serve various roles and audiences. From the perspective of Battersea Arts Centre in SW London: “any decent local theatre is like a park: it’s a public space that local people come to grow up around. People say you have to decide to be local, national or international, but I think that’s nonsense. You can have powerful roots that centre you but still be seeking to connect nationally or internationally” (Jubb, 2007, p. 38).

Classification

The terms used to describe and classify cultural amenities, facilities and forms of cultural activity and expression may seem a semantic or bureaucratic issue. However, in developing a

comprehensive map of cultural assets in a given area, classification is important for at least two reasons. First, eligibility and responsibility for subsidy is determined by the status (commercial/private, public, community of interest), level (e.g., professional, amateur) and type of cultural activity undertaken (art/cultural form), and in terms of the audience and participant group.

Second, collecting data on such activity requires an exhaustive trawl of information sources which use widely differing descriptions of similar facilities. Information on scale – of facility, venue, capacity, e.g., number of seats – and catchment served (neighbourhood, local, regional, national etc.) as well as quality, cultural programme etc., may also be determined by these classifications.

For example, Table 6 compares the descriptions used by various sources for what may be generic cultural facility-types, which a cultural mapping exercise will need to capture. In the cultural funding system, categorization is as much defined by programme, art form and audience – e.g., arts education, Black & Asian art, diversity, time-based media (“art”) – as by a particular facility or venue type and size, which may be used by planners. This also influences the analysis of usage by cultural form and functional space. Attempts at developing a unified classification of arts events have scoped the field (Verwey, 2005), but found that there is “no realistic prospect of being able to obtain UK attendance data at trade association or arts representative body level which correspond with [UK Arts Council] categories” (p. 5). As Verwey concludes: “The former use them to indicate a particular *type of event* (whether production, concert, recital, performance or exhibition etc.), The Arts Councils use them to classify the *type of work* in which funded clients engage” (p. 51).

A novel attempt to classify and map cultural facilities not just functionally, but in terms of a regional cultural development strategy, has been adopted in the city-region of Toronto, Ontario (Davies, 2003). In formulating the methodology, a wide spectrum of facilities with very different client group expectations was considered. In its broadest sense, since any place where cultural activities might occur, the term becomes unquantifiable. For this mapping exercise, a cultural facility was identified as a venue that is a building or designed landscape that fulfils a defined cultural role. The term “cultural facility” was divided into four defined roles, which support specific municipal objectives and responsibilities related to culture:

- (1) support for cultural activity throughout all of the City’s diverse communities;
- (2) support for the artists of the City;
- (3) support for culture as part of the City’s Economic Development and Tourism strategy;
- (4) support for culture as a heritage resource.

These roles were then described by four categories, in which individual cultural facilities and organizations can be represented by one or more of the following (<http://creativecity.ca/toolkits/index.html>):

- Hubs: provide support for cultural activity throughout all of the City’s diverse communities. They tend to be community driven and nurture cultural activities at a local level. About 60% of hubs tend to be concentrated in the downtown core and about one third are City owned.
- Incubators: provide support for Toronto’s artists. They tend to be artist-run facilities, heavily clustered in specific urban neighbourhoods. More than 90% of existing incubators are not owned by the City of Toronto.
- Showcases: provide support for culture as part of the City’s Economic Development and Tourism Strategy. These facilities often have regional, national or international profile.

Table 6. Classification of cultural facilities.

