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Strengthening urban policy to address cultural diversity

Good practice case studies from Europe and Africa



UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD



2

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

Dialogue collaborators

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Acronyms

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

About the series

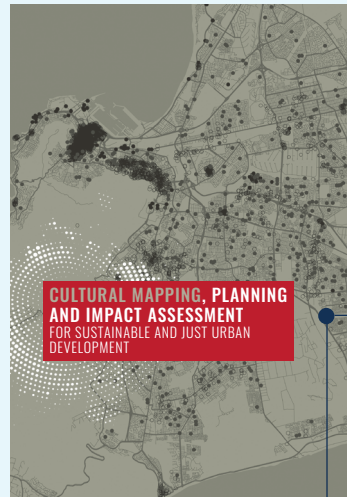
Funded by the European Union, through the "SA-EU Dialogue Facility Project", this dialogue brought together a variety of South African and European practitioners, academics and experts to explore the role of culture in urban development. The dialogue series created a platform to share case studies and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

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

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

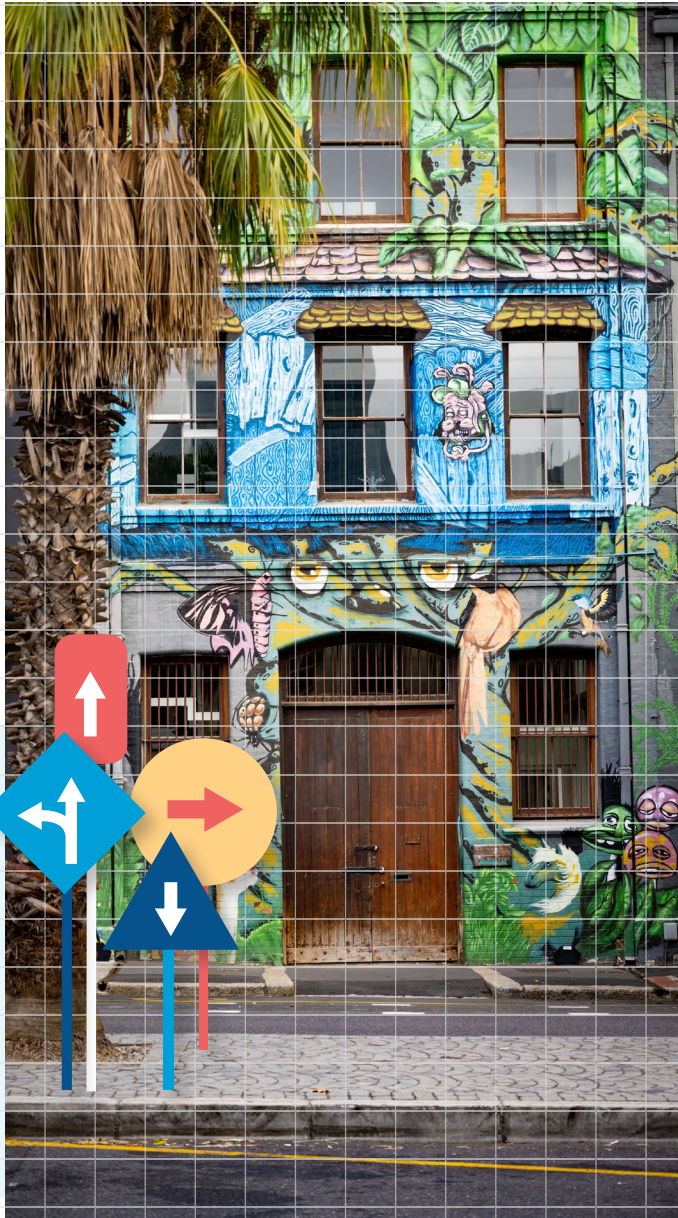
Good practice: examples of good practice from different contexts that can shape policy discussions. Partners bring a wealth of knowledge in this regard and can share the kinds of action-oriented experiences that may strengthen policy discourses and practices.

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



This series of 4 toolkits and policy orientated action briefs is based on the South Africa–European Union Dialogue on *Cultural mapping, planning and impact assessment for Sustainable and Just Urban Development*.





