Strengthening urban policy to address cultural diversity

Good practice case studies from Europe and Africa

AFRICAN CENTRE FOR CITIES
urbanism from an african perspective

UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA · UNIVERSITEIT VAN KAAPSTAD

SA-EU STRATEGIC PARTNERSHIP
THE DIALOGUE FACILITY

MISTRA
URBAN
FUTURES

2 **Good Practice Toolkit**
Part 2 of the SA-EU Dialogue series

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Acronyms

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ACB	Arts and Culture Branch
ACC	African Centre for Cities
ADH	African Digital Heritage
CCT	City of Cape Town
dlr	Dún Laoghaire Rathdown
EPWP	Expanded Public Works Programme
EU	European Union
ICC	Council of Europe's Intercultural Cities
NUA	New Urban Agenda
SA	South Africa
SDG	Sustainable Development Goal
UCLG	United Cities and Local Governments
UCT	University of Cape Town
UK	United Kingdom
VAI	Voluntary Arts Ireland

About the series

Funded by the European Union, through the "SA-EU Dialogue Facility Project", this dialogue brought together a variety of South African and European practitioners, academics and experts to explore the role of culture in urban development. The dialogue series created a platform to share case studies and best practices about the role of cultural mapping, planning and impact assessment in promoting sustainable and just cities. The SA-EU Dialogue built on existing relationships between government and the African Centre for Cities through the Mistra Urban Futures' Cultural Heritage and Just Cities project.

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

Policy instruments: reviewing local and regional policy instruments identify ways to strengthen policy implementation through cultural mapping, planning and impact assessment.
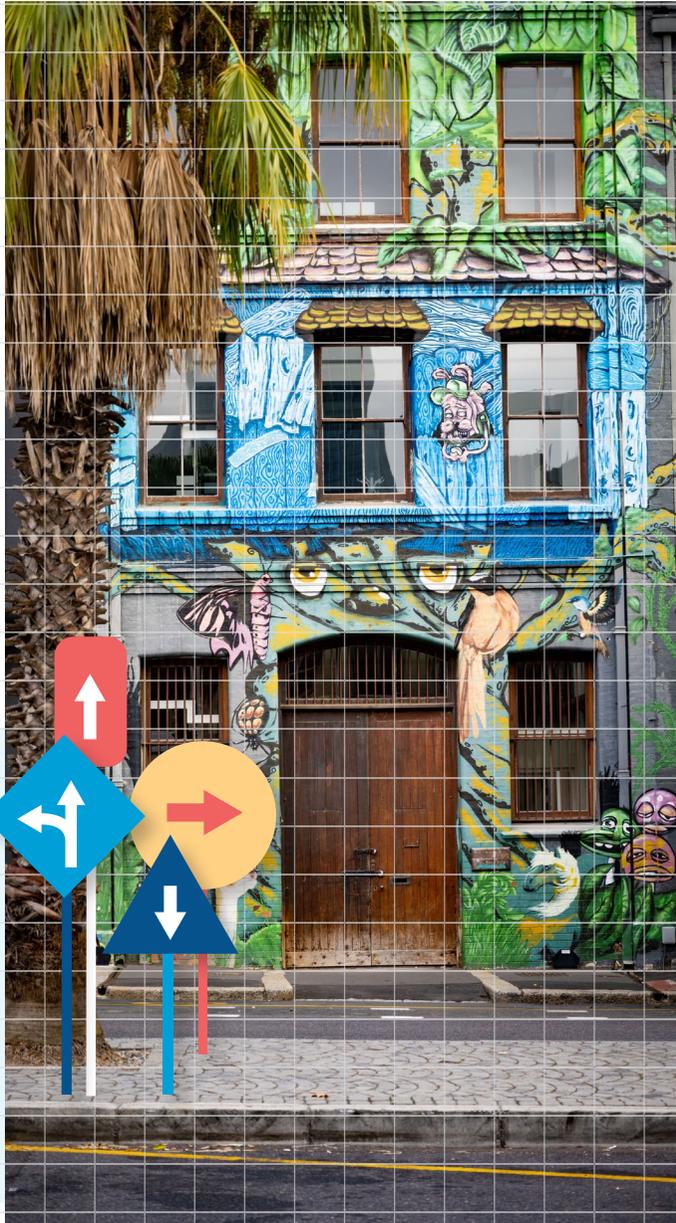
Good practice: examples of good practice from different contexts that can shape policy discussions. Partners bring a wealth of knowledge in this regard and can share the kinds of action-oriented experiences that may strengthen policy discourses and practices.

Dialogue: The exchange provided a platform for dialogue between role players from Durban, Cape Town, Johannesburg, Gothenburg, Bilbao and Dublin, with an interest in developing sustained relationships between different partners that ideally extend beyond the scope of the SA-EU dialogue opportunity.
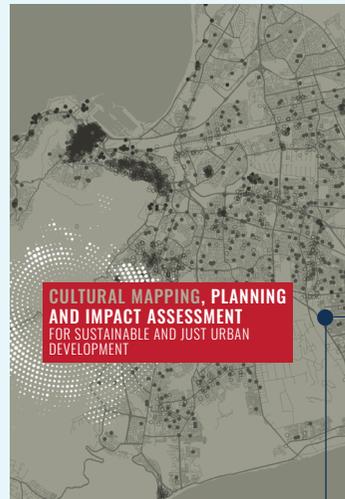
This series of 4 toolkits and policy orientated action briefs is based on the South Africa–European Union Dialogue on *Cultural mapping, planning and impact assessment for Sustainable and Just Urban Development*.

CULTURAL MAPPING, PLANNING AND IMPACT ASSESSMENT FOR SUSTAINABLE AND JUST URBAN DEVELOPMENT

Cultural mapping, planning and impact assessment for sustainable urban development

Strengthening urban policy to address cultural diversity — Good practice case studies from Europe and Africa

Incorporating cultural mapping, cultural planning and impact assessment into policy development — for sustainable and just urban futures

Holding government accountable — for cultural sustainability and just urban development

About this brief

Global policy imperatives are increasingly recognising **the role of culture as key in creating liveable cities**. The Sustainable Development Goals (SDGs), The African Union's Agenda 2063, Habitat's New Urban Agenda (NUA), and the United Cities and Local Governments' (UCLG) Agenda 21 for Culture share a commitment to sustainability that encompasses environmental, economic, social, cultural and political dimensions. To understand how these commitments address the role of culture in urban development in Africa, the SA-EU Dialogue Facility brought together a variety of South African and European practitioners, academics and experts.

