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# Culture Counts: new approaches to evidence- based cultural policymaking in World Cities

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A case guide



WORLD  
CITIES  
CULTURE  
FORUM

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# 1. Introduction

The Culture Counts: New Approaches to Evidence-based Cultural Policymaking in World Cities Case Guide is produced under the World Cities Culture Forum Leadership Exchange Programme funded by Bloomberg Philanthropies and Google Arts and Culture. Originally planned as an in-person exchange visit hosted by Los Angeles City and County, the leadership exchange visit on cultural mapping was cancelled due to the Covid-19 pandemic and replaced with a six-part online exchange. Between January to September 2021, city staff in the fields of culture, economic development and urban planning from ten world cities – Amsterdam, Austin, Barcelona, Chengdu, Moscow, London, Los Angeles, Milan, Montreal and Stockholm – met regularly to share experiences on different approaches to producing evidence for city policy making, with an emphasis on geographic data. This was further enriched by knowledge and insights from seven expert guest speakers.

This Case Guide is co-produced with the participating cities. It aims to distil the learnings and share the case studies that were discussed over the course of the exchange with a wider audience. All of the city examples in this document are presented as ‘use cases’ of cultural data in which we highlight relevant questions and outcomes, and direct readers to further readings.

Cities featured in this publication have demonstrated innovative use of data to create tangible and lasting results. The research approaches and data sources are wide-ranging: they take the form of mapping studies, community surveys, ethnographic or artistic research, analysis of open data and forecasting studies. Although the contexts and specific research approach vary, they are unified by the same policy goal: to make cities more equitable so that all citizens benefit from culture.



Image: Courtesy of City of Austin

## 2. Data and research as tools for cultural planning and city planning

### 2.1 Why data is needed

World cities are increasingly aware of the role of culture and creativity in urban development. The last 50 years has witnessed the rise of the knowledge economy, the growth of cultural and urban tourism, the establishment of the 'creative industries' paradigm, the 'Guggenheim Museum' phenomenon, together with theories from academics such as Richard Florida, Charles Landry and others. All of these and more have contributed to a rapidly expanding body of evidence that demonstrates the value of culture to cities.

Accompanying this has been a proliferation in new methods for mapping the cultural and creative sector, with researchers and policy makers over the past two decades making huge strides in measurement and research techniques. Cultural statistics frameworks, economic impact assessments and mapping studies developed internationally by organisations such as UNESCO and UNCTAD, as well as at the national and city government level, have proven to be effective in raising awareness, advocacy and benchmarking, resulting in an increase in cultural investment across the world.

The data generated through these exercises has helped to demonstrate the growing economic importance of the sector. But what if we want data for uses other than advocacy, lobbying and positioning within economic development agendas? What other kinds of data is needed to inform a broader range of policy issues? Moreover, the main measurement systems that have been developed for culture, whether by UNESCO, and the World Cities Culture Form are standardised in order to aid the comparison of cultural performances and impacts. But what if one size does not fit all, and more bespoke evidence is required?

Beyond advocacy, the practice of using data and insights in cultural or city planning is less rich. On a day-to-day basis, cities are concerned about the provision of culture and how citizens engage with culture, both now and in the future. The data required to inform questions relating to this purpose are often more granular and detailed than what is typically captured in the main measurement systems.

The city examples presented in this publication illustrate a few use cases of data and insights in cultural and city planning. These examples are organised by their primary use case, though this is not to say it is their only use case.

The use cases illustrated are as follows:

- Capturing a baseline – a current snapshot for future comparison
- Engaging communities and cultural field
- Informing capital investment and planning
- Improving decision-making by the sector

### 2.2 What is the value of data?

#### Data to unearth inequalities

Despite the increased recognition and investment in culture, not all citizens are experiencing or benefiting from its impact. When asked about the top issue in diversity, equity and inclusion in their cities, 96% of World Cities Culture Forum members considered socio-economic backgrounds or class to be the most relevant.<sup>1</sup> As world cities enjoy the significant contribution of culture to their economy and brand, they have struggled to decouple growth from inequalities. Understanding who is engaged in culture and who is excluded is therefore integral to developing successful cultural policies.

Urban inequality is a spatial phenomenon. City infrastructure and services are drawn towards where economic and political power are concentrated. Citizens at the lower end of the socio-economic spectrum often find themselves less able to access resources which are fundamental to human rights: housing, healthcare, education, and culture. Urban inequalities are therefore visible by mapping where infrastructure and services are clustered or lacking.

<sup>1</sup> This is followed by gender, age, mental and physical ability (92%), sexual orientation (79%), race and ethnicity (75%) and language (71%). Data taken from a survey conducted by the World Cities Culture Forum with its member cities in 2019 as part of the Forum's policy strand research on diversity, equity and inclusion.



Image: Mural on Rue D ez ry, Montr al. Photo   Kevin Ledo. Courtesy of City of Montreal

However, cultural measurements can run the risk of reinforcing inequalities in terms of whose story is being told or what is being measured. As with all statistical systems, cultural statistics embody certain notions about the world. In this case, they are the notions of what is important to measure about culture, and by way of exclusion, what is not important to measure. In turn, these ideas about what is culture have in most instances been shaped by a dominant Western-centric view of the world, which elevates some cultural forms and assets and overlooks others. And even within one territory, measurement systems for culture are also typically influenced by the dominant social class's view of what is culture. When things are not being measured or mapped, they lose their voices and disappear from the sight of policymakers.

To improve the reach of their funding, The Philadelphia Cultural Fund mapped its grantees' home and programme locations and layered the data with other demographic data such as ethnicity, children population, education, language and household income etc at Census Tract Level. The visuals and the maps produced were used for advocacy campaigns especially during COVID.

Edinburgh Creative Informatics research and development programme brings the city's world-class creative industries and tech sector together to explore how data can be used to drive ground-breaking new products, businesses, and experiences. Its projects include the mapping of freelancers in the Creative Industries in the Edinburgh region and the Edinburgh Culture & Communities Mapping Project which uses cultural mapping as the guiding methodology to investigate questions about cultural identity and access.

For more information: <https://creativeinformatics.org>

### Data to enable engagement

Culture cuts across many aspects of urban policies. Culture in public policy is broad in scope and instrumental to achieving social and economic goals. To ensure the impact of culture is maximised, cultural policymakers need to be able to navigate across different fields and sectors. Insights generated through data can serve as a neutral language that allow cultural policymakers to work more extensively and in a more easily comprehensible way.

Culture and city planning are closely linked. Cultural policy in cities usually has the primary focus of increasing access, not only by citizens in general but also access to cultural space by artists and cultural organisations to produce and show their work. This in turn relates to infrastructure investment, management and planning. Cities also use culture to align with social policy goals. For example, through discovering and recognising 'hidden' forms of culture and encouraging wider citizen engagement, and through the use of culture to address pertinent civic issues such as social cohesion and equity.

Data and evidence are also used to underpin cultural strategies around urban regeneration, place-making and promoting economic opportunity. These often require the building of partnerships to mobilise resources from a number of stakeholders such as developers, businesses, trusts and foundations. Producing a robust evidence base is crucial in order to agree a shared vision and unlock investment.

The London Datastore is an open data-sharing portal where anyone can access data relating to the capital. Its [High Street Data Partnership](#) pools the resources of the London Boroughs, Business Improvement Districts, Greater London Authority and others such as Google Mobility data and Mastercard spend data to create a more joined up and effective approach to using and sharing High Street data. This initiative provided useful insights and real-time data to monitor high streets busyness during and in the recovery from the pandemic.

For more information: <https://data.london.gov.uk>

## 2.3 What data is needed

Geospatial data, data that directly or indirectly references a specific geographical area or location, is integral to assessing the distribution of cultural assets and urban inequalities. However, undertaking a conventional mapping study is resource heavy. Datasets are developed through combining numerous data sources or extensive field study, while the validating and cleaning of data can be equally time-consuming.

New technologies and sources such as Geographic Information System (GIS) and open data present a new frontier for cultural mapping studies, making spatial data

collection and analysis at scale more cost-effective and feasible. The City of Los Angeles was only able to complete the most comprehensive historical resource survey with a new system which speeds up the cataloguing process. Montreal adapted an off-the-shelf business analytics tool to map cultural assets in neighbourhoods using a number of bespoke datasets and open data portals.

Geo-spatial data can also be generated by the community. In Austin and Los Angeles, cultural mapping workshops were conducted with local communities to identify cultural assets of value to them.

Nesta (formerly National Endowment for Science, Technology and the Arts) Creative Industries Policy and Evidence Centre provides independent research and recommendations to aid the development of policies for the UK's creative industries. Its [Creative Radar project](#) uses survey data and novel website scraping techniques to identify where the UK's creative businesses are located, to what extent they are grouped together in 'microclusters', and the benefits to clustering. This mapping process uncovered hundreds of creative 'microclusters' around the UK.

For more information: <https://www.nesta.org.uk/project/creative-industries-policy-and-evidence-centre>

Granular details on the different types of cultural assets or quantity of cultural provision are equally important to generate new insights. Barcelona conducted a city-wide survey on the cultural practices and needs of citizens which covers a wide range of cultural activities beyond formal culture. Los Angeles County surveyed schools across its 81 districts to assess the quantity and quality of cultural education provision for primary and secondary students. These are ground breaking research efforts with demonstrated value to policymakers.

To achieve a high-level of granularity sometimes means taking a mixed-method research approach to produce both qualitative and quantitative evidence. The cultural mapping project in Los Angeles Promise Zone combined ethnography and surveys to map community assets in the area. To develop the Strategic Plan for Milan's Museums, the city of Milan conducted extensive desk research, interviews and focus groups with museum staff and the communities in order to study the relationships between 20 civic museums and its local neighbourhoods.