About this brief

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

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

About the SA-EU Dialogue Facility

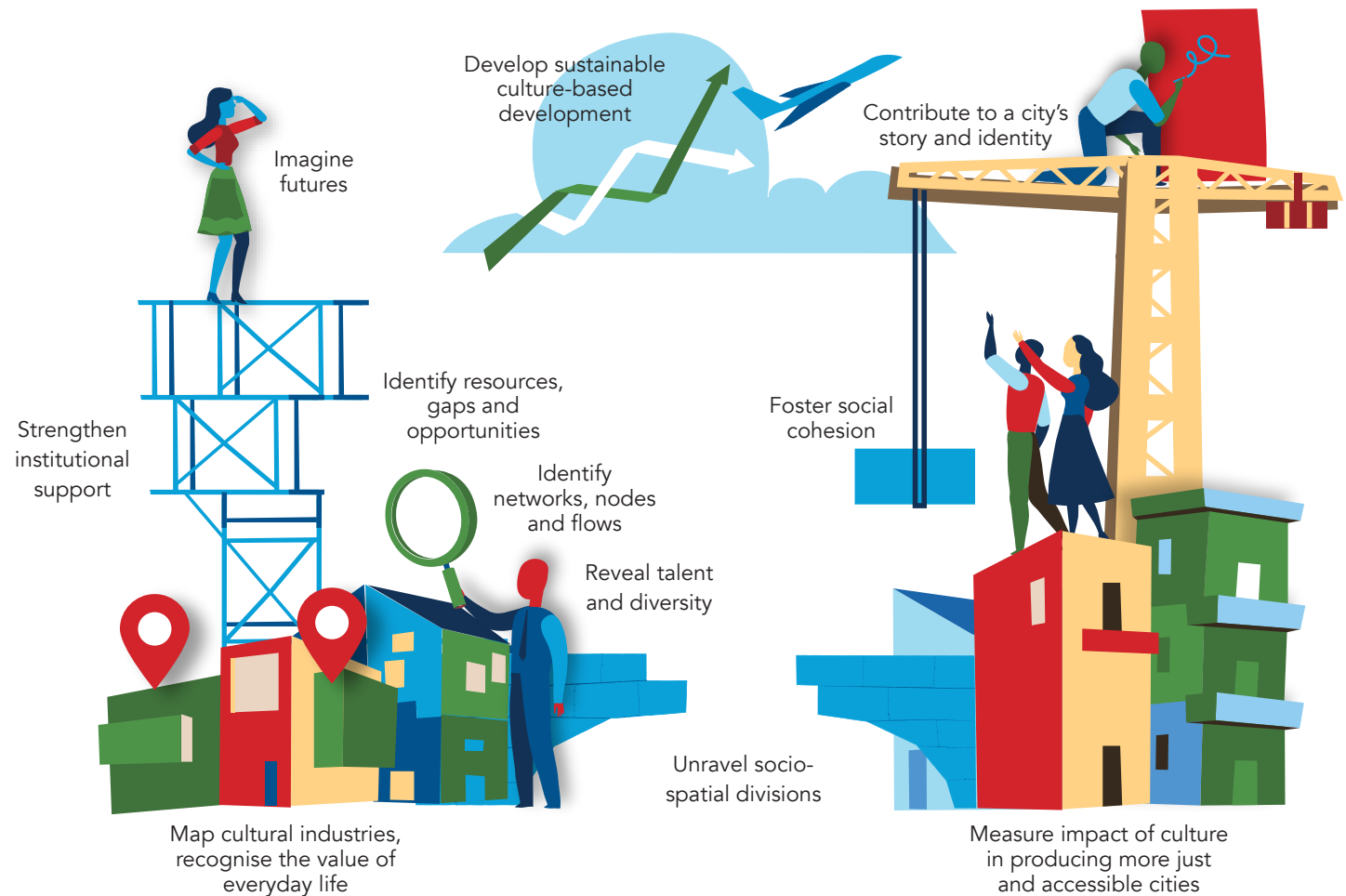
The SA-EU Dialogue Facility seeks to support the strengthening of policy dialogue between the European Union (EU) and South Africa. South Africa and the EU entered a Strategic Partnership in 2006, with the intention of strengthening political and economic cooperation through active engagement on issues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