Local authority (CIPFA Annual Statistics)	Arts, Crafts and Film Councils (UK ACs, CC, UKFC)	Museums, Libraries (MLA) and Heritage (English Heritage ICOMOS)	Culture map (Audience London)	Points of interest (OS)	Planning land-use class
Theatres & public entertainment (number of seats, events/performances, visits; size m ²)	Theatre (drama, musicals, children/youth theatre; dance)		Arts venue: <i>theatre</i> (large, medium, small)	Theatre & concert hall	Theatre <i>sui generis</i>
Concert hall (as theatres above)	Music (classical, opera, jazz, popular, cultural, e.g., "world")		Arts venue: <i>music, opera</i>	Theatre & concert hall	D2
Museums & galleries (no. of visits to museums per 1000 population; size m ²)	Museum Museum exhibitions (non-art) Visual arts and crafts (inc. architecture, public art); gallery	Accredited museum	Museum Visual arts	Museums & art galleries Museums & art galleries	D1 D1
Library	Literary (live event, library event)	Library	Library	Library	D1
Archive	Archive	Archive	Archive		D1
Heritage site/listed building	Sculpture park	Registered: <i>Listed building; monument; parks & gardens; World Heritage Sites</i>	Heritage	Historic building; structure	D1

(continued)

Table 6. Continued.

Local authority (CIPFA Annual Statistics)	Arts, Crafts and Film Councils (UK ACs, CC, UKFC)	Museums, Libraries (MLA) and Heritage (English Heritage ICOMOS)	Culture map (Audience London)	Points of interest (OS)	Planning land-use class
Cinema (licence)	New media, film/ artists' moving image, photography, film screening. Screen: <i>multiplex; traditional; community</i>		Cinema	Cinema	D2
Arts centres (size m ²)	Combined arts		Arts venue: <i>Performance</i>		D1
	Dance; carnival		Arts venue: <i>Dance</i>		D2
	Literature		Arts venue: <i>Literature</i>		D1
Leisure centre/sports hall (indoor/ outdoor) (size m ²)				Leisure centre, sports hall	D2
Community centres and public halls	Studio		<i>Community centre; organization</i>	Community centre, hall; social club	D1
Education and youth services	Artmark: Gold, Silver. Artform. <i>arts specialism</i> ; higher education	University; education: (programme)	Education: <i>FHE, primary, secondary</i> (Artform) <i>other</i>	Schools, colleges; dance, drama, music schools, youth organization	D1

Abbreviations: UK AC – UK Arts Councils; CC – Crafts Council; UKFC – UK Film Council; MLA – Museums Libraries & Archives; ICOMOS – International Council of Museums & Sites; OS – Ordnance Survey; Culture Map – www.culturemaplondon.org; CIPFA – Chartered Institute of Public Finance & Accountancy.

D1 – Non-residential institutions (includes art galleries, museums, libraries, halls, schools, education and training centres).

D2 – Assembly and leisure (includes cinemas, music and concert halls, dance halls).

They are directed to more than a local community and are key tourist destinations or attractions. More than 80% of showcases are not owned by the City of Toronto.

- Cultural memory sites: These provide support for culture as a heritage resource, and they include museums, archival collections, and historic buildings that are programmed for cultural uses. A larger percentage of City ownership can be seen with cultural memory sites than in other cultural role categories.

These 750 facilities were then mapped (“colour-coded”) by one or a combination of these categories (referred to as “multivalent complexes”), in terms of those that are city-owned and independent (70% of the total). As in other cities, facilities are found in clusters and corridors, and are not evenly dispersed across the city. The location of the concentration of the majority of cultural facilities, particularly those that were not City-owned, indicated that they benefited from being:

- located in an area that has high pedestrian traffic;
- near an abundance of public transportation;
- near easy access to major highways;
- part of a critical mass of like facilities.

In addition to cultural facilities, the map also identifies heritage buildings, monuments and facilities which could potentially have a cultural role. Cultural facilities in schools, places of worship, community centres, libraries and parks are also identified on the map as neighbourhood sites that may have the potential for cultural programming uses. The cultural facilities map is supported by a database that includes more detailed information on each facility. In addition to providing a street address, the database also captures the following facility characteristics:

- art forms – performing, visual, media, multi-use;
- facility type – theatre proscenium, museum, club, multipurpose, auditorium;
- ownership – city owned or non-city owned;
- user groups – a listing of known user groups (where easily identified).

The map can also be overlaid with the following data that made available from Census, Urban Development Services, Parks and Recreation and other GIS maps to compare: household income (socio-economic); mother-tongue (ethnicity); population; age; education levels; growth trends; and green spaces (see below). The cultural facilities map can then be linked to online GIS-maps of the city, allowing zoom-in to the local area and population profile, and providing facility operational details for potential audience/users, programmers and touring companies.