## 2.4 What's the legacy

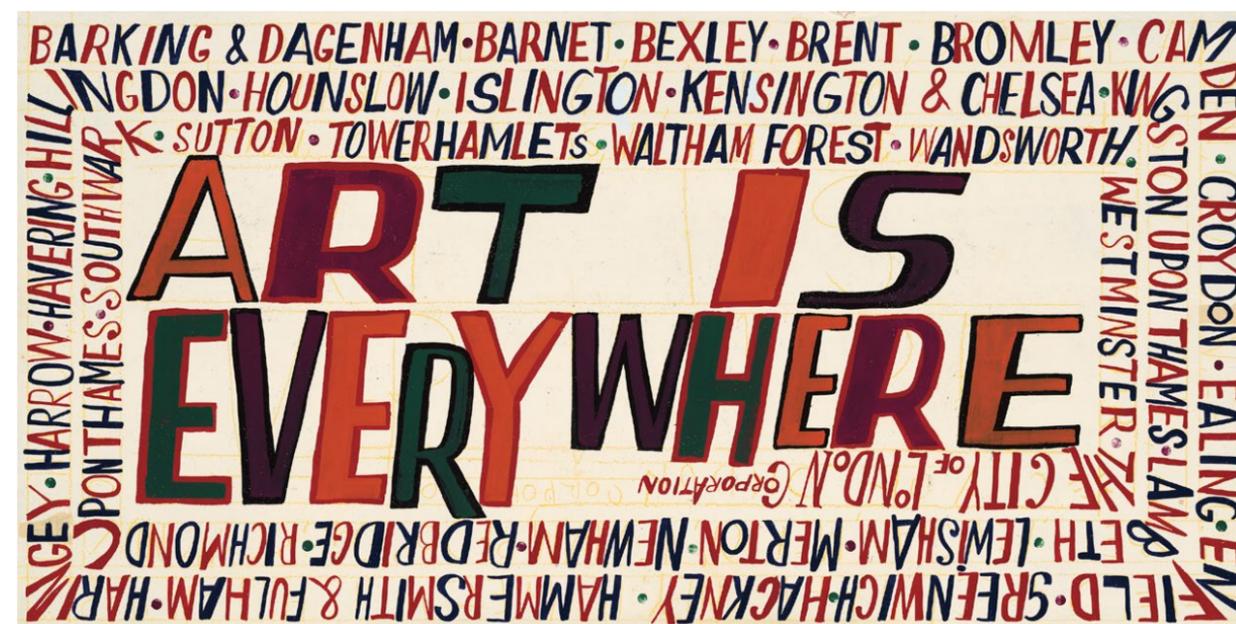
Although policy change is a slow process, the legacy of the efforts to produce new data and insights can be far and wide. Cities featured in this publication have demonstrated innovative use of data to create tangible and lasting results.

Amsterdam piloted a cultural audience study with 20 cultural organisations, which resulted in a Cultural Targetgroup model that will allow the city and Amsterdam cultural organisations to understand where their audiences are and their preferences using ticketing data. Montreal is using its public library and census data to determine the service area and population of its libraries and prioritise library expansion projects.

To incentivise more investment in cultural infrastructure, Stockholm and London developed bespoke tools for developers and urban planners. The London Cultural Infrastructure map is an up-to-date interactive map where users can see the different cultural assets and population in a specific location or development site in London. Stockholm's Culture Calculator allows urban planners and developers to calculate how much cultural infrastructure is needed for a certain development site, and the increase in land value when it is added to the development. As a direct result of the Antelope Valley Art Outpost project, the Regional Planning Department of Los Angeles County hired an artist as a mediator to investigate the tensions rooted in racial and cultural differences between the Sun Village and Littlerock to inform its land use plan.

The Commission for a Socially Sustainable Stockholm was established in 2015 as Stockholm City Council's major initiative to address the increasingly divided city. The commission aimed to inform the City about the interventions and strategies within architecture, urban design and planning may contribute to more equal living conditions. An important piece of research carried out by the commission was understand the extent to which Stockholm citizens see and experience culture in their everyday lives. Using culture as a process of democracy as the main concept, the study adopted a holistic definition of culture and conducted spatial analysis on the city's cultural offers in four aspects: to engage with, to witness, to show and to do.

For more information: <https://start.stockholm/om-stockholms-stad/utredningar-statistik-och-fakta/utredningar-och-rapporter/hallbarhet/social-hallbarhet>



## 2.5 Six principles of policy research

When conducting research projects, policymakers need to be accountable to the public resources invested in them. It is important that the research is thought-through and well targeted to ensure the best value of money. Below we have summarised six principles about the research process to inform particular policy goals.

# 1

### See measurement as a process, not an end-point

Just by deciding to undertake a study, you have started an exercise in engagement and advocacy. Use it as an opportunity to build coalitions and to educate partners and stakeholders. Think beyond your immediate study outputs to how you can create an ongoing source of evidence and understanding for the medium to long term.

# 2

### Decide specifically what needs to change, and be clear about the 'ask'

Clarity about what needs to be proved and what needs to change is essential. There may be a single 'pain point' or objective, like introducing a new policy or regulation. There may be a broader agenda, like raising awareness or demonstrating impact. Measurement is not pursuing knowledge for its own sake. There is insufficient time or resources to be fully comprehensive. The study output needs to address urgent, practical questions.

# 3

### Identify the target audience(s)

The focus of the study will partly be dictated by the audiences you target. Identify key audiences in advance, what matters to them, what type of evidence will attract their attention and how they expect to see it presented.

# 4

### Use both recognised and innovative data sources and research methods

Use 'mainstream' methods and sources that are recognised by technical experts. If your methods are called into question so too will be the findings. There is, of course, room for innovation, especially with the availability of many (often digital) new sources of data. But take care to quality assure your approach for the intended audience.

# 5

### Bring together domain experts and technical experts

Technical experts will help ensure robust methods trusted by your audience. But their work and the analysis of the data will be greatly enhanced with domain experts, including artists and creative practitioners, who have deep knowledge of the sector and how it operates.

# 6

### Make it more than numbers

Evidence is not just data. Data is not just numbers. Numbers on their own can be compelling and persuasive. But numbers often need explaining and contextualising. There is a wide range of other sources that help make the case: personal testimony, case studies, press coverage, semi-structured interviews, focus groups, open-ended surveys and much more.

### 3. City examples



Image: Arts de rue, Arrondissement Verdun, © Sylvain Légaré 2020. Courtesy of City of Montreal



Image: Courtesy of City of Barcelona

## 3.1 Primary use case: Capturing a baseline

### Barcelona: Survey on Cultural Needs

A city-wide cultural participation survey looking at cultural participation and practices, needs and values across different socio-economic characteristics to develop a more equitable culture education policy.

*How can we reduce inequality in cultural participation?*

#### CONTEXT

With a population of 1.6 million, Barcelona is one of the most densely populated urban areas in Western Europe with over 300 languages spoken. The city is responsible for half of the creative industries jobs in Spain. More than an economic consideration, the city sees culture as both a right and a core part of social development. Various cultural programmes, such as the Barcelona Cultural District, have been developed by the city to unite people and reduce inequality.

Since 2019, culture, science and education have become under the remit of the Deputy Mayor for Culture. A policy document 'Towards a Public Policy for Culture and Education' was published to foster closer relationships between culture and education. Within this document is a call for 'a city-wide survey on cultural participation and needs'<sup>2</sup> that was launched in 2020.<sup>3</sup> In 2021, Barcelona approved a Measure of Government on Cultural Rights<sup>4</sup> to implement the main lines proposed in the document.

#### DATA AND APPROACH

Barcelona is one of the few cities in the world to survey the diversity of cultural practices and the inequalities in cultural participation of its citizens. The survey was

<sup>2</sup> Action 48: More information is needed on the diversity of citizens' cultural practices in relation to age and cultural and socio-economic background. For this reason, studies and research must be carried out to better understand the social value attributed to these practices, and the ways in which they are recognised (or not recognised) in the programmes and initiatives developed by cultural and educational institutions.

<sup>3</sup> <https://barcelonadadescultura.bcn.cat/a-survey-of-the-cultural-needs-of-citizens/?lang=en>

<sup>4</sup> <https://www.barcelona.cat/barcelonacultura/es/suportcultura/fem-cultura>

designed to understand i) factors that explain inequalities in cultural participation ii) cultural needs within the population across different socioeconomic groups and iii) the value attributed by citizens to culture.

Between January and February 2019, fifteen hundred Barcelona residents in sampled areas of high or very high Household Disposable Income (HDI), medium HDI and low or very low HDI were surveyed in person. In addition to asking about participation in 'formal' culture – the cultural forms usually recognised by funders, the survey also asked citizens about their attendance and practice of other activities that are usually less recognised as 'cultural' such as 'going for a walk in the country'. The collected data was analysed by HDI, gender, age, level of educational attainment, ethnicity, degree of participation, and the existence of habitual cultural practice in the home environment.

## RESOURCES

Barcelona Institute of Culture Technical Office conducted the survey with advice and support from Barcelona City Council Municipal Data Office. Public policy researcher Nicolás Barbieri contributed to the development of conceptual framework. Fieldwork was carried out by Instituto Opinometre.

## RESULTS AND FINDINGS

The survey confirms that cultural participation in the city is extensive and diverse, and is not limited to 'legitimate' culture. Survey findings also suggest that people place similar value on culture irrespective of their ethnicity, gender, age, or residing neighbourhood. Nonetheless, the actual level of participation is determined by household income, postcodes (where people live), and family cultural practice. For example, the survey shows that children and young people from low-income neighbourhoods have less access to arts education outside school.