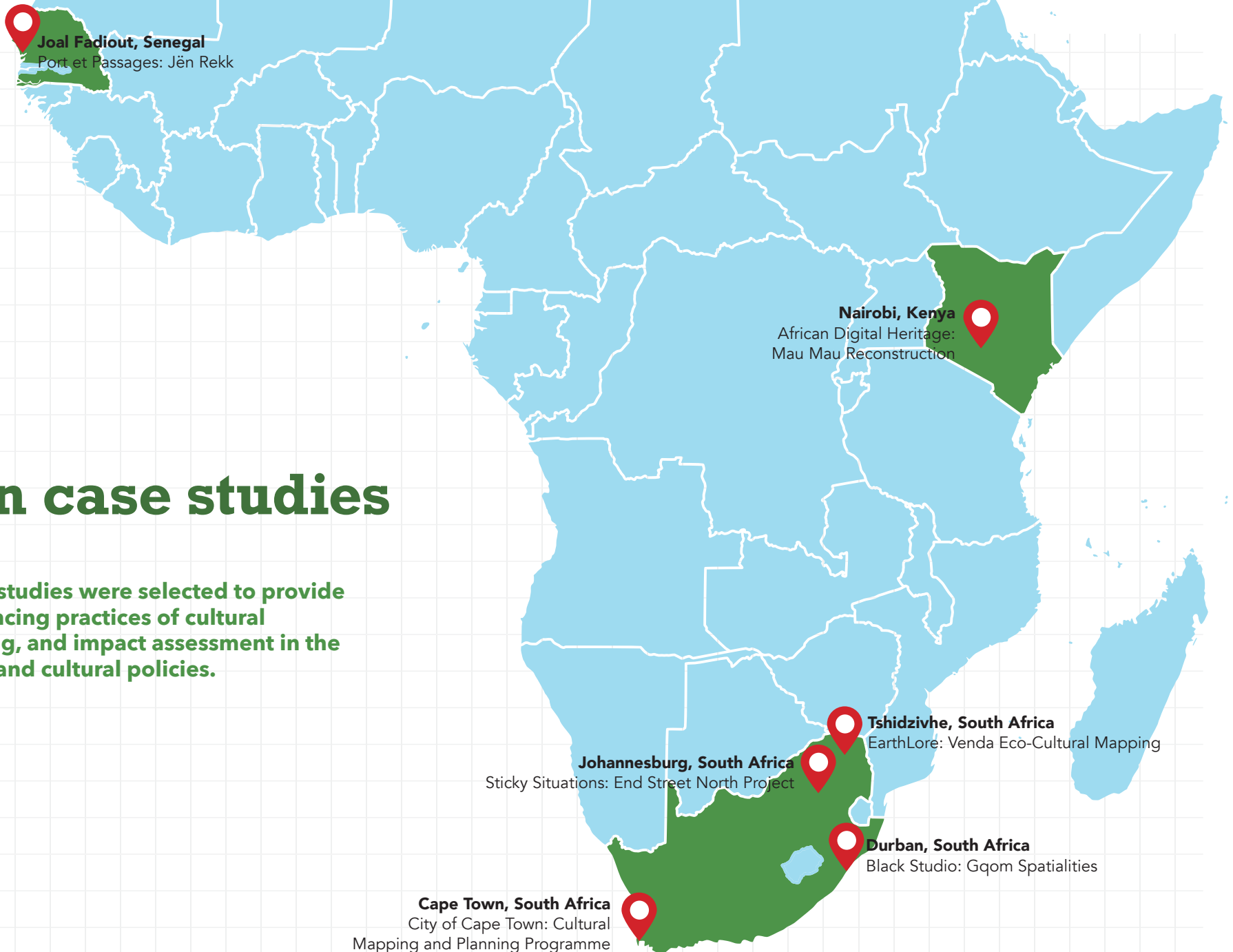
Introduction

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

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

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





African case studies

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



i ABOUT

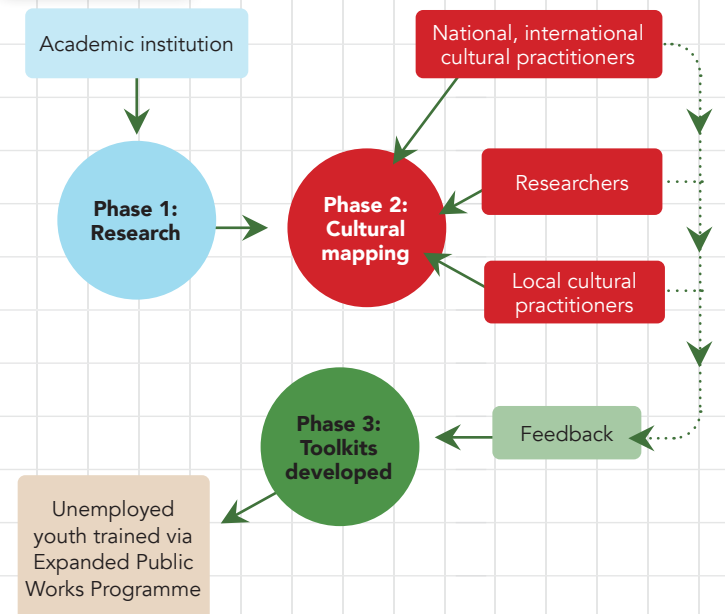
In 2012, the Arts and Culture Branch (ACB) of the City of Cape Town (CCT) was requested to conduct research on the cultural environment in the city. The research request and adoption of the Arts, Culture and Creative Industries Policy (2014) allowed for longer term research and the development of a cultural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

City of Cape Town: Cultural Mapping and Planning Programme

LEARNING

- ✓ **Cultural mapping and planning** are valuable tools for change by surfacing the spatial and social divisions that impact the lived experiences and practices across multiple wards.
- ✓ **Cultural planning can create an environment for sharing experiences** and accepting differences which in turn contributes to social cohesion.
- ✓ The cultural mapping and planning research identified **an appetite for change** in the residents and some officials.
- ✓ **Working with residents was the most successful means to understanding the social and spatial practices in the neighbourhood.** It created ownership and a mechanism to hold the CCT accountable.
- ✓ **Cultural planning can unite municipal departments in the planning processes;** this is important for buy in and support from senior management. However, currently there is limited scope for this approach as it not mandated by policy.