Populating the cultural map

Bringing together available data on cultural facilities and communities provides an important first step in planning cultural activity and resources for existing and new communities. This can help identify visible gaps and concentrations of activity in the context of social and areas of “need” (e.g., deprivation) and in the spatial context, including transport and neighbouring provision.

Drawing on locally derived information on community and cultural provision (“infrastructure”) combined with published and bespoke datasets,¹³ maps of people and provision can provide a baseline against which population growth/change and social characteristics can be visualized. Evidence of current cultural consumption and participation (age/gender, socio-economic and

household/lifestyle groups; art form/cultural activities) and accessibility factors, e.g., car usage, travel-to-work distances and mode, start to provide a map of the area in socio-cultural terms. This can also suggest how certain types and location of cultural provision might fit with and affect existing levels of activity and stimulate this in the future in the context of relocated and new communities.

Mapping current household groups by key determinants of arts attendance might point to where and what type of cultural activity will be taken up. For instance the strong relationship between level of education and arts attendance and also with certain lifestyle consumer groups (Brook, 2007; Chan & Goldthorpe, 2007). The DCMS *Taking Part* survey (2007; ACE, 2007) confirmed this determining factor with the highest 83% of attenders holding a higher education qualification, compared with 67% with GCSEs and 44% amongst those with no such qualifications, a similar divide in arts participation and in more frequent attenders (although less pronounced). Ten years earlier in the UK, attendance at any performance or visual arts (excluding cinema, pop/rock concert) was 65% amongst those from AB/C1 Social Grades (who made up only 49% of the population) and for drama, ballet/dance, opera and classical music attendance this was even higher at over 75% (ACE, 2000).

Using composite MOSAIC “lifestyle” groups as developed by EXPERIAN, two groups have particular significance for the profile of arts audiences at performing arts centres, and arts centres with a strong community (e.g., youth) programme (Brook, 2007). Groups categorized as “Symbols of Success” and “Ties of Community” show higher concentrations of the first high arts attender group in cosmopolitan, better off suburban and rural areas, in contrast to more deprived urban town areas where attendance by the latter group shows greater attachment to local arts venues. This might suggest that cultural provision and programming needs to reflect the nature and interests of the community, with a strong participatory element. Public transport from new housing developments will need to be ensured if such provision is to be accessible to the new communities, and for expanded facilities to be viable.

Car usage is a key determinant of cultural activity and the frequency of participation (Department of Transport, 2004; Jackson & Sturgis, 2003). Whilst car use/access is high in better off areas travel out of the area altogether, i.e., to larger towns and higher scale cultural facilities, is also likely. A significant proportion in housing growth areas also work in the neighbourhood and at home (30% to 48% travel under 5 km) and therefore travel horizons and proximities are local for these people. Regular cultural activity is likely to follow a similar pattern and relationship (see Table 5), outside of special events and trips, so more local provision and opportunity would seem to be the first choice in considering growth areas and communities and their leisure needs.

These proxy indicators of a propensity to use/consume certain cultural provision, can also be compared with actual participation, although here local data and the relationship between supply and usage of a range of cultural activities is not often, or easily available, outside of monitored individual usage such as libraries, or where detailed user surveys are conducted. Where such profiling is available this can provide useful assessment of the reach and impact of provision on local communities. For example, in Hampshire County user profiles of library users are compared with the profile of the catchment area based on geo-demographic mapping from census and household/lifestyle data. Differences between each library’s user profile and demographic profile, produces a “community variance index” showing how representative current usage (and non-usage) is against the catchment area as a whole.

Other community and amenity profiling using mapped data can be undertaken. These include:

- population density and growth (demographic, household/housing type);
- sport and community facilities (e.g., social clubs) and open spaces;

- creative industries and economy (firms, employment, sector; clusters, VAT start-ups/closures);
- age groups; health and disability, ethnic groups; income groups etc.;
- employment, skills; unemployment/worklessness, benefit claimants etc.;
- MOSAIC and ACORN household and consumer/lifestyle groups.