## IMPLICATIONS ON POLICY AND LEGACY

The survey provided data on cultural participation, showing its inequalities across neighbourhoods – offering valuable insights for decision making to tackle the existing inequalities. In order to check the effectiveness of these policies, the city council will repeat the cultural needs survey every 3-4 years.

The survey also asked about the impact on the respondents in a hypothetical scenario where the respondent's local library or civic centre were closed, something which became a reality during the pandemic. This hypothetical question added further insights into where interventions were most needed, and those areas where impacts would be most felt in the city.

## LEARNINGS

As the survey includes many different types of cultural participation, it was challenging to establish an exhaustive list of 'non-legitimate' activities that generates cultural values. Therefore, strategic thinking and consensus were needed on what kinds of 'non-legitimate' activities would be most relevant to be included in the survey.

The inclusion of digital cultural practice made this research especially powerful and relevant. However, the scope of digital or internet cultural practice in this survey is limited to sharing creations, writings and audio-visuals. We expect that forthcoming surveys may develop better methods to gauge equity in digital cultural participation.

## FOR MORE INFORMATION

[https://www.barcelona.cat/barcelonacultura/sites/default/files/mg\\_culturaeducacio\\_plaaccio\\_af.pdf](https://www.barcelona.cat/barcelonacultura/sites/default/files/mg_culturaeducacio_plaaccio_af.pdf)

<https://barcelonadadescultura.bcn.cat/>

[https://barcelonadadescultura.bcn.cat/wp-content/uploads/2020/04/CulturalSurvey2019\\_Report\\_EN.pdf](https://barcelonadadescultura.bcn.cat/wp-content/uploads/2020/04/CulturalSurvey2019_Report_EN.pdf)

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## Los Angeles County Arts Ed Profile

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Arts Ed Profile is the most comprehensive snapshot of arts education in LA County available that concerns quantity, quality and equity of arts education. It makes data easily accessible to all stakeholders, enabling data-informed arts education decisions.

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*Do all students in all schools and districts in Los Angeles County have equitable access to high quality arts education?*

### CONTEXT

LA County is a complex region with a diverse geography and population. More than 10 million people live in 88 different municipalities, plus more than 125 unincorporated areas. Some 1.5 million students attend public schools in 81 school districts. More than two-thirds of them are eligible for free/reduced price meals, and two-thirds of students are of Hispanic or Latino/ Latinx background.

LA County's mission is to ensure that everyone has access to all the benefits offered by the arts. With such a broad geography and diverse population, meeting cultural needs and addressing equity gaps are challenging. Fragmented governance structures make it difficult to develop and implement cultural policy with deep community connection. Public schools are a place that brings together residents across many different communities and geographies. Ensuring that students start off with a strong arts education base is critical to their development and to meeting the County's mission.

### DATA AND APPROACH

To address these issues, the LA County Department of Arts and Culture developed the Arts Ed Profile, a data report, school survey, and online tool to measure the quantity and quality of arts education provided in schools. Proxy indicators are used to measure the quality of arts education. Quantity and quality scores were calculated for each participating school and district. These scores were analysed against factors at each school such as the percentage of students of colour, percentage of students on free or reduced-price meals, and percentage of students who are English language learners, in order to identify factors that may be associated with

lower quantity or quality of arts education. The Arts Ed Profile school survey was administered to all 2,277 schools across LA County over an 18-month period in 2015-17. A companion district-level survey was sent to administrators in the same districts and networks. Data collected directly from schools and districts was supplemented by data collected from secondary grades by the California Department of Education.

A total of 924 schools in 78 districts completed at least parts of the survey, representing 40.6 percent of all schools in the county. The sample is sufficiently representative to enable analysis that is reflective of the current state of public arts education in LA county. In addition to a point-in-time report on quantity, quality and equity of arts education, LA County published an online tool where anyone with an internet connection can look up a school or district to learn basic information about arts education being offered.

## RESOURCES

The LA County Arts Ed Collective conducted the survey with support from Harder+Company Community Research and NORC at the University of Chicago. Funding was provided by the National Endowment for the Arts, Rosenthal Family Foundation and Stuart Foundation. Staff support is provided by the LA County Department of Arts and Culture, through its Research & Evaluation staff and its Arts Education division which leads coordination of the Arts Ed Collective, the largest public-private arts education collective impact initiative in the U.S.

## RESULTS AND FINDINGS

The 'point-in-time' report shows that all students have some kinds of arts education at different phases of their education, but the provision is uneven across different art forms and school years. The equity analysis shows that schools with a higher percentage of students of colour, or a higher percentage of English learners, or a higher percentage of students enrolled in free and reduced-price meal programmes, offer less arts instruction and lesser quality instruction. All these findings were statistically significant for elementary grades; only some were statistically significant for secondary grades.

## IMPLICATIONS ON POLICY AND LEGACY

The Arts Ed Profile complements the existing constellation of cultural mapping projects with overlapping jurisdictions, such as the ongoing California Arts Education Data Project which focuses on arts enrolment data for grades 7-12. The Arts Ed Profile broadens its scope to look at the quality and equity of arts education provided for students of all grades in all school districts. Arts Ed Collective staff serve as advisors to the California Arts Education Data Project. Researchers of these two projects have been collaborating to provide more comprehensive data and insights for educators and policymakers.

The findings of Arts Ed Profile provide a clear baseline for school districts, schools, parents, and other stakeholders to improve arts education, accountability, and advocacy. For example, school districts can measure the equity of arts education across schools of different demographic characteristics, and parents can consider whether their children will be able to continue to study certain discipline when switching between schools.

In addition to informing the field and stakeholders, the Arts Ed Profile has informed the program design and policy-making. For example, this data has supported the need to prioritize school districts for equity in Arts Ed Collective and Department of Arts and Culture school district grantmaking programs, and informed the development of Arts for All Youth and Families: Los Angeles County's New Regional Blueprint for Arts Education, a landmark regional plan setting forth a bold vision and policy goals for arts education in LA County adopted by the LA County Board of Supervisors in 2020.

## LEARNINGS

Ongoing management of the dataset requires dedicated staff. LA County has one full-time staff person dedicated to arts education data, including the Arts Ed Profile. Directly measuring the quality of arts education would require classroom observation based on a set of protocols, which is not possible at scale. By way of a proxy, Arts Ed Profile instead collects data on whether schools and districts utilize practices known to be associated with high quality arts education.

The Arts Ed Collective does not have administrative oversight of schools and districts and therefore cannot require participation in the survey. Instead, it builds long-term relationships with the districts, integrating data collection into the services they provide and offering one-on-one support for data collection.

The ultimate measure of success for any open data project is whether stakeholders make use of it. This requires ongoing outreach and technical assistance to arts educators, teaching artists, arts advocates, and others to make sure they know about the online tool and how best to use it. In 2021, for example, the County's annual Arts Datathon focused entirely on the Arts Ed Profile.

#### FOR MORE INFORMATION

<https://www.lacountyarts.org/artsedprofile>

<https://www.lacountyartsedcollective.org/profile/tool/>

[https://www.lacountyartsedcollective.org/sites/lacaec/files/artsedprofile\\_countyreport\\_lowres.pdf](https://www.lacountyartsedcollective.org/sites/lacaec/files/artsedprofile_countyreport_lowres.pdf)

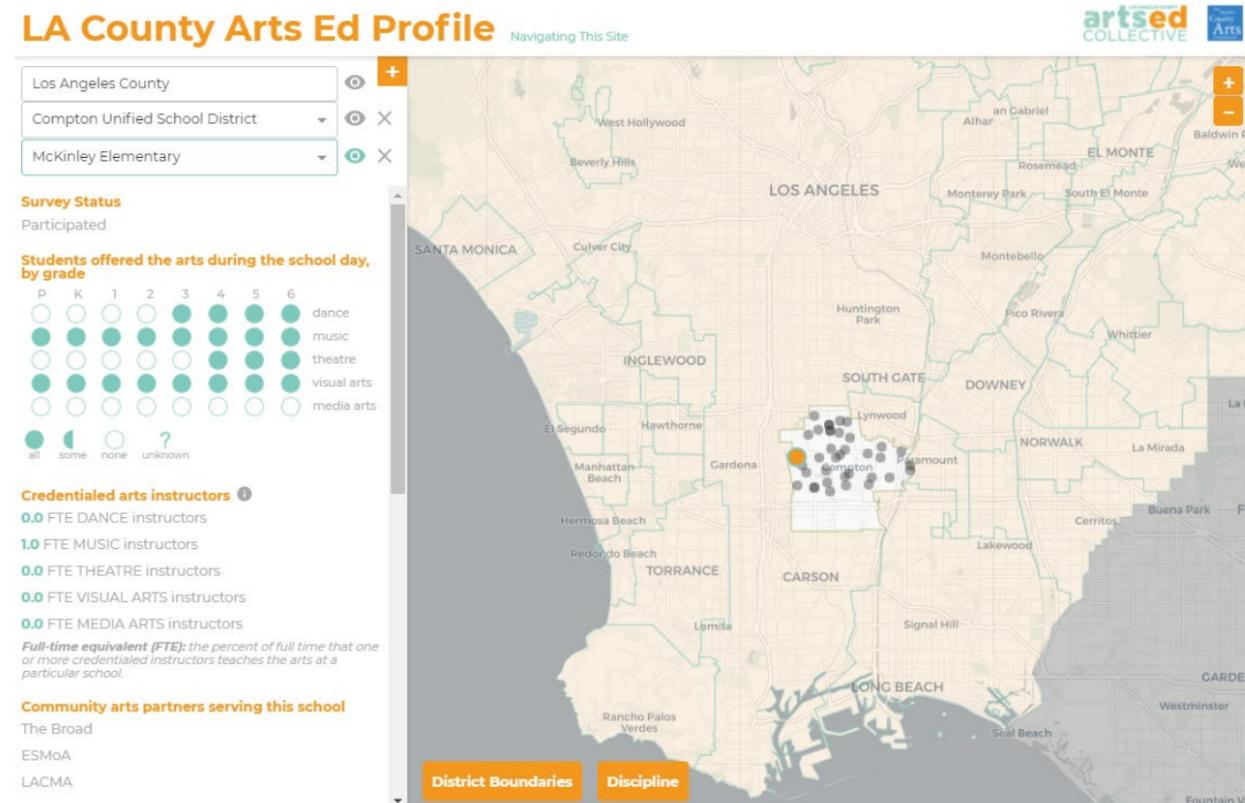


Image: Courtesy of Los Angeles County Department of Arts & Culture



Image: Little Tokyo Service Center. Courtesy of Los Angeles County Department of Arts & Culture

## Los Angeles: SurveyLA

SurveyLA is a comprehensive mapping of over 30,000 historic resources in the City of LA foregrounding community inputs and technology-assisted surveying. SurveyLA serves as an important input to the City's preservation and planning efforts.