METHOD





i ABOUT

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

🎯 OBJECTIVE

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

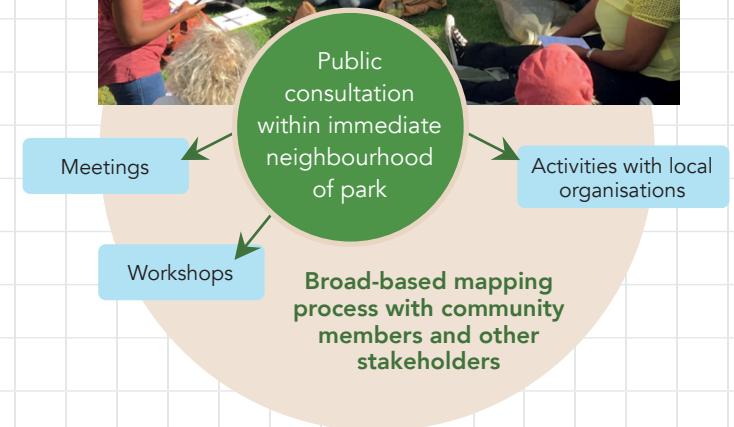


Sticky Situations: End Street North Project

LEARNING

- ✓ **Cities need to create an enabling environment for innovative strategies within strict bureaucratic processes** to ensure there are mechanisms for the uptake and implementation of projects within development and design initiatives.
- ✓ Participatory processes are important for **identifying issues that may not have appeared in the original scope** of the project.
- ✓ **Experimental and creative processes can help to include different actors** and enable a wider range of engagements.
- ✓ Participatory processes are important for **encouraging ownership and joint responsibility** of development initiatives.

METHOD





i ABOUT

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

🎯 OBJECTIVE

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

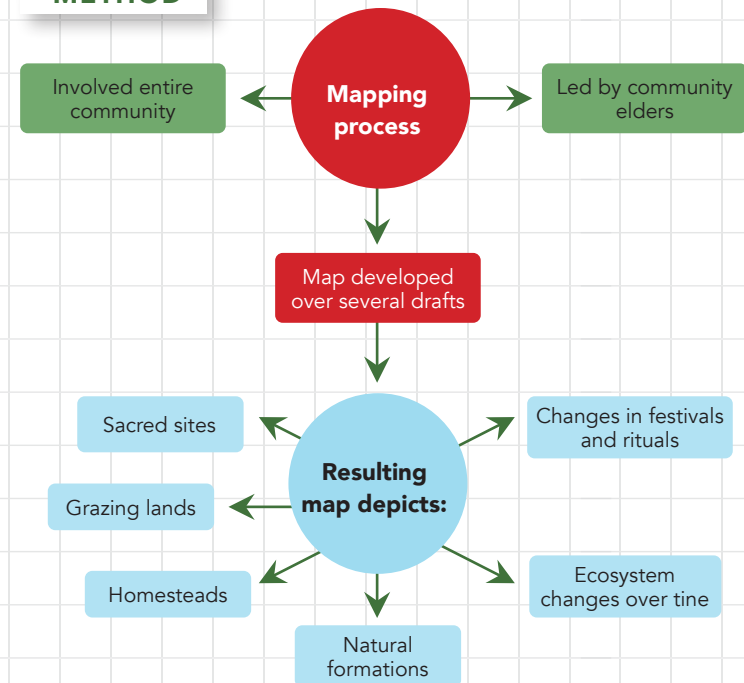


EarthLore: Venda Eco-Cultural Mapping

LEARNING

- ✓ **Allocate sufficient time for developing a strong community-oriented process;** this enhances strategies for cultural resource identification, map development and facilitating community consensus.
- ✓ **A facilitated process creates an enabling environment for discussion and reflection** which result in a clearer articulation of concerns and needs from participants and potentially greater community consensus.