This brief provides **good practice case studies from Europe and Africa that demonstrate the use of cultural mapping, planning and impact assessment** in engaging with communities and creating dialogue to ultimately inform urban and cultural policy development for sustainable and just cities.
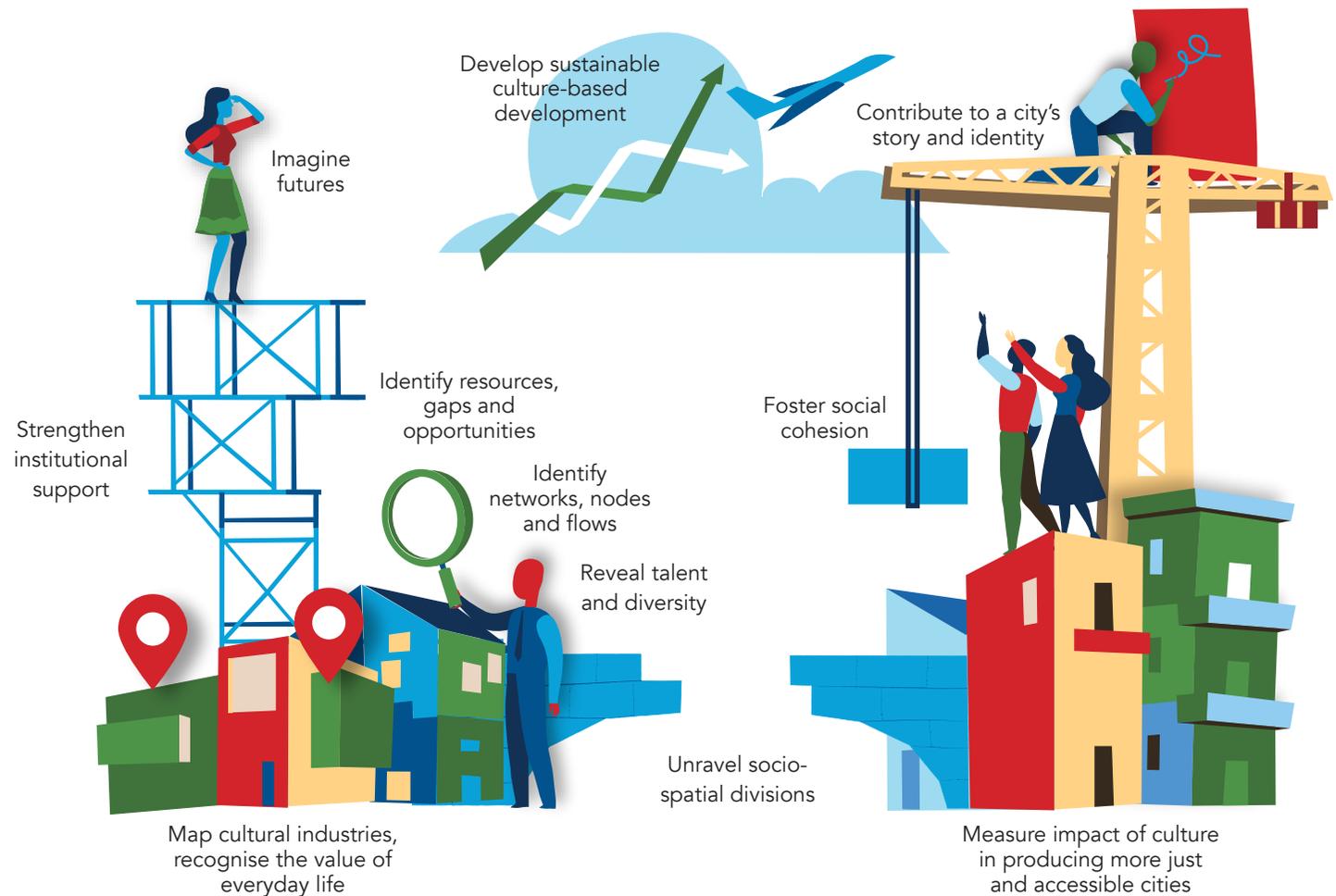
About the SA-EU Dialogue Facility

The SA-EU Dialogue Facility seeks to support the strengthening of policy dialogue between the European Union (EU) and South Africa. South Africa and the EU entered a Strategic Partnership in 2006, with the intention of strengthening political and economic cooperation through active engagement on issues of mutual interest at bilateral, regional, continental and international levels. Under the EU-SA Strategic Partnership a platform was established, funded by the SA-EU Dialogue Facility, for dialogue between South Africa and EU partners on the role of cultural mapping, planning and impact assessment in promoting sustainable and just cities.
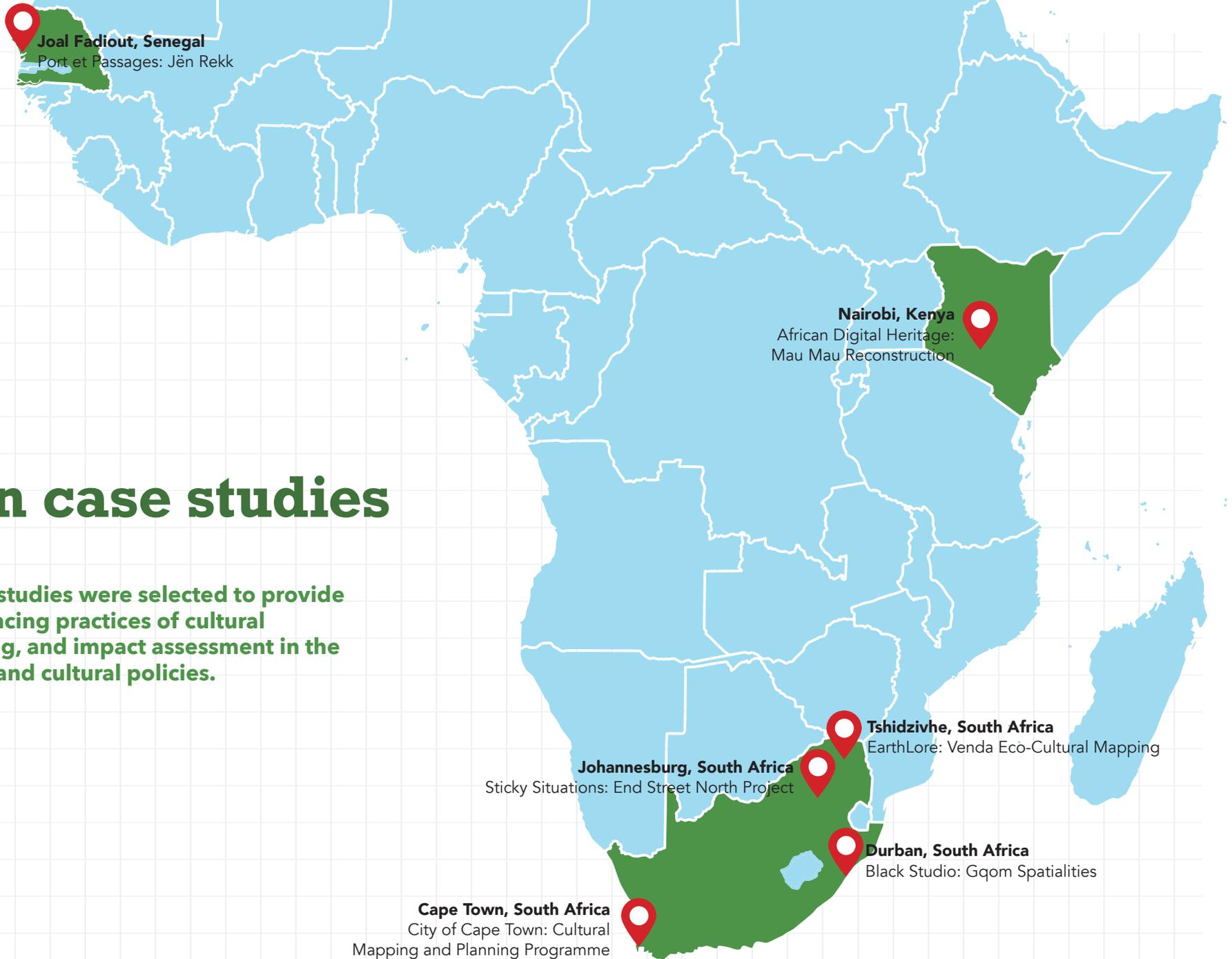
Introduction

In the context of an urban and globalised age in which the circulation of people around the world continues to intensify and cities are increasingly cosmopolitan spaces, there is little understanding of, sensitivity to, and acknowledgement of the impact of culture in urbanisation processes and vice versa. Governments struggle with managing diversity, access to resources, and promoting economic and environmental sustainability, and socio-cultural resilience. Urban policies, as an instrument to effect desired change, have been at the forefront of governance discussions. Over the past decade, particularly in the global South, there has been a push to develop stronger urban policies.