*How to survey a city as large, and as culturally diverse, as Los Angeles?*

### CONTEXT

The City of LA is the second most populated city in the U.S. It is also culturally diverse, comprised of many different ethnic minority communities and languages. Before SurveyLA, only 15% of the city had been surveyed to identify historic resources. There was also a disparity between whose heritage was recognized and mapped. Traditional methods of documenting historic places tends to be labour intensive, time consuming, and contingent on the knowledge of certain material experts. It is even more so for a large city such as Los Angeles. It would be important for SurveyLA to break through from traditional methods in order to maximise its impact on city planning and heritage preservation.

### DATA AND APPROACH

SurveyLA is the most comprehensive survey of historical resources ever completed by an American city which identifies and evaluates L.A.'s rich historic resources. The survey was developed according to best practices in historic preservation and structured around the City's 35 Community Plan Areas, creating a strong link between preservation and planning.

A community-based approach and technology-assisted data capture at the fielding stage are the features which enabled SurveyLA to achieve such breadth and depth. Six to nine months before sending surveyors to the field, SurveyLA engaged the community in each of the Community Plan Areas to collect information about the historic places that have deep social and cultural meanings.

The City designed an application called the Field Guide Survey System (FiGSS) for use on tablets, which made it easier for survey teams to record data in the field.



Image: Courtesy of Los Angeles County Department of Arts & Culture

FiGSS is preloaded with research and information, such as the Citywide Historic Context Statement with over 200 themes and subthemes about LA, architecture, history, and development. Instead of writing down the architectural details of the built heritage, surveyors only needed to select from pre-defined categories on their tablet to catalogue a historic place.

## RESOURCES

SurveyLA is a joint grant project of the City of Los Angeles and the Getty Foundation. The project was managed by the City's Office of Historic Resources under LA City Planning, with the Getty Conservation Institute providing technical and advisory support. The African American Historic Places Project, extended from SurveyLA, was supported by a State Certified Local Government Grant, made available through the Office of Historic Resources.

## IMPLICATIONS ON POLICY AND LEGACY

The survey took eight years to complete (2010–2017). It mapped over 880,000 properties and the recording of over 30,000 resources. The project commits to making data available, searchable, and mappable. SurveyLA partners with ARCHES, a heritage inventory and management system to produce Historic Places LA, a website containing interactive maps for the public to explore the historic resources.

SurveyLA is now widely used by developers and planners to inform their investment and planning decisions. SurveyLA won the Los Angeles Conservancy Preservation Chairman Award in 2017 as an exemplar of local governments linking historic preservation with sound planning policies. It has become instrumental in the City's preservation efforts as many of the historical resources recorded by the project might not necessarily qualify for the National Register or other regional registers. Nonetheless, the City recognizes these places are significant to local communities and their histories.

The SurveyLA laid the groundwork for other theme-based historic context studies, such as the African American history of LA.<sup>5</sup> The African American Historic Places Project built on SurveyLA to map historical events and places that shaped the lives of African American communities in the LA City. It also provides a framework for identifying and

<sup>5</sup> In LA, only 3% of historic landmarks reflects African American Heritage and about 6% for all persons in colour.

evaluating properties relating to African American history, bringing a focus to the Black history which has been underrepresented in heritage designations.

## LEARNINGS

History is community-based, and the extensive engagement of the local communities is essential in recognizing the social and cultural value of the historic places. Traditional data collection can be labour and cost intensive, so exploring new technologies allows for more to be done in a shorter time.

The adoption of ARCHES, the open-source software cultural heritage data management platform, helps to effectively deliver the SurveyLA findings. Making use of readily available technology creates synergy in propagating research work. The further development of theme-based outputs could maximize the impact of the otherwise neutral mapping.

## FOR MORE INFORMATION

<http://historicplacesla.org/>

<https://planning.lacity.org/preservation-design/historic-resources/ethnic-cultural-contexts>

<https://www.laconservancy.org/surveyla-los-angeles-historic-resources-survey>

## Austin Cultural Assets Mapping Project

The Cultural Asset Mapping project (CAMP) was a cultural mapping initiative to map the places and resources that are important to Austin's cultural identity and creativity and support planning efforts in Austin.

*How can knowing what and where cultural assets are help the city with strategies and planning?*

### CONTEXT

Austin is one of America's fastest-growing cities, with a population that grew by 21 percent in the past decade. As technology companies relocate or expand in Austin, the real estate market continues to boom. In 2020, house prices in Austin rose by 39%, generating an affordability crisis while the development impetus is threatening cultural spaces and their surrounding communities.

To respond to this rapidly changing cityscape, the City of Austin have developed different cultural planning initiatives, such as the Imagine Austin Comprehensive Plan, Creative Economy Priority Program, the Music and Creative Ecosystem Omnibus resolution, the revision of the City's Chapter 380 Incentive Policy and other cultural economic strategies.

CAMP was launched in 2015 within this larger context of urban growth and planning effort. The mapping of cultural assets is instrumental to the integration of these assets in city planning and to track changes in cultural infrastructure.

### DATA AND APPROACH

CAMP supplemented existing datasets with community inputs to map places that had cultural and creative value to the community. The project took place between 2015 and 2017, and the first phase of the project involved the CAMP project staff working closely with the Social Impact of the Arts Project (SIAP) of University of Pennsylvania and other local organizations including Austin Create Alliance and Big Medium to develop an initial dataset. Then over a 3-month period, the CAMP team held District Mapping Sessions where participants were asked to identify cultural resources in their local neighbourhood. In addition, the team prepared take-home 'CAMP



Image: Pecan Street. Courtesy of City of Austin

Kits', containing instructions for workshop hosts and participants, district maps and worksheets, for community leaders to host their own group mapping exercises. An online interactive mapping tool was created allowing participants to view the cultural assets and add new data points.

Using the mapped cultural assets from the community workshops, the CAMP team created heat maps to illustrate the concentrations of cultural assets. These heat maps were reviewed and discussed by cultural and creative sector stakeholders in focus group settings to identify cultural deserts and emergent clusters.

## RESOURCES

CAMP was led by the City of Austin Economic Development Department, Cultural Arts Division in collaboration with Consulting firm GO collaborative. The two parties submitted a joint ArtPlace America Grant that became CAMP and the Drawing Lines project. Additional consultants, Lynn Osgood and Sarah Gamble were contracted to lead on the community mapping process. The project was funded on a one-year grant of around USD60,000 by National Endowment for the Arts and ArtPlace America.

## RESULTS AND FINDINGS

The CAMP process resulted in a directory of 3,695 cultural assets which included both tangible and intangible assets. These cultural assets could be further analysed by council district, type of asset and artistic discipline. The project culminated in the publishing of the CAMP Report which provides an overview of the community mapping process and guidance on the various applications of CAMP data. The report further contextualises the map with socioeconomic data and creative economy impact analysis.

## IMPLICATIONS ON POLICY AND LEGACY

CAMP provides important baseline data for the city to measure future trends. Moreover, CAMP serves as a valuable public engagement exercise to raise awareness of cultural assets. The City of Austin sees lots of potential in the CAMP data. For example, it can be used to conduct analysis on creative space and cultural vitality and inform the location of potential cultural hubs / incubators and cultural district designation. On a more practical level, CAMP data could feed into the design of cultural tourism promotions and wayfinding systems. It could also be further enhanced to become a searchable cultural directory.

## LEARNINGS

Although it was the intention of the project to keep the definition of cultural assets open to the community, the downside was the additional time and resources needed to categorise the raw data retrospectively. Crowdsourced projects are time and resource intensive: it took more than two years to complete CAMP. Dedicated staff and additional resources are needed for project at this scale.

Forward thinking about the activation of the project findings is needed to improve the impact of the research. Resources should be planned for promoting the project and providing training for stakeholders to navigate the directories and make the best use of it.

## FOR MORE INFORMATION

<http://austintexas.gov/department/cultural-asset-mapping-project>

[http://www.austintexas.gov/sites/default/files/files/EGRSO/CAMPKit\\_Webpage.pdf](http://www.austintexas.gov/sites/default/files/files/EGRSO/CAMPKit_Webpage.pdf)

<https://culturalarts.carto.com/builder/12beee5f-3c8e-40fd-ae9c-8ce109a1bb87/embed>

## 3.2 Primary use case: Engaging communities and cultural field

### Los Angeles County: Antelope Valley Art Outpost

Antelope Valley Outpost is a community-centred planning project to uplift community identity and remedy the legacy of racial injustice in the neighbourhood.