Each of these geo-spatial maps can be layered and various combinations made to indicate possible linkages, convergence and gaps. Capacity information (e.g., public venues) can also be incorporated and visualized using different scales, likewise creative industry employment and firms. (The relationship between the wider cultural infrastructure and creative firms is also important since the former can help develop and support creative economy and vice versa, with economic benefits arising from cultural and tourism activity; CEM, 2007). However, a word of warning – whilst applying cultural consumption and profiling data derived from market and survey research (e.g., Experian) provides a useful indication of likely attendance in current arts and cultural activities, there is a risk of transferring such evidence to less metropolitan areas and reinforcing cultural divides in provision and opportunity. The role of cultural development, outreach, animation and co-location also needs to be considered in countering such bias and barriers to take-up of cultural activities. Over-reliance on such sources and on the temptation to look to quantitative planning standards (e.g., libraries) therefore needs to be avoided. This can be mitigated by drawing on a wide range of national and locally generated data (and triangulating this wherever possible), and ensuring that local cultural distinctions and aspirations are reflected in planning, consultation and cultural development.

At the very least, this cultural mapping can act as a catalyst for stakeholder engagement and consultation (e.g., GIS-P, see above), with reference to current satisfaction and usage levels, for instance as provided in periodic *Best Value* surveys. In some districts, satisfaction with museums and other arts provision is very low or below average, suggesting poor provision, access and/or quality. This is contrast with libraries and open space provision which are more highly rated (and which are the subject of minimum planning standards of provision). With new housing not yet built, planning for an unknown population has to rely on projections and the type of housing (1/2/3 + bed houses, flats, retirement homes etc.) and the likely occupants, with demographic forecasts arising in terms of family size, age/children, and the range of community facilities required to accommodate them. In housing growth areas, recently relocated residents have come from elsewhere in the region, but a marketing campaign is also targeting Londoners, so expectations of cultural amenity and activity may need to reflect these new aspirations, with a younger single/couple group, but also older age group.

Whilst social infrastructure is easier to plan, particularly with the availability of catchment area data mapped into GIS, and mandatory provision norms and capacity guidance (e.g., schools, health), cultural amenities are more variable. They are also subject to local cultural diversity, access (travel distance), environment, as well as the activity of arts and cultural organizations, entrepreneurs, and regional agencies in partnership with local authorities. Co-location of arts and cultural facilities and programmes with local amenities such as health (e.g., “healthy living centres”), youth and community, school/education, can benefit from social infrastructure planning, whilst other cultural activity requires quite separate location, both to have distance from the institutional image, as well as avoid environmental conflicts (e.g., noise, parking). The challenge in growing communities is how to phase facilities where capital investment is also spread over the building programme and gradual occupation.

In terms of place making and creating an inviting environment, coherent design quality (legibility, materials, layout etc.; Commission for Architecture and the Built Environment [CABE],

2007), as well as schools and other amenities may come first, and youth and community centres once a critical mass of residents is reached. However, flexibility over cultural facilities and future needs may require flexible design, informal spaces, as well as dedicated production and participatory facilities to accommodate local needs over the life/family-cycle. This offers residents: “the freedom to decide for themselves how they want to use each part, each space” – as Hertzberger goes on to suggest: “the measure of success is the way that spaces are used, the diversity of activities which they attract, and the opportunities they provide for creative reinterpretation” (1991, p. 170). Hall’s comments on central Milton Keynes (see above) and Kunzmann’s exhortation for “unplanned space” to be “planned” for subsequent use are therefore pertinent. This is important if new and evolving communities are to have some input to the type and range of cultural amenities required to meet their needs. Current sentiments suggest that this is already an issue. Residents in one MKSM growth town, Wellingborough were asked how they felt about opportunities for participation in local decision making. They mostly disagreed that they had an influence on decisions affecting the local area – access to facilities was a problem (“public transport”) and 30–48% said they had never visited their museums, theatres and concerts halls, and those that did went infrequently (Wellingborough BC, 2007).