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

Cultural mapping, planning and impact assessment have the potential to:

Imagine futures

Develop sustainable culture-based development

Contribute to a city's story and identity

Strengthen institutional support

Identify resources, gaps and opportunities

Foster social cohesion

Identify networks, nodes and flows

Reveal talent and diversity

Unravel socio-spatial divisions

Map cultural industries, recognise the value of everyday life

Measure impact of culture in producing more just and accessible cities

Joal Fadiout, Senegal
Port et Passages: Jën Rekk

Nairobi, Kenya
African Digital Heritage:
Mau Mau Reconstruction

African case studies

Five African case studies were selected to provide insight into advancing practices of cultural mapping, planning, and impact assessment in the context of urban and cultural policies.

Tshidzivhe, South Africa
EarthLore: Venda Eco-Cultural Mapping

Johannesburg, South Africa
Sticky Situations: End Street North Project

Durban, South Africa
Black Studio: Gqom Spatialities

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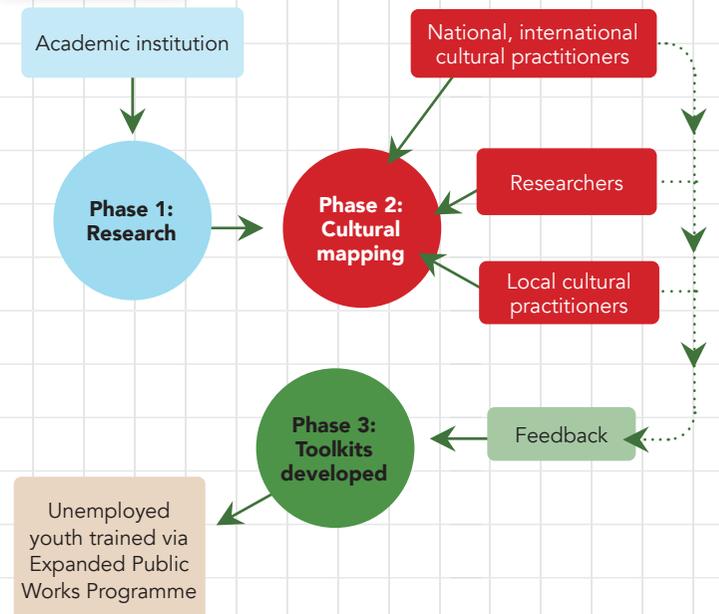
SOUTH AFRICA

Cape Town

ABOUT

In 2012, the Arts and Culture Branch (ACB) of the City of Cape Town (CCT) was requested to conduct research on the cultural environment in the city. The research request and adoption of the Arts, Culture and Creative Industries Policy (2014) allowed for longer term research and the development of a cultural mapping and planning methodology that speaks more directly to the social, political, economic, spatial and historical context of Cape Town. This resulted in the development of a Cultural Mapping Toolkit, a Cultural Planning Toolkit Framework and the mapping of 46 wards over the period 2014-2019.

City of Cape Town: Cultural Mapping and Planning Programme

LEARNING

✓ **Cultural mapping and planning** are valuable tools for change by surfacing the spatial and social divisions that impact the lived experiences and practices across multiple wards.

✓ **Cultural planning can create an environment for sharing experiences** and accepting differences which in turn contributes to social cohesion.

✓ The cultural mapping and planning research identified **an appetite for change** in the residents and some officials.

✓ **Working with residents was the most successful means to understanding the social and spatial practices in the neighbourhood**. It created ownership and a mechanism to hold the CCT accountable.

✓ **Cultural planning can unite municipal departments in the planning processes**; this is important for buy in and support from senior management. However, currently there is limited scope for this approach as it not mandated by policy.

METHOD

Academic institution

Phase 1: Research

Phase 2: Cultural mapping

National, international cultural practitioners

Researchers

Local cultural practitioners

Phase 3: Toolkits developed

Feedback

Unemployed youth trained via Expanded Public Works Programme

Johannesburg

SOUTH AFRICA

ℹ ABOUT

Established in 2009, Sticky Situations is a Johannesburg-based agency that uses participatory design methods to facilitate and implement community-driven projects. The End Street North Project was established by Johannesburg City Parks and Zoo (City Parks) due to their intended renovation of the park. City Parks initiated the project as part of a collective that included the Johannesburg Development Agency, the Department of Public Safety and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ).

🎯 OBJECTIVE

To enable a community participation strategy in the lead up to the refurbishment to gather input from the community as well as to encourage ownership (and potentially co-maintenance) of the park.

Sticky Situations: End Street North Project

LEARNING

✓ **Cities need to create an enabling environment for innovative strategies within strict bureaucratic processes** to ensure there are mechanisms for the uptake and implementation of projects within development and design initiatives.

✓ Participatory processes are important for **identifying issues that may not have appeared in the original scope** of the project.

✓ **Experimental and creative processes can help to include different actors** and enable a wider range of engagements.

✓ Participatory processes are important for **encouraging ownership and joint responsibility** of development initiatives.

METHOD

Public consultation within immediate neighbourhood of park

Meetings

Activities with local organisations

Workshops

Broad-based mapping process with community members and other stakeholders

Tshidzivhe

SOUTH AFRICA

EarthLore: Venda Eco-Cultural Mapping

ABOUT

EarthLore was formed in 2007 to support several communities that were concerned with the loss of indigenous knowledge, especially among young people. The project looked to map historical indigenous knowledge of the territory using methodologies developed in the Colombian Amazon to enable the community to visualise how much diversity they have lost and subsequently work together to bring back ecological land governance systems.

OBJECTIVE

To map both physical and ancestral territories for use as a tool within the community as well as for advocacy purposes. EarthLore's work feeds into broader advocacy processes at the regional, national, continental and international levels such as the African Union's 'African Commission for Human and Peoples' Rights'. The primary purpose of the work is for sacred sites to be recognised as protected areas.
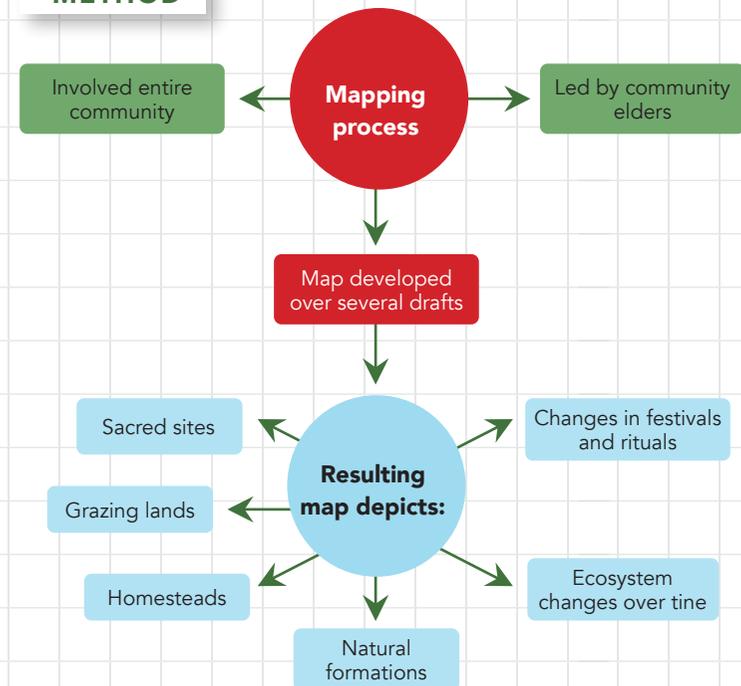
LEARNING

✓ **Allocate sufficient time for developing a strong community-oriented process**; this enhances strategies for cultural resource identification, map development and facilitating community consensus.