METHOD





ABOUT

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

OBJECTIVE

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

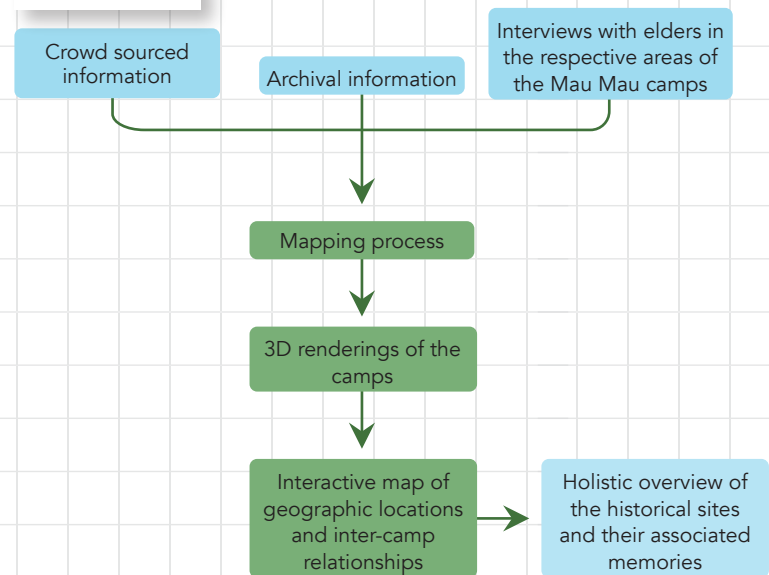


African Digital Heritage: Mau Mau Reconstruction

LEARNING

- ✓ The focus of the mappers was on public awareness and conversation, not policy implementation. This points to **the need for space and flexibility in political environments, and policy and free speech** to enable practitioners to focus on community needs even when they are not aligned with government agendas.
- ✓ Although unpopular politically, the project organisers specifically included government museum officials in the research process, who may not have been able to formally support the programme but were supportive of the process. This illustrates how **cultural mapping, planning and impact assessment, conducted by activist cultural practitioners, can have social impacts that are not always obvious or calculable.**

METHOD





ABOUT

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

OBJECTIVE

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

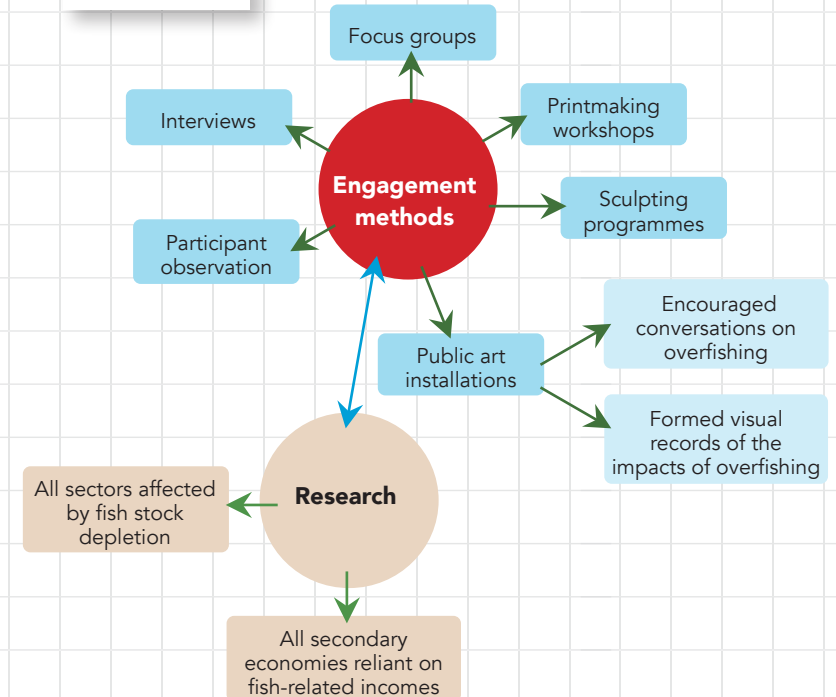


Port et Passages: Jën Rekk

LEARNING

- ✓ **Creative strategies such as public art can prompt conversation** and dialogue.
- ✓ By **addressing social diversity and complexity and personal responses to cultural change**, the project explored a much wider range of impacts than an impact assessment typically would.
- ✓ **Creative practice can contribute to relationship and trust building** amongst communities.
- ✓ **Creative practice brings value to cultural mapping, planning and impact assessment** by enabling more in-depth processes and informing policy implementation in ways that are far richer than traditional governmental strategies.