Conclusions

Mapping and assessing cultural resources and needs, in the context of a dynamic community and landscape, suggests that traditional methods of planning arts and culture on an incremental and sectoral basis, is now inadequate. Engaging with the development and planning process that drives investment, place making and household formation, alongside incumbent communities, requires a more comprehensive and systematic analysis of both cultural resources and activity, and of the people and places that go to make up so-called “sustainable communities”.

Adopting techniques and mapping approaches that are increasingly used in social and physical infrastructure planning and in urban policy programmes, arguably moves culture towards the mainstream domains of health, education, housing and “quality of life” that dominate public policy and resources (Evans, 2005; Fordham *et al.*, 2004). Creative use of cultural mapping and needs assessment also draws on a wider range of knowledge and data which can support a more robust assessment of cultural and community assets and gaps in provision. “Populating a Cultural Map” (Figure 2) in this scenario is presented here as a framework for the key factors and relationships between “supply and demand” and “drivers of change/growth” – that will need to be taken into account and measured in such an exercise. This framework underpins the three broad stages of mapping, assessment and planning outlined in Table 3, with community and stakeholder consultation and feedback at each stage.

This discussion of cultural mapping has revisited and updated the evolution of, and current approaches to, the planning and development of cultural facilities and cultural planning as a community development process. This confirms the historic lack of planning guidance or consistent definition of “culture” in spatial planning terms, in contrast to other amenities, and the lack of a cultural dimension in the key domains associated with housing growth, regeneration and quality of life indicators in general (Evans, 2005). The relationship between the local and regional – and in cultural and sustainable communities policy and resource terms, this also means national – is problematic, as it is in other spheres (e.g., transport; Vigar 2006).

Kunzmann offers some spatial planning/cultural policies below the level of national/European (2004, p. 398), which respond to this disjuncture (Table 7). As he observes: “spatial planners have to be more creative when it comes to strengthening the cultural dimension in urban and regional

Table 7. Promoting the cultural dimension in spatial planning.

Spatial level of planning and decision making	Means of promoting the cultural dimension of spatial planning
Region/city region	<ul style="list-style-type: none"> • Fortify the cultural dimension in regional planning • Invite culture-related institutions to participate in regional governance • Include culture and entertainment in future regional concept development
City	<ul style="list-style-type: none"> • Develop holistic urban policies linking culture to land use and local economic development, including leisure • Promote public–private partnerships in cultural property development
Ward/community/district	<ul style="list-style-type: none"> • Provide cultural spaces for community action • Leave unplanned space for cultural creativity • Encourage civil society to contribute

development in order to support those who produce culture” (p. 399). This also suggests that cultural agencies require a better understanding of infrastructure planning and interpreting the arts and culture in spatial and strategic terms. National cultural planning *in absentia* unfortunately undermines this in practice, as the recent regional planning efforts have demonstrated. This is further hampered by the difficulties in integrating cultural and planning policy across the individual cultural sectors/NDPBs, such as the failure to adopt universal cultural PIs (AWA, 2004); the promotion of separate (and competitive?) planning standards, guidance and arising tariffs (e.g., for libraries, public art, sport, open space); and separate classification and participation survey systems – arguably a dysfunctional cultural family.¹⁴ As Gray observes: ‘the in-built weakness of . . . geographical and organisational fragmentation’ (2006, p. 111).

What is also evident is the growing pool of resources in the form of guidance and practical resources targeted at cultural mapping and assessment, in the UK and elsewhere. This is an indication of the universal interest and need for more informed planning of cultural resources at various levels. These are stronger on auditing, but less useful on planning and engagement with wider cultural and resident communities. Although approaches developed in Australasia and Canada are most advanced in this respect – a reflection of a stronger community (cultural) planning traditions. In the UK, the cultural planning toolkit and guidance being developed under the Living Places Initiative (www.living-places.org.uk) has the potential to make a significant contribution to advice and practice in this field.