✓ **A facilitated process creates an enabling environment for discussion and reflection** which result in a clearer articulation of concerns and needs from participants and potentially greater community consensus.

METHOD

Mapping process

- Involved entire community
- Led by community elders

Map developed over several drafts

Resulting map depicts:
- Sacred sites
- Changes in festivals and rituals
- Grazing lands
- Homesteads
- Natural formations
- Ecosystem changes over tine

Nairobi
KENYA

ABOUT

African Digital Heritage (ADH) is a group of heritage innovators working to increase the use of technology in African cultural industries. They work to develop technology that promotes access, engagement, dissemination and participation. ADH, an all-women team, partnered with the Museum of British Colonialism to map, document and reconstruct Mau Mau detention centres from the 1950s.

OBJECTIVE

To decentralise and co-produce knowledge as well as promote intergenerational learning. By enabling community conversation the role of 'expert' was shifted, and the potential of mapping as an important tool to articulate the complexities of culture was realised.
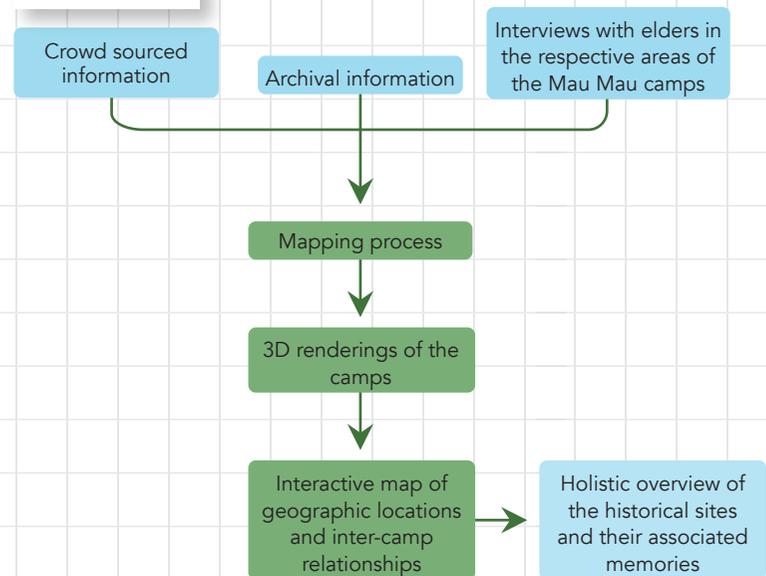
African Digital Heritage: Mau Mau Reconstruction

LEARNING

✓ The focus of the mappers was on public awareness and conversation, not policy implementation. This points to **the need for space and flexibility in political environments, and policy and free speech** to enable practitioners to focus on community needs even when they are not aligned with government agendas.

✓ Although unpopular politically, the project organisers specifically included government museum officials in the research process, who may not have been able to formally support the programme but were supportive of the process. This illustrates how **cultural mapping, planning and impact assessment, conducted by activist cultural practitioners, can have social impacts that are not always obvious or calculable**.

METHOD

Crowd sourced information

Archival information

Interviews with elders in the respective areas of the Mau Mau camps

↓

Mapping process

↓

3D renderings of the camps

↓

Interactive map of geographic locations and inter-camp relationships → Holistic overview of the historical sites and their associated memories

Joal Fadiout
SENEGAL

ⓘ ABOUT

Portes et Passages is an art-centred association comprising artists and individuals engaged in the movement of social change. Jën Rekk/All About Fish is a project based in Joal–Fadiouth, an area internationally synonymous with the impacts of overfishing by foreign corporate fishing trawlers.

◎ OBJECTIVE

Using creative and artistic work as a dialogue initiator to engage community members in assessing the cultural impacts, and publicly record the nuances, of what is deemed an economic tragedy.
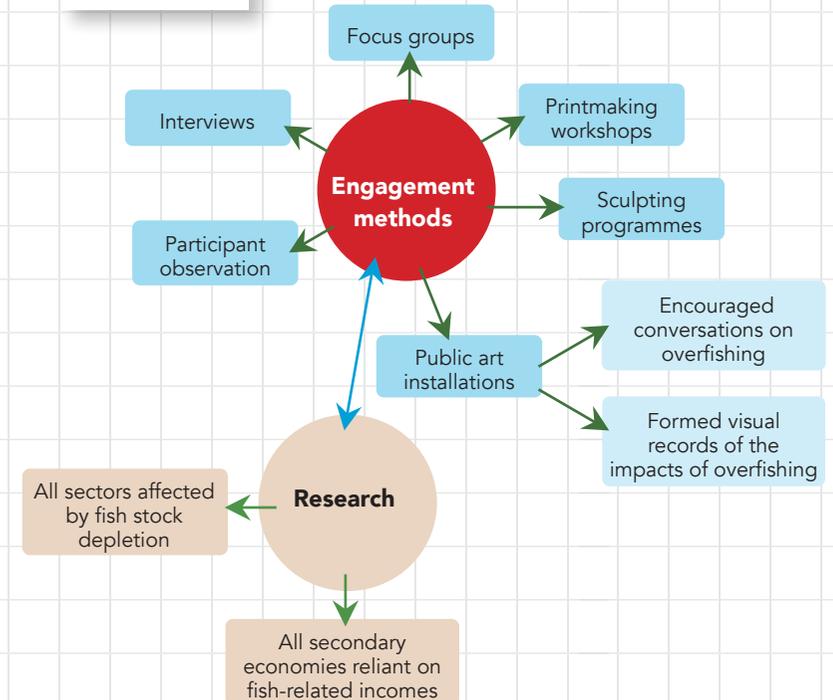

Port et Passages: Jën Rekk

LEARNING

✓ **Creative strategies such as public art can prompt conversation** and dialogue.

✓ By **addressing social diversity and complexity and personal responses to cultural change**, the project explored a much wider range of impacts than an impact assessment typically would.

✓ **Creative practice can contribute to relationship and trust building** amongst communities.

✓ **Creative practice brings value to cultural mapping, planning and impact assessment** by enabling more in-depth processes and informing policy implementation in ways that are far richer than traditional governmental strategies.

METHOD

- Focus groups
- Printmaking workshops
- Interviews
- **Engagement methods**
- Sculpting programmes
- Participant observation
- Public art installations
- Encouraged conversations on overfishing
- Formed visual records of the impacts of overfishing
- All sectors affected by fish stock depletion
- **Research**
- All secondary economies reliant on fish-related incomes

Durban
SOUTH AFRICA

ABOUT

Black Studio is a collective of architects and urban planners based in Johannesburg. The Design Exchange is an annual project that takes under-graduate students to Umlazi, a township in KwaZulu-Natal. The research subject is a spatial investigation of Gqom music (a highly localised music genre).