*What is the role of arts and culture in city planning?*

#### CONTEXT AND QUESTION

Antelope Valley is 2,200 miles of arid land in the northern part of the Los Angeles County characterised by dirt road, cactus and Joshua trees. The target communities in the Antelope Valley Outpost project, Sun Valley and Littlerock, are two of the 125 unincorporated communities in LA County which have no official boundaries or municipal status.

In the early 1930s, the Federal Housing Agency created the 'Redlining Maps'<sup>6</sup>, leading to discriminative real estate practices which isolated Black people in lower investment areas from their White counterparts. Black families, barred from purchasing homes in the City of Palmdale, settled instead in Sun Village. The community of Sun Village was developed in the mid-1940s as a result.

The legacy of racial discrimination can still be found today. Despite having three times the population of its neighbouring community, Littlerock, Sun Village's identity has been overshadowed by Littlerock because it is a majority-minority community. To illustrate, the high school serving both neighbourhoods is called Littlerock High School, and the local post office is in Littlerock but not in Sun Village. As the LA County Department of Regional Planning updates land use plans for all unincorporated communities in the Antelope Valley, it needs to resolve the long-standing boundary dispute between Sun Village and Littlerock.

Image: Positively Littlerock" event. Photo by Kent Wilson. Courtesy of the Los Angeles County Department of Arts and Culture

<sup>6</sup> For more about Redlining practice: <https://www.brookings.edu/research/americas-formerly-redlines-areas-changed-so-must-solutions/>

## DATA AND APPROACH

The Antelope Valley Art Outpost project was a creative placemaking project supporting regional vitality through artist-driven projects in the unincorporated communities of Littlerock and Sun Village. This multi-phase project used arts and culture to support the County's efforts to better understand and support the residents.

Antelope Valley Art Outpost had two phases of different components. The first phase involved Antelope Valley cultural and community asset research, through which LA County Department of Arts and Culture staff collaborated with the nearby Lancaster Museum of Art and History (MOAH) as well as MFA students of Public Practice at Otis College of Art and Design and others<sup>7</sup> to identify community and cultural assets and discuss the role of the arts in planning and community identity. The cultural asset survey inspired artist Rebecca Niederlander to develop the exhibition project 'Regarding Us', profiling 178 local artists and including 50 of them in the exhibition.

In the second phase, two artists-in-residence, Heidi Duckler Dance Theater and Robin Rosenthal, were selected to work with residents to develop creative projects that activate underutilised sites in each community. Projects included community dance workshops and performances, a documentary filmmaking club, and film festival<sup>8</sup>.

Phase three focused on community ownership and sustainability. This phase included a signage project for the Shaw Building that would identify it as a community and cultural centre, the 'Positively Littlerock' project by Rosenthal that produced murals of large-scale portraits of community members and an online story map to commemorate the community's root, and Larissa Nickel's Artist's Field Guide to Llano, an adjacent community in the south-eastern Antelope Valley

## RESOURCES

The project was managed by Los Angeles County Arts Commission (now the Department of Arts and Culture) and funded by National Endowment for the Arts, the California Arts Council, and Metabolic Studio.

<sup>7</sup> The group includes graduate students from the MFA programme in Public Practice from Otis College of Art and Design, The Lancaster Museum of Art and History, the Greater Antelope Valley Economic Alliance (GAVEA) and the City of Lancaster

<sup>8</sup> the Real93543Film Festival - 93543 is the postal code (zip code) that encompasses Sun Village and Littlerock.

## IMPLICATIONS ON POLICY AND LEGACY

The Antelope Valley Art Outpost project is an example of using arts to shift perceptions, bring in community voice, and increase equity to the planning process. As a result of the Antelope Valley Art Outpost project, the Regional Planning Department hired an artist as a facilitator and consultant. The artist was tasked to investigate the tensions rooted in racial and cultural differences between Sun Village and Littlerock, drive discussions about the cultural identity of these communities, and facilitate solutions to the shared disagreements with a goal to formalise the civic boundaries of these two communities.

The Regional Planning Department also conducted a survey of historic resources associated with the Black community in Sun Village. It identifies resources that are of cultural significance to Sun Village residents that could potentially be preserved under the County's Historic Preservation Ordinance. This survey is significant in recognising the Black community and their history.

The project has also deepened the collaboration between the LA County Department of Arts and Culture and the Regional Planning Department to incorporate arts and culture in planning and development. This includes looking for ways to standardise the practice of using arts and culture in community engagement, and to broaden the assessment of the impact of land use and development to arts and cultural assets, beyond what is currently required.

This project, among others, informed the Department of Arts and Culture aim to further this work and the intersection of arts and other cross-sector policy areas to advance equity, as envisioned in the Countywide Cultural Policy adopted by the LA County Board of Supervisors in 2020. Developing the Cultural Policy was a recommendation of the LA County Cultural Equity and Inclusion Initiative and includes provisions specially intended to further this collaborative area of arts and equitable development.

## LEARNINGS

Not all data is tangible or countable, and this project focused on the intangible aspects of arts and culture. People are cultural resources: artists, network, community members and their stories are cultural resources that can be understood as a kind of soft data informing the planning process. At the same time, arts and cultural activities could be actively used as a form of civic engagement to be used across sectors and to build community cohesion, identity, and social resiliency.

## FOR MORE INFORMATION

<https://www.lacountyarts.org/civkart/acquisition/info?page=3>

[https://issuu.com/lacountyartscommission/docs/yestermorrowllano\\_anartistsfieldguide](https://issuu.com/lacountyartscommission/docs/yestermorrowllano_anartistsfieldguide)

<https://www.real93543.org/positively-littlerock>

[https://planning.lacounty.gov/preservation/survey\\_sun\\_village](https://planning.lacounty.gov/preservation/survey_sun_village)



Image: Alpine Wall community portraits from "Positively Littlerock." Photo by Robin Rosenthal. Courtesy of the Los Angeles Department of Arts and Culture

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## Los Angeles City: Promise Zone Arts

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A participatory cultural asset mapping and activation initiative to spotlight artists, sites, cultural practices, and tradition bearers in the Los Angeles Promise Zone.

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*How can we engage the micro-communities in the Promise Zone and empower them in ways that cater to the neighbourhood demographics?*

### CONTEXT

The LA Promise Zone comprises five ethnically and linguistically diverse neighbourhoods based in Central Los Angeles – Hollywood, East Hollywood, Pico-Union, Westlake, and Wilshire Center. Communities in these neighbourhoods are more likely to be living in poverty, and the LA Promise Zone started in 2014 as a collective impact project to combat this.<sup>9</sup>

The City of Los Angeles recognises that cultural traditions are essential in making local communities more sustainable and liveable but acknowledges that the formal cultural offers in the City have failed to represent the diverse artistic forms and rich cultural traditions in the communities. Promise Zone Arts (PZA) seeks to illuminate neighbourhood cultural assets from the perspectives of the residents and make these cultural treasures visible.

### DATA AND APPROACH

PZA utilises cultural mapping strategies, ethnographic documentation, community gatherings, and free public events to identify and support the artists, cultural practitioners, tradition bearers, and sites that Los Angeles Promise Zone neighbourhood residents deem significant.

The PZA research team co-developed a resident engagement strategy with community-based organizations and local constituents, resulting in a nine-step iterative data cycle that would focus on different geography in each cycle over the



Image: Promise Zone Arts Community Leader Jewel Thais-Williams, owner of Catch One, one of the first LGBT community dance clubs for people of color in Los Angeles, by Samanta Helou. Image courtesy of the City of Los Angeles Department of Cultural Affairs.

<sup>9</sup> <https://www.lapromisezone.org/>

two-year research process. Field research and ethnographic methods involving oral history and community workshops are implemented to gather data and generate stories.

## RESOURCES

PZA is a two-year, multi-neighbourhood cultural asset mapping and activation initiative administered by the City of Los Angeles Department of Cultural Affairs (DCA) co-created by the Alliance for California Traditional Arts (ACTA) and LA Commons. DCA partnered with these organizations, as well as the Youth Policy Institute and SLAB, the Spatial Analysis Lab at USC Price. Funding comes from the National Endowment for the Arts Our Town initiative.

## RESULTS AND FINDINGS

Across the two-year project period, over 860 questionnaires were collected across 12 neighbourhoods in the designated Promise Zone, resulting in 470 'Cultural Treasures' being nominated.

Four main outcomes emerged from this research. First, a participatory cultural asset map of neighbourhood cultural treasures. Second, an archive of Cultural Treasures and stories discovered through the mapping process. Third, a digital Cultural Treasures Storybank showcasing underrepresented cultural assets and folk artists. Fourth, free Cultural Treasures celebrations and interactive performances as well as traditional foods from the diverse Promise Zone communities.

## IMPLICATIONS ON POLICY AND LEGACY

The process of identifying and mapping cultural treasures helps generate cultural awareness among constituents and communities. Building on existing social capital, the research also helps create a network of cultural bearers and leaders.

The City has been able to use the data generated through this research and cross-analyse it with other mapping data such as DCA's Neighborhood Arts Profile to gain insights and develop actions to protect the Cultural Treasures. The City found that Cultural Treasures nominated thus far are located in areas of highest displacement pressure. This helps inform the City's Cultural Treasures programme to build community capacity to identify, preserve, and sustain cultural resources vital to community economy and wellbeing.

## LEARNINGS

This project was funded right after the presidential election when the friction between immigrant communities and the government was high. When working with the more vulnerable groups in the local community, more time and effort were required to build trust between the research team and the local community.