A seemingly simple answer to “how many, what scale and where should we best locate a range of arts facilities and access to cultural experience” is still not forthcoming from cultural or planning agencies. This leaves the opportunity and amenity planning of new housing and growth areas without clear or consistent advice or models. As a result there is a real risk of perpetuating the pre-existing uneven distribution and variations in cultural activity and participation. As Borja and Castells observed: “Lack of resources means that in practice higher layers of government replace local government through sectoral programmes or individual projects. In other cases action is taken by the private sector, without being integrated into a coherent urban programme . . . a major area of the city and of inhabitants is simply left without any cultural facilities” (1997, p. 113).

Comprehensive data and knowledge on current levels of and motivations for cultural activity – consumption, participation, expressions, lifestyle – is perhaps the weakest link of all. Standard and specific survey data requires coordination, consolidation and greater transparency, before any usable synthesis can be undertaken that might provide the level of information to support local and regional level cultural planning and investment decisions. This is in part a reflection

of the pluralist nature of cultural activity where provision is not the preserve of a single type of provider (such as public libraries) and the scope of cultural activity is variable and in some respects, subjective, and locally and culturally defined. This is coupled with the limits to knowledge on where people – young and old (much data is limited to *adults*) – go to undertake this activity, irrespective of provider, owner or funder. Such knowledge, which the more systematic approaches presented here attempt to capture and visualize, needs to be reconciled to the *map* of provision and resources. This in turn might help to predict how this might change if conditions and access were improved – for example new provision, outreach, transport, cost, quality – and thereby better meet cultural “needs” and aspirations. It may also limit the “white elephants” and unsuccessful cultural ventures that weaken the cultural development case and the promotion of cultural amenities, without which sterile and less sustainable communities will result:

a cultural planning approach goes way beyond simply attending performances, exhibitions, or cultural events. Cultural planning delivers access to, ownership of and participation in appropriate developmental cultural activities. A cultural planning approach contributes to the building of civil society; developing citizens and promoting citizenship.¹⁵

Notes

1. Proportion of households living within 0.5 miles of a static library: from 85% to 100% (County to Metropolitan authorities); 72% in sparsely populated authorities. 216 book additions p.a. per 1000 population (down from 250 in the previous 1959 standard) and aggregate opening hours of 1280 p.a. per 1000 population.
2. The *Active Places Power* resource (Sport England) has been developed from a national facility database and participation and planning model, in the form of a web-based portal with supporting guidance and case studies. This provides direct access to current public provision in an area, benchmarks for participation in a range of sports and a forecasting model of facility needs based on population change, and with capital cost indicators for new facilities (www.activeplacespower.com).
3. www.sportengland.org/planning_for_sport_developing_policy_regional.htm
4. www.nif.co.uk
5. www.thinkspace.org.uk
6. www.miltonkeynes.com/entertainment/theatre/history_of_mk_theatre
7. Milton Keynes, in its 1960s new town formation was (in)famous in for its five “concrete cows” (symbolizing the new “concrete town”), created by the London-based Canadian community artist, Liz Leyh. These were located, ironically, in an open field in view of the mainline railway route into the city. The original cows have been relocated to Midsummer Place Shopping Centre and copies made for the original site (during their life the cows have been kidnapped/ransomed and decapitated by vandals).
8. www.culturalatlas.net.au
9. www.qcc.nsw.gov.au/culturalmap
10. www.culturemaplondon.org
11. www.sportengland.org/active_people_diagnostic_pdf.pdf
12. www.impacts08.net
13. Geodata for population, households and consumers is available and increasingly used by government to supplement national statistics (Census, Labour, Economic etc.), notably MOSAIC (EXPERIAN), ACORN (CACI) and Points of Interest (POI – Ordnance Surveys).
14. The Department for Culture Media and Sport refers to the “Family” of Non-Departmental Public Bodies (NDPB) which account for c.97% of the department’s budget (DCMS, 2003b).
15. www.fablevision.org

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