OBJECTIVE

- To take students, who are predominantly black, into an environment that challenges them to apply their western-oriented education to complex, hyper-localised environments.
- To create a library of projects and processes that seek to reimagine culture and space, particularly in low income, predominantly black areas.
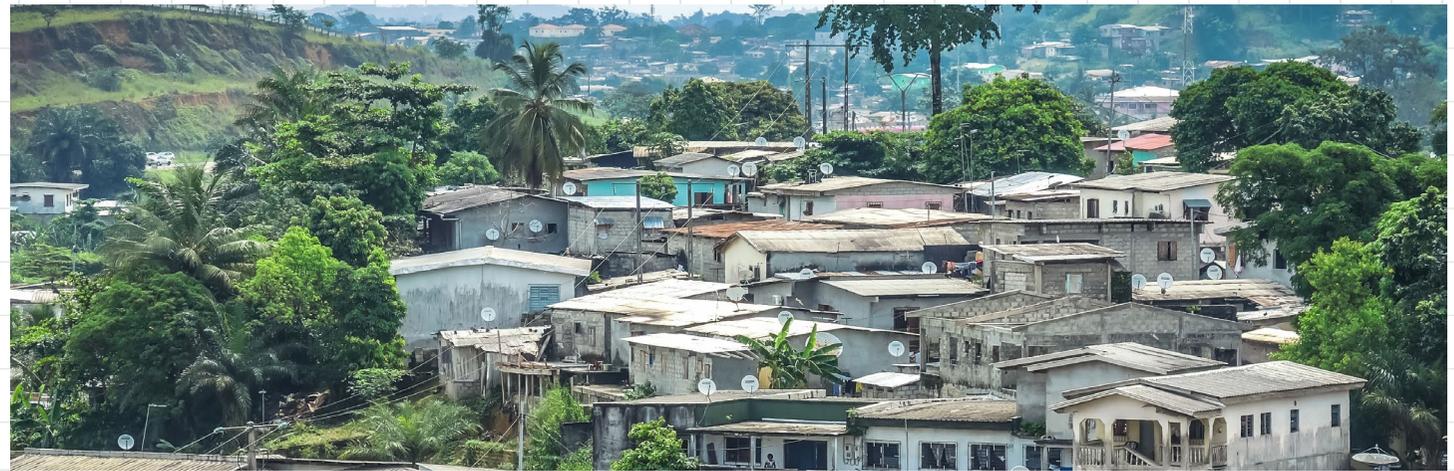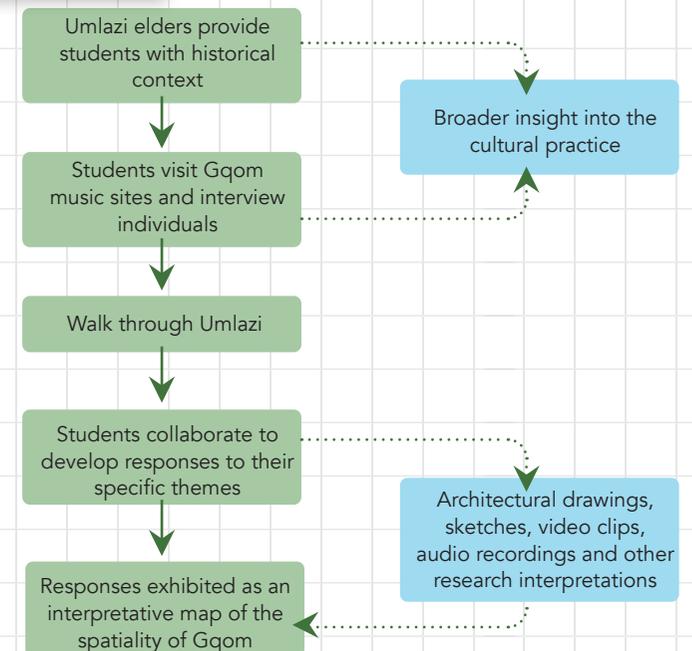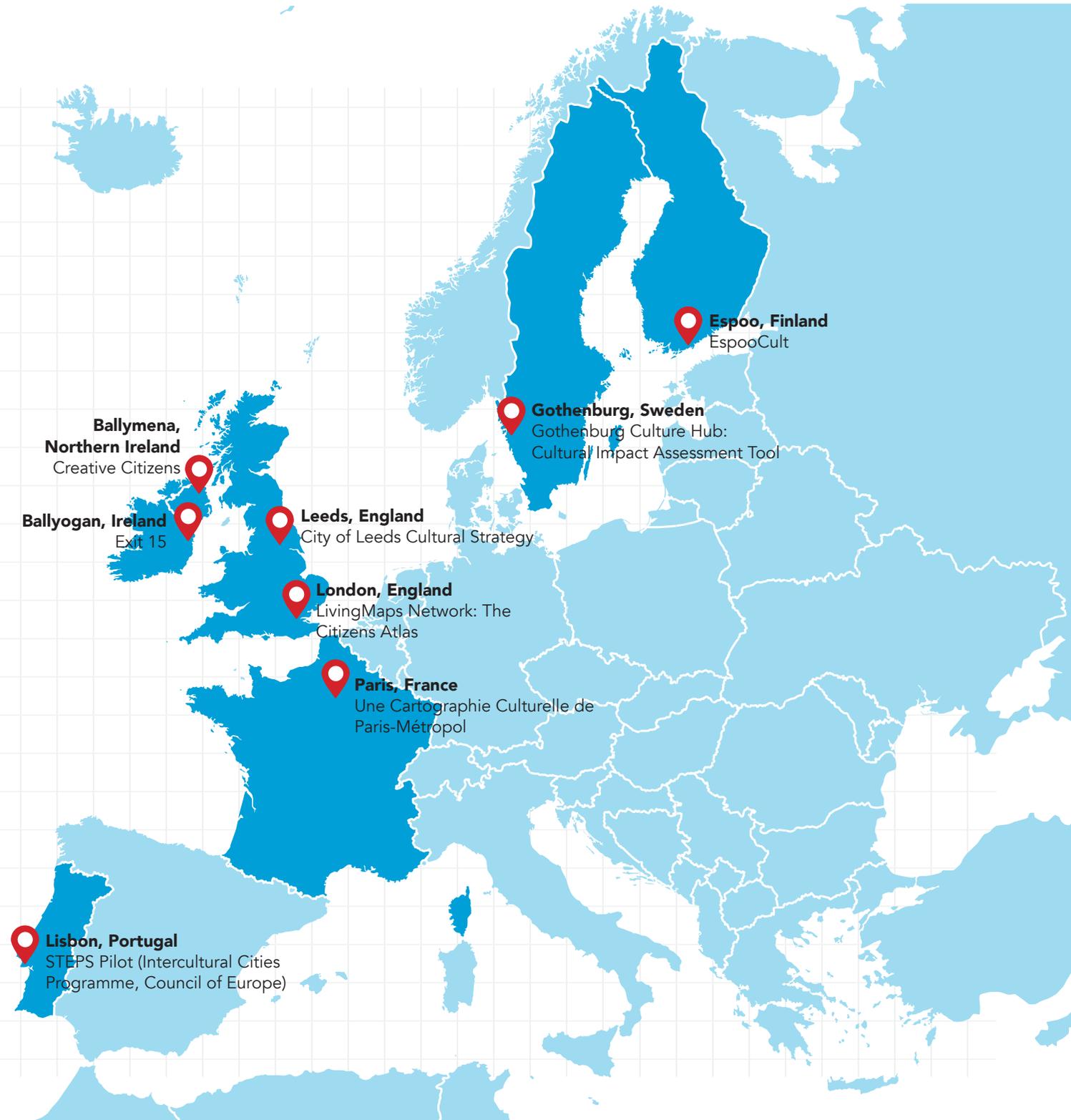
Black Studio: Gqom Spatialities

LEARNING

✓ **Adapt methods and strategies to the fluidity of place and the interconnected nature of related practices**, to map intangible elements, methods and strategies. This means using qualitative modes of mapping.

✓ **This project draws attention to the limitations of research and urban development** in incorporating the role and position of young people, particularly those not in employment, education or training. Tapping into the interests and needs of youth can encourage greater impacts for young-people oriented programming and infrastructure.

✓ **There is a need for policy to provide an enabling space for civic actors to work at a local and creative scale**, without necessarily contributing directly to formal urban development mandates.

METHOD

Umlazi elders provide students with historical context

Students visit Gqom music sites and interview individuals

Walk through Umlazi

Students collaborate to develop responses to their specific themes

Responses exhibited as an interpretative map of the spatiality of Gqom

Broader insight into the cultural practice

Architectural drawings, sketches, video clips, audio recordings and other research interpretations

European case studies

Eight European initiatives were selected to provide insight into advancing practices of cultural mapping, planning, and impact assessment in the context of urban and cultural policies.