Three criteria are vital for making local communities thrive: access to capital, systems of acknowledgements, and platforms. The mapping, story bank and the cultural programming worked towards these directions in empowering the local communities.

## FOR MORE INFORMATION

<http://promisezonearts.org>

<http://neighborhoodartsprofile.org>

### 3.3 Primary use case: Informing capital investment and planning

#### Milan: Project Distretti

By conducting a Cultural Mapping Project and developing a strategic plan for Milan's museums, Milan is rethinking the connection between cultural infrastructures and improving the accessibility and relevance of their cultural offering.

*In the aftermath of a growth spurt in cultural infrastructure, how to use strategic planning to further improve and coordinate the City's cultural provision so that all citizens have equitable access to culture?*

#### CONTEXT

Milan has a rich cultural heritage to offer. With more than 100 public and private museum spaces, and 70 theatres and performing arts venues for a population of 1.3 million, Milan's cultural offering appeared to be more than adequate for its citizens and has made it an acknowledged centre for cultural tourism.

The opening of Pirelli Hangar Biococca in 2003 marked the beginning of rapid growth in the city's cultural infrastructure. New museums and cultural institutions such as Museo del Novecento, Gallerie d'Italia, Mudec Museum, Muba Children's Museum Milan, Fondazione Prada, Institute for Contemporary arts (ICA) Milano, Fabbrica del Vapore and ADI design museum, and many more all opened in the past 15 years, with new museums in the pipeline due to open. Given this, the city government needs a tool to coordinate the provision of these organisations and understand their impact. The ultimate goal is to ensure the growing cultural offer is accessible to all citizens.

## DATA AND APPROACH

The City initiated two projects that are complementary to each other, the Cultural Mapping Project and the Strategic Plan for Milan's Museums. The Cultural Mapping Project is an open digital map of the location of 422 cultural venues and supplemented with additional data on these venues regarding its functions (e.g. cinema, theatre, archive, etc.), artforms and management structure (e.g. private, public, mixed).

The Strategic Plan for Milan's Museum aims to reorganise its museum services from an existing structure that coordinates museums based on themes, namely historic and archaeological, scientific, contemporary art and residence/ artists' studio to a structure which will coordinate museums based on their local neighbourhoods. The Strategic Plan is intended to reconnect museums with communities, and foster exchange between cultural institutions.

The first part of the research investigated the current system of civic museums and their relationship with the locale and community. A series of research activities, including museum visits and observations, questionnaires, interviews with museums staff and roundtable discussions with cultural operators, were carried out to find answers to three questions: What do museums do? Who do they do it with? How do museums connect with people and the local area? The research revealed that the relationship between museums and their local area was underdeveloped.

The second stage aims at drawing up museum districts by performing three kinds of analyses at a district level. First, the mapping of cultural infrastructure, the cultural industries and its production spaces and services, and the cultural events. Second, the analysis of the social economic composition. Third, the identification the 'proximity audiences', that is the population who are likely to visit museums, from a wide range of source data obtained from education institutions, ticketing system, and venues, etc.

## RESOURCES

The Municipality of Milan managed the two projects supported by partners including Fondazione Scuola Beni Attività Culturali, ASK Centre for Research on Management and Economics of Arts and Culture Institutions of Bocconi university, and consulting company PTSCLAS.

## IMPLICATIONS ON POLICY AND LEGACY

The cultural mapping project helped visualise cultural provision across the city for both the administrator and the users. For administrators, it can be used to identify gaps in provision and build a more holistic understanding of the cultural institutions networks which will be instrumental for drawing up development plans. For the users, it serves as a wayfinding directory for their exploration of the city's cultural offer.

The Strategic Plan demarcating the Museums Districts developed four strategic pillars: perception, participation, partnerships and processes, to enhance the demand and supply around museum services. On the demand side, it is to develop a district identity to enhance community perception and to encourage audience participation. On the supply side, it is to create cultural networks and partnerships among institutions, and to adopt new district-based organisation structure to improve internal processes.

## LEARNINGS

The strategic map could be useful not only in deciding where to provide culture and how much is required, but also how it should be offered in order to optimise its impact. The City of Milan developed strategic plans to review and sharpen its cultural provision, developing differentiating strategies, to better knit together the museums and its locale and audience.

## FOR MORE INFORMATION

<https://geoportale.comune.milano.it/portal/apps/webappviewer/indexhtml?id=5a6a9fb707b04760b06433a0d45e52be>

## Montreal: Public Library Expansion Project

A geospatial analysis to identify and prioritise underserved areas for library expansion projects that will enable a more equitable public library provision in the City of Montreal.

*How to identify the underserved areas so to prioritise library expansion or construction projects? How to ensure the applicability of city-wide service standards on local areas?*

### CONTEXT

The City of Montreal has 45 branches of public libraries across the city, receiving eight million visitors and 12 million loans every year. There is a shortage of library space in Montreal, with a current deficit of 50,000m<sup>2</sup> library space in Montreal compared to the average of major Canadian cities. Furthermore, the public library system of Montreal is not yet reaching all residents: with a population of 1.8 million, less than half of its population are registered in the public library system.<sup>10</sup>

The City is committed to providing each resident access to a library within a walking distance of 1.5km. To reach this goal, there is a need to renovate and extend existing libraries or build new ones. The City of Montreal has recently completed five library construction projects between 2013 to 2019, with another two under construction and six at planning stages. The library expansion project prompted three questions. First, what locations should be prioritised for library expansion or construction projects? Second, how to identify the least served areas? Third, is the 1.5 km walking distance parameter applicable to all areas across the City?

### DATA AND APPROACH

Spatial analysis and mapping approaches are powerful ways of giving insights on these questions and other more detailed questions concerning how the population is spread around the libraries and whether there are accessibility constraints such as highways, railways and waterways that limit access.

In order to understand how well existing libraries are serving the surrounding populations, the Geomatic division of the City uses the parameter of 80.5 m<sup>2</sup> per 1000 residents to map out the served population by running a spatial growing algorithm using the polygon census blocks from Statistics Canada as well as other geographic weighted constraints. The results of the analysis were visualised on a map with colour coding of areas being served within the capacity of existing libraries and areas that are underserved.

The initial analysis shows some overlapping areas in which the population is served by two or even three libraries. The team then adopted an iterative approach to redistribute the overlapped areas by firstly associating them exclusively to the closest library, and the next closest library would have to recompute its service area to reach its service capacity elsewhere. This was made under the assumption that only one library could serve a given population and to get a better overall representation of the underserved areas.

Additionally, other analyses were investigated, for instance calculating the walking distance from within 1.5 km of each library and integrating each library borrower's statistics by mapping them using their postal code of origin. Further reflections were discussed in the light of these results.

## RESOURCES

Culture Department of Montreal managed the project and the Geomatic Division produced the spatial analysis and resulting maps.

## IMPLICATIONS ON POLICY AND LEGACY

The spatial analysis allows the City to more accurately understand the location and size of the underserved areas. It is also effective in helping the City to prioritise library construction and expansion projects.

While the map is useful in demarcating the theoretical service areas, the overlaying of other user data, geographical and transport data on the map allows better understanding of the patrons' habit.

There is 'no one size fits all' solution. The mapping helps each library branch to comprehend the population they serve and devise corresponding service strategy.

The successful collaboration with the Geomatic Division has kickstarted an interesting journey to rethink cultural provision.

## LEARNINGS

Good data granularity is essential for more accurate mapping. Having multiple data sources or adjusting the data source could help refine the data. When the team found the granularity of the population census block is low, especially in industrial areas, it used additional data to improve the granularity of the analysis.

Producing a useful map will involve an additive process of data layering and an iterative process for the algorithm to recalculate. Comparing the theory and reality will provide more valuable insights for cultural provision.

## FOR MORE INFORMATION

<https://montreal.ca/bibliotheques>

### 3.4 Primary use case: Improving decision-making by the sector

#### Amsterdam: Cultural Targetgroup Model

A pilot audience target model adapted from existing consumer segmentation model to understand the spatial distribution and the characteristics of the different types of cultural consumers in the city.

*What are the cultural needs in peripheral neighbourhoods? Are current cultural offers adequate in meeting the needs there?*

#### CONTEXT AND QUESTION

Amsterdam is a vibrant city known for its innovation, multiculturalism and trade. With more than one third of its residents foreign-born, the city prides itself on creating an inclusive cultural environment for everyone. Relatively small and popular with tourists, much of Amsterdam's cultural offer is concentrated in the centre. Recently the city has increased its effort to develop culture in the periphery of the city. For example, a campaign for the outer neighbourhoods encouraged visitors to explore other parts of the city. Beyond visitors, it is also evident that there is a lower level of cultural participation among the residents in outer neighbourhoods compared to more central residents.

#### DATA AND APPROACH

To develop a cultural offer that better meet the needs and characteristics of Amsterdam residents, Amsterdam&Partners piloted the Cultural Targetgroup model which was built on the audience segmentation experience of Rotterdam Festival. Rotterdam Festival derived an audience target group segmentation model based on Whize seven years ago, using audience zip code to analyse cultural participation pattern in the city. Whize is an existing Dutch consumer segmentation model with an extensive household database.<sup>11</sup>

<sup>11</sup> Whize builds its model based on over 7.7 million household data in the Netherlands, with 2,000 socio-economic-demographic variables and variables related to cultural behaviour and interest. Whize categorises Dutch households into 11 segments and 59 subsegments.

In 2020 Amsterdam&partners conducted a pilot study for the creation of the Cultural Targetgroup model. This pilot was crucial to bring cultural institutions to work together and share data for a tool which can be used by all Amsterdam cultural organisations. Some 21 cultural institutions that participated in this pilot study shared their visitor zip codes for the cluster analysis of the Cultural Targetgroup model. A working group represented by residents, Municipality of Amsterdam and cultural institutions ensured that transparency and data privacy were respected during the process.