METHOD





i ABOUT

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

🎯 OBJECTIVE

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

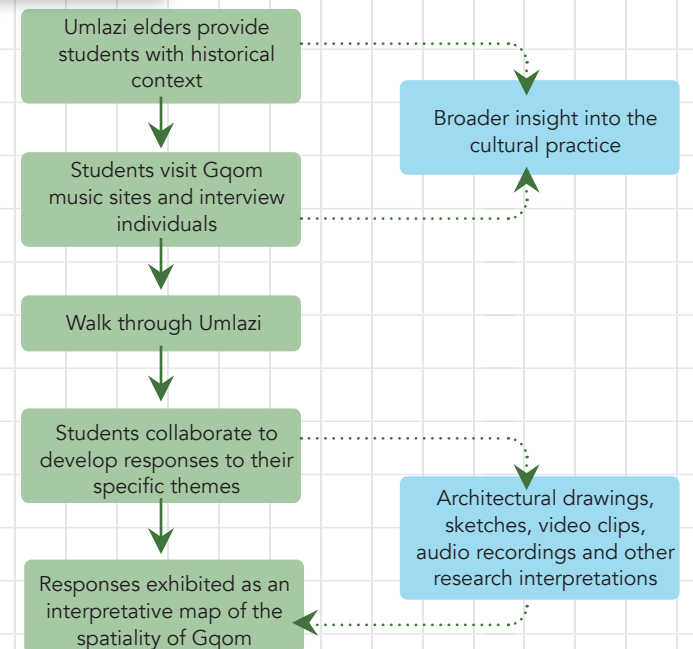


Black Studio: Gqom Spatialities

LEARNING

- ✓ **Adapt methods and strategies to the fluidity of place and the interconnected nature of related practices**, to map intangible elements, methods and strategies. This means using qualitative modes of mapping.
- ✓ **This project draws attention to the limitations of research and urban development** in incorporating the role and position of young people, particularly those not in employment, education or training. Tapping into the interests and needs of youth can encourage greater impacts for young-people oriented programming and infrastructure.
- ✓ **There is a need for policy to provide an enabling space for civic actors to work at a local and creative scale**, without necessarily contributing directly to formal urban development mandates.

METHOD



European case studies

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





ABOUT

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



TIMEFRAME

2016 to 2018



OBJECTIVE

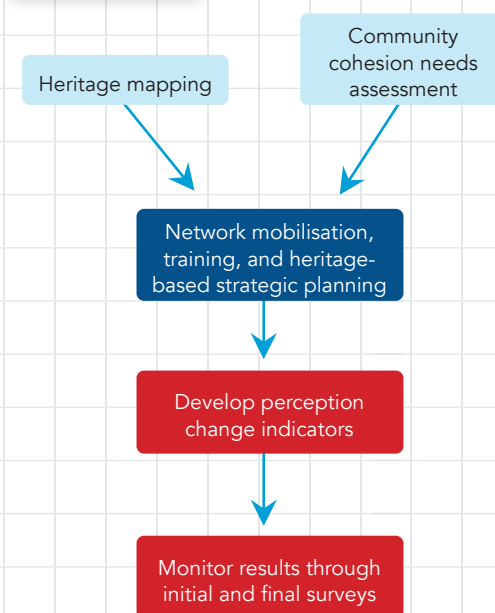
To **foster community cohesion** through participatory mapping of cultural heritage.

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

LEARNING

- ✓ **Broaden the understanding of cultural heritage**, as the community identified a set of intangible resources of value that fell outside of the traditional understanding of cultural heritage objects.
- ✓ **Grow trust** between different partners, the mapper and the participants by building confidence, avoiding stereotypes, and recognising the role and expertise of each person involved.
- ✓ **Build intercultural capacities amongst researchers** to be able to engage people with different backgrounds in heritage mapping, pivotal in leveraging the biggest possible set of heritage assets.
- ✓ **Ensure a clear and resolute political commitment** from local authorities at each stage of the participatory mapping process.
- ✓ **Understand that participatory mapping is not a product but a process** that needs to be regularly replicated.

METHOD





ABOUT

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

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



TIMEFRAME

January 2009 to January 2011



OBJECTIVE

To **offer a perspective on the metropolis of Paris today**, but also used maps as tools to **understand the Paris of tomorrow**.