Espoo, Finland
EspooCult

Gothenburg, Sweden
Gothenburg Culture Hub:
Cultural Impact Assessment Tool

Ballymena, Northern Ireland
Creative Citizens

Ballyogan, Ireland
Exit 15

Leeds, England
City of Leeds Cultural Strategy

London, England
LivingMaps Network: The Citizens Atlas

Paris, France
Une Cartographie Culturelle de Paris-Métropol

Lisbon, Portugal
STEPS Pilot (Intercultural Cities Programme, Council of Europe)

PORTUGAL

Lisbon

SPAIN

ℹ ABOUT

The Council of Europe's Intercultural Cities (ICC) programme is founded on the idea that "*a sense of belonging to an intercultural city cannot be based on religion or ethnicity but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC's framework*".

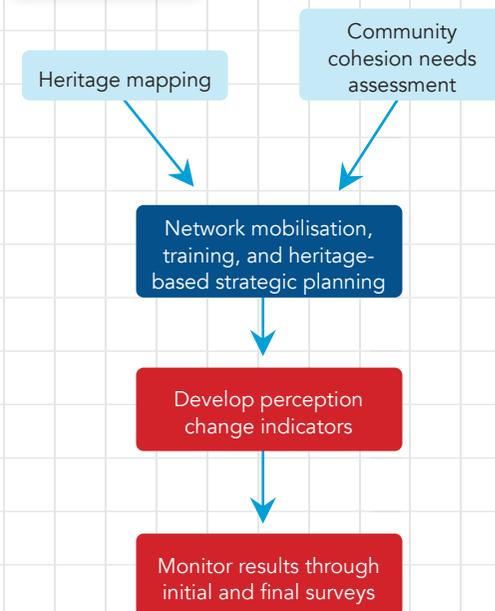## 📅 TIMEFRAME

2016 to 2018

🎯 OBJECTIVE

To **foster community cohesion** through participatory mapping of cultural heritage.

STEPS Pilot: Participatory cultural heritage mapping at a neighbourhood scale (Intercultural Cities Programme, Council of Europe)

LEARNING

✅ **Broaden the understanding of cultural heritage**, as the community identified a set of intangible resources of value that fell outside of the traditional understanding of cultural heritage objects.

✅ **Grow trust** between different partners, the mapper and the participants by building confidence, avoiding stereotypes, and recognising the role and expertise of each person involved.

✅ **Build intercultural capacities amongst researchers** to be able to engage people with different backgrounds in heritage mapping, pivotal in leveraging the biggest possible set of heritage assets.

✅ **Ensure a clear and resolute political commitment** from local authorities at each stage of the participatory mapping process.

✅ **Understand that participatory mapping is not a product but a process** that needs to be regularly replicated.

METHOD

Heritage mapping

Community cohesion needs assessment

Network mobilisation, training, and heritage-based strategic planning

Develop perception change indicators

Monitor results through initial and final surveys

Paris

FRANCE

ABOUT

An interdisciplinary, international team conducted research to produce a cultural map of the Paris-Métropole. The project produced more than 50 maps using qualitative and quantitative analysis as well as a documentary. The project analysis was mainly oriented around three axes:

- Cultural development
- Metropolitan democracy
- Socio-economic environment.

TIMEFRAME

January 2009 to January 2011

OBJECTIVE

To **offer a perspective on the metropolis of Paris today**, but also used maps as tools **to understand the Paris of tomorrow**.
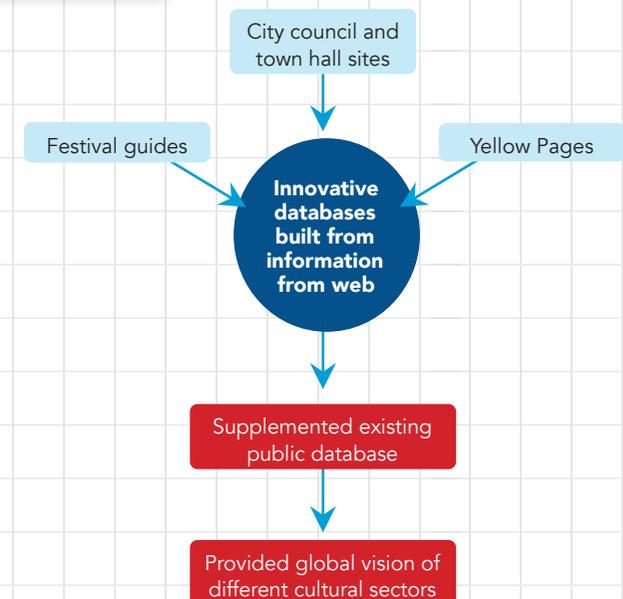
Une Cartographie Culturelle de Paris-Métropole

LEARNING

✓ **Inform development by up-to-date knowledge on, and any perceived changes to, the atmosphere of neighbourhoods.** There is political will within the Paris-Métropole to plan and build the future city based on an accurate understanding of what already exists.

✓ **Residents are not reliant on major cultural facilities to determine their relationship to place.** Rather, they respond to the neighbourhood ambiance that is reflected through diverse social and spatial day-to-day practices.

✓ Identifying neighbourhood ambiance as being more important than new cultural facilities is crucial for **directing funding and micro investments** to really make a difference.

METHOD

City council and town hall sites

Festival guides

Yellow Pages

Innovative databases built from information from web

Supplemented existing public database

Provided global vision of different cultural sectors

Espoo

ABOUT

CultureEspoo 2030, the city's strategic cultural policy, was approved by city council in 2015. The City's Department of Culture commissioned Cupore (the national cultural policy research agency) to conduct a comprehensive series of studies on cultural services and the cultural profile of Espoo, and to use the data to formulate different future scenarios and problem-solving models.

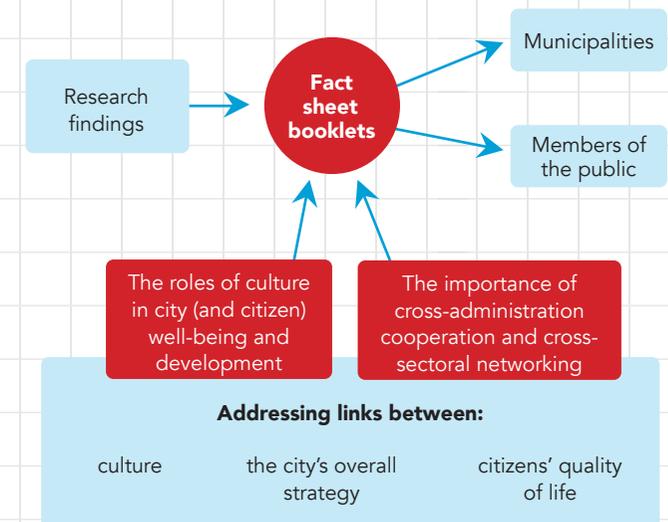## TIMEFRAME

2018 to 2020

OBJECTIVE

To map the current state of cultural services in Espoo, evaluating the achievement and potential of the CultureEspoo 2030 strategy objectives, and present recommendations for the future development of cultural services.

EspooCult

LEARNING

✓ **Cultural mapping and planning produce valuable data** for informing the development of cultural development action plans.

✓ **Cultural participation** is linked to the realisation of cultural rights and inclusion in society, the well-being of individuals and communities, and the development of an inclusive and accessible city that recognises and respects diversity.

✓ **Implement cross-administrative cooperation (transversal working groups) and strategic dedication** to integrating culture within broader municipal planning systems, in order to alter the traditional silos that determine municipal planning and services delivery systems.