## RESOURCES

Amsterdam&partners, a non-profit, arms-length city agency, conducted the pilot segmentation study. Whize provided data of all households in the Netherlands. The 21 cultural institutions provided zip codes of their visitors.

## RESULTS AND FINDINGS

The Cultural Targetgroup Model identifies three main groups or cultural audience based on cultural participation pattern (intensive, medium and light) and life phases. These main groups can be further broken down into 11 subgroups.

## IMPLICATIONS ON POLICY AND LEGACY

The pilot model provides insights into what cultural offers are suitable to the local community. Cultural institutions can use this model to identify where their existing and potential audiences are and develop cultural programmes and marketing that better meet their targeted groups' characteristics and preferences. When the Cultural Targetgroup model is rolled out across the city and the nation, cultural organisations will be able to benchmark themselves at a local and national level.

From the City of Amsterdam's point of view, the model will also serve as an important input for URBACT ACCESS Action Planning Network<sup>12</sup>, a collaboration between eight European cities to develop more inclusive cultural policy. It will be a useful case study in showing how data can deliver more equitable provision not just in terms of distribution but also in terms of programming which takes cultural preferences into account.

<sup>12</sup> <https://urbact.eu/access>

## LEARNINGS

The participation of 21 cultural institutions in the pilot is of strategic importance in gathering support across the sector, creating a bigger and scalable impact when rolled out at a later stage. The working group overseeing public engagement and dealing with privacy concerns is instrumental in building public trust, especially when sensitive data might be collected in the process.

## FOR MORE INFORMATION

<https://www.iamsterdam.com/en/our-network/amsterdam-and-partners>



Image: Southbank Skate Park. Courtesy of Greater London Authority.

## London: Cultural Infrastructure Map

London's first Cultural Infrastructure Map brings together research and information that has previously not existed in one place to allow the tracking of London's cultural infrastructure at scale.

*How can we track London's cultural infrastructure in order to protect and retain them more strategically?*

### CONTEXT

Like many fast-growing cities Londoners face increasing property prices, housing shortages, rent rises and a high cost of living. London's cultural venues and cultural production spaces are vulnerable to high land value. In particular, there has been a decline in the numbers of LGBT+ venues and grassroots music venues in the last decade.

Prior to developing the Cultural Infrastructure Map (CIM), the culture team had delivered small-scale studies which highlighted the decline in grassroots music venues and artists' studios closures. These individual studies made the case for tracking data as a way to raise awareness and develop policy. This led to cultural infrastructure being a part of the Mayor's 2016 election manifesto and the development of a cultural infrastructure plan in 2019, which includes the development of the Cultural Infrastructure Map and the Cultural Infrastructure Toolbox.

### DATA AND APPROACH

The CIM maps nearly 40 different kinds of cultural infrastructure including buildings holding archives, makerspaces, buildings used for office-based music businesses, dance rehearsal studios, etc. These spaces are very specific and measurable. Although some types of cultural infrastructure are less recognisable than others, they are clearly defined. Users of the interactive map can download data, edit existing cultural infrastructure and suggest missing plots.

The dataset is updated regularly and can be plugged into other maps such as the High Street Data Portal, the 24-Hour Economy Data Observatory and the Creative Enterprise Zones to increase its use and reach. There are multiple layers of the map.

Cultural Infrastructure assets can be read alongside other contextual information including geographical boundaries, transport links, land use, planning policy, audience (household spending), demographics (indices of multiple deprivation), projection data and open spaces.

The CIM, albeit being based on open data and a user-friendly design, is not a public-facing tool. The target users are planners and developers so they can better consider cultural infrastructure in their masterplans or developments.

## RESOURCES

The Greater London Authority (GLA) Culture and Creative Industries team lead the project. GLA Officers and external consultants are responsible for data collection. Consultants created the initial map using Java software and this is now managed by the GLA. There is also a GLA Intelligence team member looking at the spatial data. The GLA project lead and manager are responsible for stakeholder engagement and overseeing data collection. The initial dataset and map took a year to develop and is updated regularly.

## IMPLICATIONS ON POLICY AND LEGACY

Importantly, the data is useful in monitoring vulnerable cultural infrastructure and a tool which supports the maintenance of a healthy creative ecosystem in London. The datasets containing cultural spaces that are strategically more important to the creative sector in London and those that are considered more vulnerable, such as affordable workspace and grassroots venues, are updated more frequently. Regular media releases in association with the updates attract considerable public interest.

The evidence of change and vulnerabilities within London's cultural infrastructure has been important in supporting decision making and policy development. For example, when the COVID-19 pandemic arose it was used to evidence need for artists workspace, LGBTQ+ venues and independent cinemas to receive funding. As digitalisation of planning develops, the long-term aspiration is to include it within new systems and to ensure that cultural infrastructure is considered in wider planning exercises.

## LEARNINGS

The definition of cultural Infrastructure requires systemic thought regarding the breadth of cultural forms and the kinds of provision to be included on the map. To justify inclusion often implies certain policy priorities, and the less obvious assets are deemed important but are also more challenging and labour intensive to map.

On the technical aspect of data collection, the classification of cultural infrastructure is often far from being clear cut. The project lead needs to decide how to define each asset typology that needed to be mapped. The project lead would work with stakeholders to test the definitions and ponder questions such as, how frequently should informal/flexible spaces host cultural activities in order to be considered as a cultural venue, and what criteria an asset needs to satisfy in order to be included in the mapping?

Drawing on existing data sources, preferably the ones that are updated, is cost-saving, has existing buy-in and is easier to present to the sector. However, these data sources might have built-in definitions that may not suit the project aim. There are usually trade-offs between the amount of resource used to undertake the mapping, the methods used, and the detail you can get back.

Using a commonly used system was a strategic long-term investment in the CIM, although this approach required more resource at the development stage. Using a Geographic information system (GIS) to plot assets now means that the data collected can be used on multiple platforms. This has been important to expand its use and reach and to ensure it is ready to plug into new tools being developed.

## FOR MORE INFORMATION

<https://www.london.gov.uk/what-we-do/arts-and-culture/cultural-infrastructure-toolbox/cultural-infrastructure-map>

<https://apps.london.gov.uk/cim/index.html>

## Montreal: Cultural Neighbourhood Project

As a part of the Cultural Neighbourhood Project, the City of Montreal is piloting the use of an existing data analytical and visualisation tool to map the Cultural Neighbourhoods of Montreal.

*How can cultural mapping serve as a tool to catalyse more coordinated actions from different sectors in urban development?*

### CONTEXT AND QUESTION

The Cultural Neighbourhood Project<sup>13</sup> was a priority identified in the Montreal Cultural Metropolis 2007-2017 Action Plan and elaborated further in the 2017-2022 Cultural Policy. After a consultation process, the project was set in motion in 2013. Its objective is to build human-scale Cultural Neighbourhoods throughout the territory of Montreal that are 'living environments in which a concentration of local cultural and artistic services and activities can be found. Synergies and development dynamics are created amongst the stakeholders interacting in these distinct neighbourhoods.'<sup>14</sup>

Underlying this vision is Montreal's ambition to develop a more integrated approach to urban development and proximity-based cultural development, that is built on lateral partnerships, networked ways of working and co-productions. A mapping of cultural activities is therefore needed to understand the vitality of arts and cultural in these neighbourhoods and how they interact with their environments. More importantly, the mapping needs to be an accessible resource to the cultural departments and beyond in order to implement a territorial approach of cultural planning and to support more lateral ways of working within urban development.

### DATA AND APPROACH

QlikSense is a self-serviced business analytics platform. Within Montreal's administration, this visualisation tool has been used by different departments, such as finance, procurement, and IT. The City is now working on a proof of concept, using

<sup>13</sup> <http://ville.montreal.qc.ca/culture/projet-de-mise-en-oeuvre-des-quartiers-culturels>

<sup>14</sup> Montreal 2017-22 Cultural Development Policy document <http://ville.montreal.qc.ca/culture/en/2017-2022-cultural-development-policy>

QlikSense as an additional decision-making tool for the development of Cultural Neighbourhoods.

The team working on the mapping integrated 11 datasets of different file formats into the QlikSense system to test whether the data can be accurately visualised on a map, and whether the tool is helpful in decision making for the formulation of Cultural Neighbourhoods.

There are three objectives in the first phase: first, to map the public investments (grants and programmes), municipal infrastructure such as cultural centres, public libraries, public art in each neighbourhood and boroughs; second, to identify the cultural deserts and the potential zones for cultural neighbourhoods; third, to visualise existing cultural infrastructures and explore the cultural ecosystem in each borough.

## RESOURCES

Montreal's Cultural Affairs Service team managed the project in collaboration with the city's IT Service. The Cultural Neighbourhood team collected internal and external data, making use of open source data from Canada's federal Statistic Bureau for instance. The IT team was able to translate various data sets into QlikSense thus informing geographically what subsidies were allocated where and pin-pointing Montreal's cultural infrastructure on the map.

## IMPLICATIONS ON POLICY AND LEGACY

The application of Qlik Sense to cultural mapping serves as the first step to creating the appropriate metrics that will enable the City to measure cultural vitality at the neighbourhood level. The adoption of an accessible data visualisation and analytics tool is also effective in helping the cultural Service create a 'common language' with other departments by demonstrating how culture is an important vector of development and how cultural department's work complement with urban, social and economic development achieved throughout other central Services and boroughs

By bringing together expertise and data from other City's Services, the tool has the potential to visualise service overload and provision gaps at a granular neighbourhood scale. This would enable the City to allocate resources more efficiently, and generate more coordinated actions and synergies between policies, programs and subsidies.