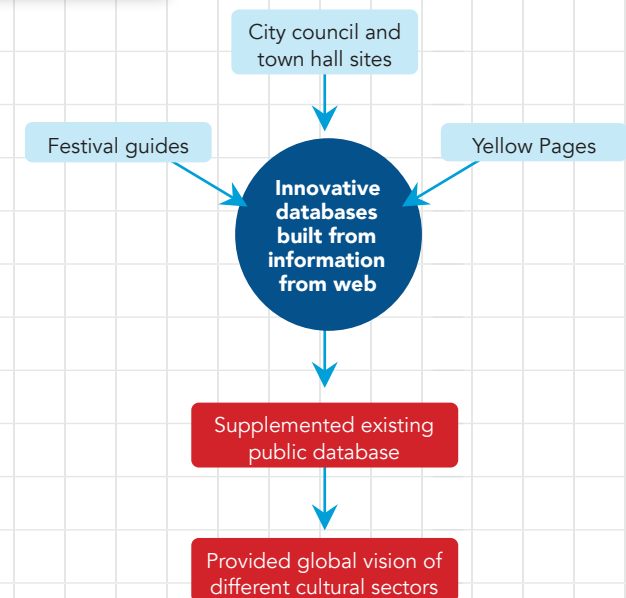


Une Cartographie Culturelle de Paris-Métropole

LEARNING

- ✓ **Inform development by up-to-date knowledge on, and any perceived changes to, the atmosphere of neighbourhoods.**
There is political will within the Paris-Métropole to plan and build the future city based on an accurate understanding of what already exists.
- ✓ **Residents are not reliant on major cultural facilities to determine their relationship to place.** Rather, they respond to the neighbourhood ambience that is reflected through diverse social and spatial day-to-day practices.
- ✓ Identifying neighbourhood ambience as being more important than new cultural facilities is crucial for **directing funding and micro investments** to really make a difference.

METHOD





ABOUT

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

TIMEFRAME

2018 to 2020

OBJECTIVE

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

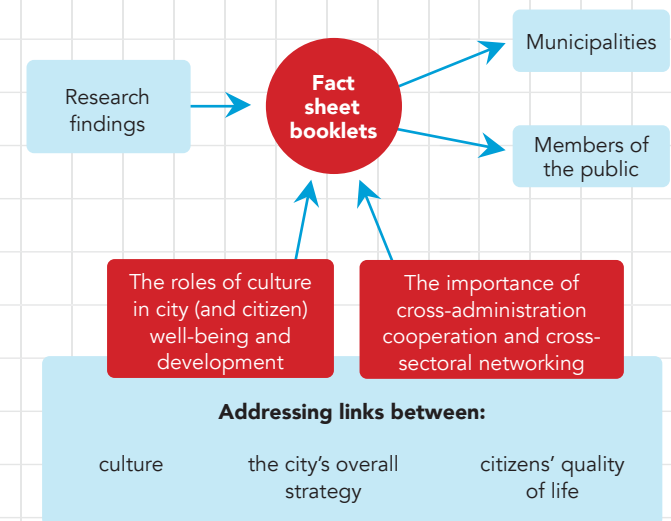


EspooCult

LEARNING

- ✓ **Cultural mapping and planning produce valuable data** for informing the development of cultural development action plans.
- ✓ **Cultural participation** is linked to the realisation of cultural rights and inclusion in society, the well-being of individuals and communities, and the development of an inclusive and accessible city that recognises and respects diversity.
- ✓ **Implement cross-administrative cooperation (transversal working groups) and strategic dedication** to integrating culture within broader municipal planning systems, in order to alter the traditional silos that determine municipal planning and services delivery systems.
- ✓ **Disseminate data in targeted, accessible formats** to ensure buy-in from multiple state and non-state actors.

METHOD





ABOUT

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

TIMEFRAME

2017 to 2030

OBJECTIVE

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

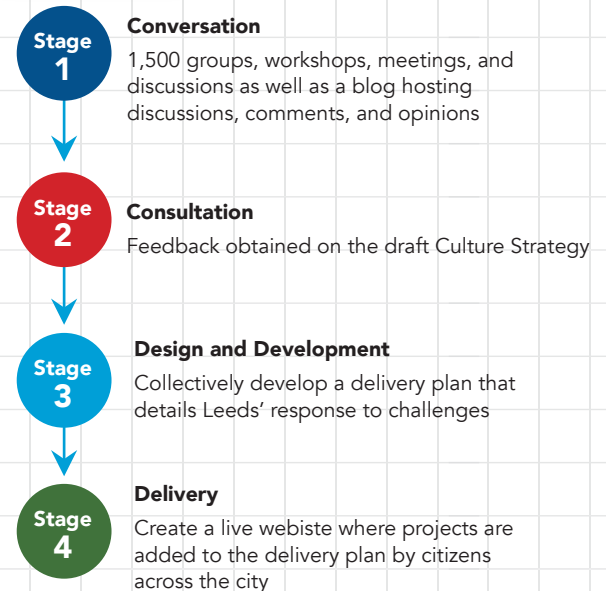


City of Leeds Cultural Strategy

LEARNING

- ✓ To ensure a culture strategy has broad ownership, **design a process that invests time and effort into developing relationships from the inception**, through conversation and dialogue.
- ✓ **Ensure access to community groups**, especially vulnerable people, as this is vital to the success of a project. Gatekeeper access is about identifying the appropriate people and developing trust.
- ✓ Ensure there are **champions for the project at all levels** of the council (Buchan, 2017b).