✓ **Disseminate data in targeted, accessible formats** to ensure buy-in from multiple state and non-state actors.

METHOD

Research findings → **Fact sheet booklets** → Municipalities

Fact sheet booklets → Members of the public

The roles of culture in city (and citizen) well-being and development →

The importance of cross-administration cooperation and cross-sectoral networking →

Addressing links between:

culture — the city's overall strategy — citizens' quality of life

UNITED
KINGDOM

London

LivingMaps Network: The Citizen's Atlas

ABOUT

The Citizen's Atlas is being developed by the LivingMaps Network, a network of researchers, community activists, artists, and others with a shared interest in the use of mapping for social change, public engagement, critical debate, and creative forms of community campaigning.

OBJECTIVE

Citizen's Atlas aims to encourage residents to map out their town and present proposals for how they would like to see it developed in the future. This information is then used to inform development proposals.
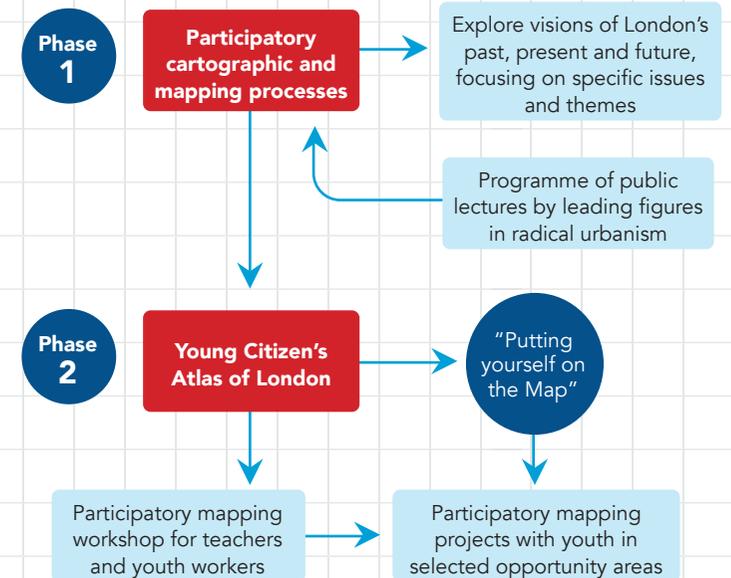
LEARNING

✓ **Bring different kinds of people together** when mapping the past, present and future, to ensure that no one is excluded from urban planning and design processes.

✓ **Use counter-mapping processes**, which allow different kinds of maps to emerge that better reflect the social and cultural lives of citizens.

✓ The project links critical cartography with the just city, exploring how **alternative strategies of mapping can enhance civic claims on social and spatial justice**.

METHOD

Phase 1 — Participatory cartographic and mapping processes → Explore visions of London's past, present and future, focusing on specific issues and themes

Programme of public lectures by leading figures in radical urbanism

Phase 2 — Young Citizen's Atlas of London → "Putting yourself on the Map"

Participatory mapping workshop for teachers and youth workers → Participatory mapping projects with youth in selected opportunity areas

Leeds
UNITED KINGDOM

ⓘ ABOUT

The Leeds Culture Strategy 2017-2030 was "the first of its kind in Leeds having been co-produced with the residents, artists and businesses of the city" (Priestly, 2018). It was informed by two years of workshops, conversations, debates, and intense discussions

📅 TIMEFRAME

2017 to 2030

🎯 OBJECTIVE

The Cultural Strategy aims to broaden the role of culture in Leeds, "placing it at the heart of the city's narrative, embedding culture across all policy areas".
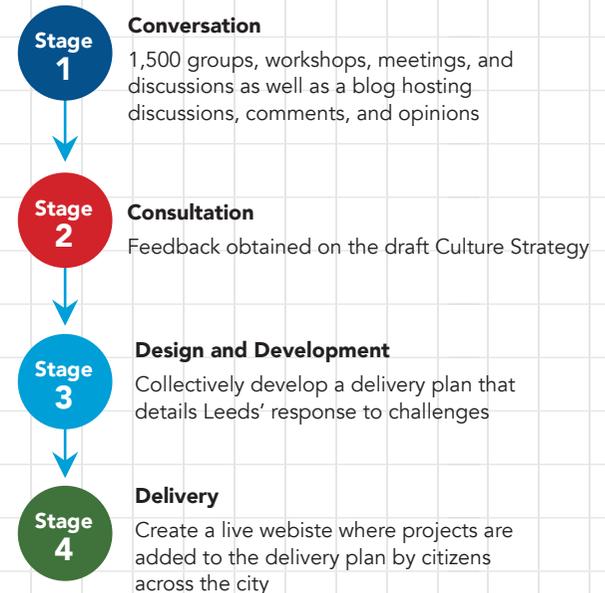
City of Leeds Cultural Strategy

LEARNING

✅ To ensure a culture strategy has broad ownership, **design a process that invests time and effort into developing relationships from the inception**, through conversation and dialogue.

✅ **Ensure access to community groups**, especially vulnerable people, as this is vital to the success of a project. Gatekeeper access is about identifying the appropriate people and developing trust.

✅ Ensure there are **champions for the project at all levels** of the council (Buchan, 2017b).

METHODS

Stage 1 — **Conversation**
1,500 groups, workshops, meetings, and discussions as well as a blog hosting discussions, comments, and opinions

Stage 2 — **Consultation**
Feedback obtained on the draft Culture Strategy

Stage 3 — **Design and Development**
Collectively develop a delivery plan that details Leeds' response to challenges

Stage 4 — **Delivery**
Create a live webiste where projects are added to the delivery plan by citizens across the city

Ballyogan
IRELAND

ⓘ ABOUT

The Dún Laoghaire Rathdown County Council (dlr) realised there was a lack of engagement in the local area of Ballyogan. Subsequently, Exit 15 emerged (in partnership with Voluntary Arts Ireland) to develop a local government arts service that was more responsive to and supportive of the actual (rather than perceived) artistic interests, activities and needs of the county's residents.

📅 TIMEFRAME
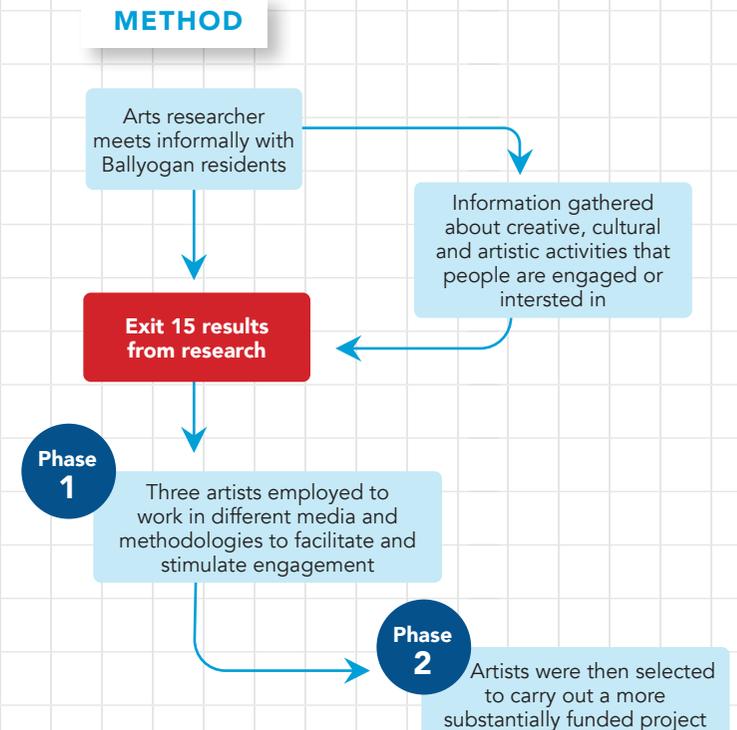
2016 to 2020

◎ OBJECTIVE

Engagement was at the heart of this programme with emphasis on how to design cultural programmes that are responsive to and involve input from local people from the very start.