Montreal is looking forward to providing open data for the public to consult, to allow all communities to benefit from them in a spirit of common good, hoping it will generate more community-driven actions or opportunities.

## LEARNINGS

An off-the-shelf analytical tool like QlikSense is easy to use and delivers quick results. For the purpose of cultural mapping, the data tends to be in a variety of formats, and the tool needs to be sufficiently versatile to incorporate a large number of different data sources including open data portals. The downside of using an off-the-shelf analytical tool is that it is not fully customisable. For instance, QlikSense has stronger capability in data visualisation than data integration. Other tools might be needed to clean-up, organize new collection methods and test the outdated data sets before feeding into the tool.

Another huge challenge is the data governance of such a project. The proof of concept succeeded in presenting all datasets but these will need to be updated and standardized for every Montreal borough. Beyond the technical issues, the challenge is to mobilize and standardize the processes of all stakeholders holding information that will allow this tool to remain alive and useful. To achieve this goal, the tool must be valuable for everyone, attractive and intuitive.

## FOR MORE INFORMATION

[http://ville.montreal.qc.ca/culture/en/implementation-plan-cultural-quarters\\_](http://ville.montreal.qc.ca/culture/en/implementation-plan-cultural-quarters_)

## Stockholm: Culture Calculator

Stockholm derived an innovative tool to help planners and real-estate owners to quantitatively factor in cultural infrastructure and its social and economic impact in their developments.

*How to raise the awareness of the impact of culture across sectors? How to factor in the cultural potential in future development projects?*

### CONTEXT

Stockholm is one of the fastest growing cities in Europe. With a current population of one million, the city is expected to be home to 1.4 million citizens by 2030. To accommodate the growing population, €95 billion in infrastructure has been planned for by 2025, and 140,000 homes in the city will be built by 2030.

The cultural and Creative Industries is a strong pillar in Stockholm's economic development. In 2018, the sector had a turnover higher than its retail industries and food industries. It is also a city of innovation, with a strong start-up culture leading it to be nicknamed the 'Unicorn Factory', and boasting the highest number of unicorn companies outside of the United States.

The Cultural Department in Stockholm works towards ensuring an adequate level of cultural infrastructure to support the growing city. However, property owners and developers do not always see the value or good returns on investing in cultural infrastructure. In order to shift this perception, the Department developed the Culture Calculator, to present the economic value of culture and encourage developers to factor in the returns on cultural infrastructure in their investment plans.

### DATA AND APPROACH

In the first phase, the team derived parameters elucidating the value of culture comprising real-estate values such as land values of housing and offices, office rent and restaurant revenues; social values such as the number of visitors to different venues; socio-economic values such as the cultural and creative industries turnover, tax revenue and number of people employed. Statistical and GIS data is then compiled and collected based on these parameters.



Image: Kista Bibliotek. Courtesy of City of Stockholm.

In the second phase, a simple and user-friendly web-based interface was created as a prototype, without going into a full-blown AI-enabled application, for more testing and validation. In 2019-20, the team engaged the stakeholders to do test runs and workshops to gauge the usefulness of the project in meeting the sector's need. A researcher was further engaged to experiment with the calculator and to provide critiques before launch.

The Culture Calculator has been used by City Development Department and real estate owners on their projects. There are two basic queries to be performed on the tool. Firstly, estimate the culture potential based on planned development. Users could input the number or floor area of housing/ office, and get an estimated amount of cultural infrastructure that could potentially be built. Secondly, estimate the value based on planned culture development or culture potential. Users could input the planned cultural infrastructure and calculate its impact in terms of social, social-economic and real-estate values.

## RESOURCES

The Culture Calculator was developed by Stockholm Municipal Culture Administration. Statistical materials used in the estimates are gathered by the City of Stockholm.

The Spacescape and Evidens Engelska | evidensgruppen consulting companies produced the calculation models, based on extensive statistical materials from the City of Stockholm, Statistics Sweden and various culture-related organisations.

## IMPLICATIONS ON POLICY AND LEGACY

The Culture Calculator presents the monetary estimation of cultural potential and cultural values in a very streamlined platform. It has significantly lowered the threshold for the planning department and real estate owners to incorporate cultural investments in their developments. Although the data used in the Culture Calculator, although is Stockholm-based, its formula could be adapted to applied to analyse other cities' data.

The Culture Calculator is a tool for a wide range of users. Property owners, community planners, administrations, cultural actors can use to gain a better understanding of the cultural potential of urban development, and the benefit of an urban neighbourhood.

In the early stages of urban development processes and analysis of the cultural life, the Culture Calculator is used. Which means that property owners who want to develop a place in the city also can use the cultural calculation in for example some projects to describe their value creating analyses.

Long-term effect: actors who previously could not quantify, produce evidence why a rich cultural life is important in an area, can now do so through the tool Cultural Calculation.

## LEARNINGS

Allowing sufficient time for a feasibility study at the pre-design stage before procuring the work is crucial. As much as possible, involve potential users to test the prototype and provide feedback. The Culture Calculator held three focus groups of 20 participants representing property owners, district administrations and cultural actors. Having experienced process managers and developers on the project . and securing high-quality, proven data for the Calculator.

The Cultural Department commissioned Dr Linda Portnoff on the evaluation of the Culture Calculator in 2019, findings suggested that '1) *it [the Culture Calculator] can take time to be acquainted with and understand how the tool works, because it has been designed to fulfil many different purposes from the perspective of several different stakeholders.* 2) *that there are perceived risks of working with average values in the data base. The proposal is, however, to keep the average values as a starting point and make the analysis site-specific by making a qualitative analysis of the site.*

## FOR MORE INFORMATION

<https://kulturkalkylen.se/en>

<https://foretagsservice.stockholm/radgivning-och-lots/kulturlots/>

E-mail: [kulturkalkylen@stockholm.se](mailto:kulturkalkylen@stockholm.se)

Read more about CCI on the website of the Swedish Agency for Economic and Regional Growth <https://tillvaxtverket.se/statistik/kulturella-och-kreativa-naringar.html>

## 4. Credits and thanks

We would like to thank Bloomberg Philanthropies and Google Arts and Culture for funding the World Cities Culture Forum Leadership Exchange Programme.

Special thanks to the guest speakers and city case study presenters for being generous of their time and open in sharing their insights in this exchange.

Guest speakers:

- Theo Blackwell, Chief Digital Officer for London
- Morgan Currie, Principal Investigator of the Culture and Communities Mapping Project; Lecturer in Data & Society in Science, Technology and Innovation Studies at the University of Edinburgh
- Ann Legeby, KTH School of Architecture – Stockholm; PhD, Professor Applied Urban Design
- Inge Panneels, Research Fellow, Creative Informatics, Edinburgh Napier University
- Mikko Rusama, Chief Digital Officer for Helsinki
- Josh Siepel, Senior Lecturer (Associate Professor) of Management at the Science Policy Research Unit at the University of Sussex Business School.
- Neville Vakharia, Associate Dean of Research; Associate Professor, Arts Administration & Museum Leadership, Drexel University, Westphal College of Media Arts & Design

City case study presenters:

- Karlijn Driessen, amsterdam&partners
- Nicolas Barbieri, Researcher at the Public Policies and Government Institute, Adjunct Lecturer at the Department of Political Science, Universitat Autònoma de Barcelona (UAB)
- Amy Bodek, Director LA County Regional Planning
- Ken Bernstein, Principal City Planner, Office of Historic Resources, City of Los Angeles
- Eduardo Robles, City of Los Angeles Department of Cultural Affairs
- Marco Edoardo Maria Minoja, Director of Culture, City of Milan

- Jean-Philippe Décarie, Culture department, City of Montreal
- Philip Lim, Business Intelligence Developer, City of Montreal
- Guillaume Descamps, Geomatic division, City of Montreal
- François Riendeau, Geomatic division, City of Montreal
- Katrin Behdjou Arshi, Culture Pilot & counsellor coordinating Culture Calculator, Culture Department, City of Stockholm

Big thanks to the participating cities, for their commitments, energy and openness to share and learn from each other.

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	Corynne Oude Avenhuis	Policy advisor Arts & Culture
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	Laura Odegaard	Senior Project Manager, Economic Development Department: Cultural Arts Division
	Kristi Samilpa	Process Improvement Analyst, Economic Development Department: Data Working Group
<b>Barcelona</b>	Jaume Muñoz Jofre	International Relations Officer (Institut de Cultura de Barcelona)
	Montserrat Tort Bardolet	director of Barcelona Data Cultural Observatory
	Assumpta Manils Guarro	Barcelona Data Cultural Observatory
<b>Chengdu</b>	Xi Song	Advisor to Chengdu Media Group
<b>London</b>	Rachael Roe	Senior Policy Officer, Cultural Infrastructure
	Raja Moussaoui	Culture at Risk Office

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	Bronwyn Mauldin	Director of Research & Evaluation, LA County Department of Arts and Culture
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	Marie-Soleil Brosseau	Cultural development commissioner - cultural neighborhoods, Cultural Department
	Arlett Abrego	Cultural development agent - cultural neighborhoods, Cultural Department
	Véronique Dufort	Team Leader - Open Data, Urban innovation laboratory
<b>Stockholm</b>	Eva Darell	Strategist international coordinator, Culture Department
	Katrin Behdjou Arshi	Culture Pilot & counsellor coordinating Culture Calculator, Culture Department
	Ulrika Wallin	Head of the City Development Unit, Culture Department
	Anna Rygard	Urban development strategist, Cultural Administration
	David Andersson	Urban Strategist, City Planning Department

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