Exit 15

LEARNING

✅ **Arts can provide a complex and dynamic picture of people's lives** in a locality that is perceived to be more representative than socio-demographic profiles. The siloed nature of this activity means that much of this learning does not traverse into the area of local planning.

✅ **Inquiry-led practices**, starting with questions rather than assuming deficits, are helpful in understanding local area activities, interests and needs.

✅ **Capacity building** is shared and built across personal, social, local and institutional levels.

✅ **There is a high reliance on formalised structures**, local organisations and service providers for accessing citizens living and working in an area.

✅ **Partnerships with universities and/or researchers** allow for different mechanisms to facilitate reflection and capture learning.

METHOD

Arts researcher meets informally with Ballyogan residents

Information gathered about creative, cultural and artistic activities that people are engaged or intersted in

Exit 15 results from research

Phase 1
Three artists employed to work in different media and methodologies to facilitate and stimulate engagement

Phase 2
Artists were then selected to carry out a more substantially funded project

Ballymena
NORTHERN IRELAND

IRELAND

ℹ ABOUT
Creative Citizens was initiated in early 2014 as a pilot project by the Arts and Development Service of Ballymena Borough Council in partnership with Voluntary Arts Ireland. Creative Citizens replaced Ballymena's annual arts festival, which showcased both professional and amateur arts and was programmed and hosted solely by council staff.
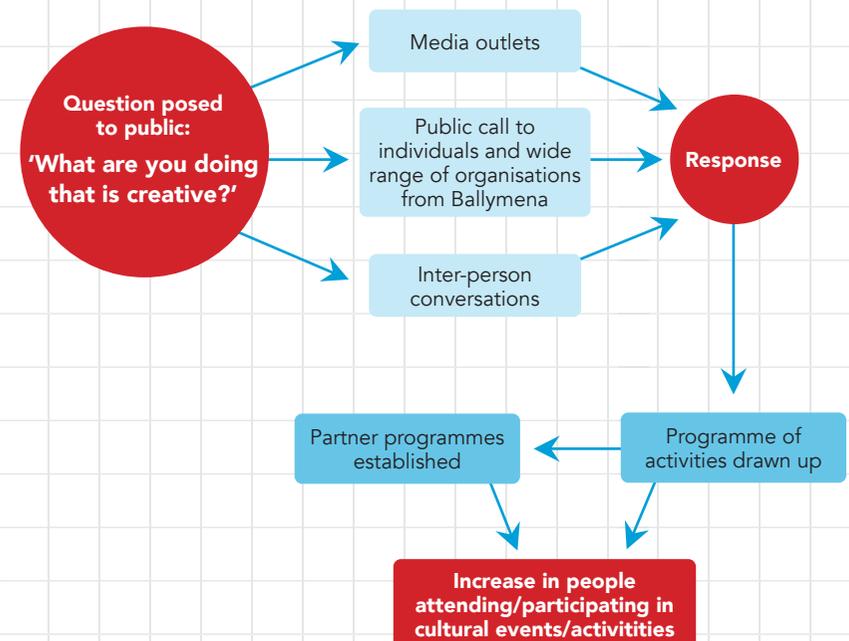
📅 TIMEFRAME
2014 - 2015

🎯 OBJECTIVE
- Celebrate local creativity
- Build audiences and participants for the professional, amateur and voluntary arts
- Foster connections between local arts facilities and groups;
- Explore the use of non-traditional art spaces for activities
- Generating interest around the idea of creative citizenship

Creative Citizens

LEARNING

✓ Promote positivity regarding the value of community assets by using **questions on what we have rather than what we lack**, which still create awareness on what is needed.

✓ Create awareness of the people, places and activities in a local area through **arts projects and festival programmes**. They provide different pathways of involvement for citizens, public servants and partners.

✓ Understand that **flagship dedicated arts venues** are part of the local cultural infrastructure, not the extent of it.

✓ **Use social, voluntary, religious, and professional networks** as important assets within local cultural infrastructure.

METHOD

Question posed to public: 'What are you doing that is creative?'

→ Media outlets
→ Public call to individuals and wide range of organisations from Ballymena
→ Inter-person conversations

→ Response

→ Programme of activities drawn up
→ Partner programmes established

Increase in people attending/participating in cultural events/activitities

SWEDEN

Gothenburg

ABOUT

City officials in the Urban Development Unit worked closely with researchers from the University of Gothenburg to explore:

- How do we best organise a collaboration platform in the area?
- Which theories and methods are best suited for the study of the role of culture and cultural activities for sustainable urban development?
- How can co-learning best be organised?

TIMEFRAME

2018 to 2020

OBJECTIVE

To build a sustainable platform between the City of Gothenburg and the University of Gothenburg for collaboration, learning, method and theory development on the role of culture and cultural activities for sustainable urban development, focusing on the development and implementation of a cultural impact assessment tool.
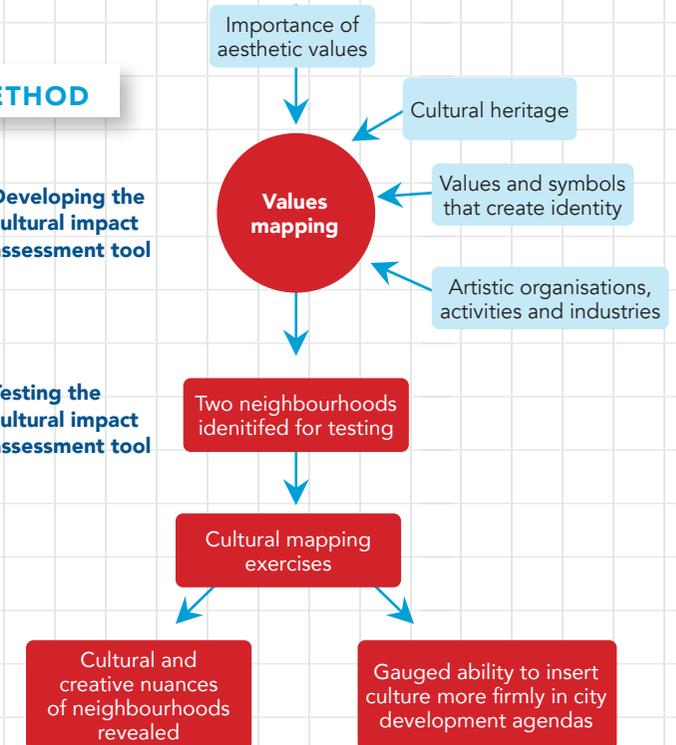
Gothenburg Culture Hub: Cultural Impact Assessment Tool

LEARNING

✓ **Collaboration is key** for developing and implementing cultural planning and impact assessment priorities.

✓ **Establish local authorities as champions** to ensure that culture can be integrated into city planning and development agendas.

✓ **Implement partnerships between city officials and scholars**, as this enriches the process by enabling multiple actors to assess the impacts of a cultural lens to development.

✓ Tools are evolving and **frameworks should be seen as adaptable** works in progress.

METHOD

Importance of aesthetic values

Cultural heritage

Developing the cultural impact assessment tool

Values mapping

Values and symbols that create identity

Artistic organisations, activities and industries

Testing the cultural impact assessment tool

Two neighbourhoods idenitifed for testing

Cultural mapping exercises

Cultural and creative nuances of neighbourhoods revealed

Gauged ability to insert culture more firmly in city development agendas

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