METHODS





ABOUT

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

TIMEFRAME

2016 to 2020

OBJECTIVE

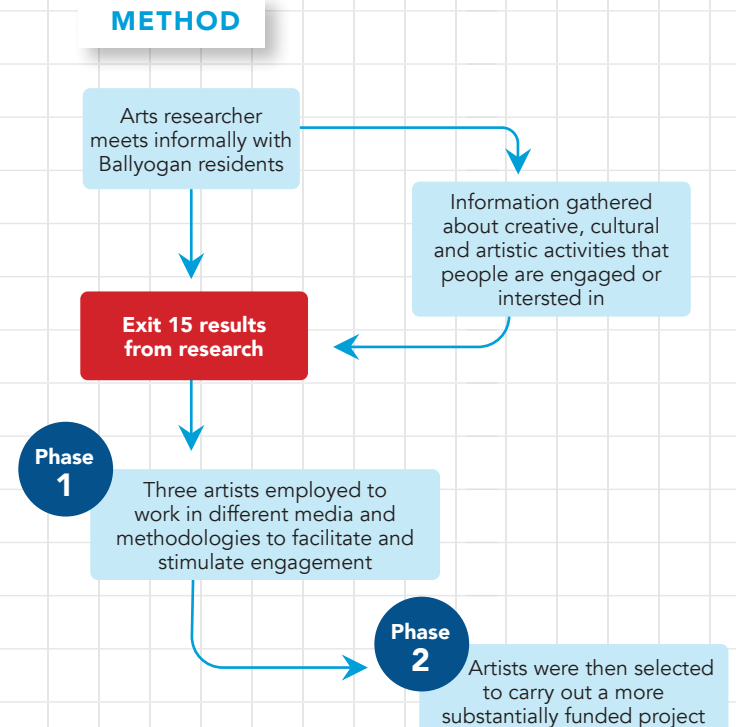
Engagement was at the heart of this programme with emphasis on how to design cultural programmes that are responsive to and involve input from local people from the very start.

Exit 15

LEARNING

- ✓ **Arts can provide a complex and dynamic picture of people's lives** in a locality that is perceived to be more representative than socio-demographic profiles. The siloed nature of this activity means that much of this learning does not traverse into the area of local planning.
- ✓ **Inquiry-led practices**, starting with questions rather than assuming deficits, are helpful in understanding local area activities, interests and needs.
- ✓ **Capacity building** is shared and built across personal, social, local and institutional levels.
- ✓ **There is a high reliance on formalised structures**, local organisations and service providers for accessing citizens living and working in an area.
- ✓ **Partnerships with universities and/or researchers** allow for different mechanisms to facilitate reflection and capture learning.

METHOD





ABOUT

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



TIMEFRAME

2014 - 2015



OBJECTIVE

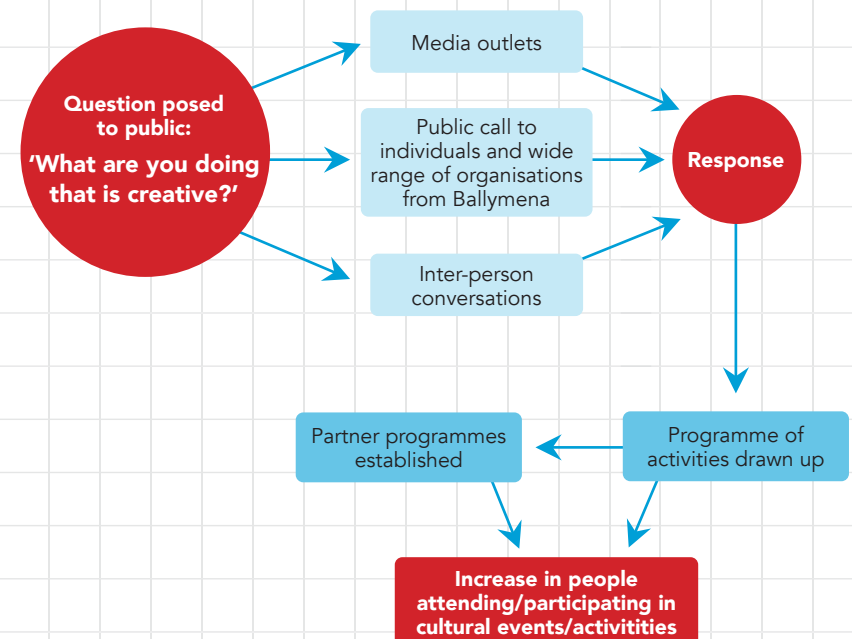
- Celebrate local creativity
- Build audiences and participants for the professional, amateur and voluntary arts
- Foster connections between local arts facilities and groups;
- Explore the use of non-traditional art spaces for activities
- Generating interest around the idea of creative citizenship

Creative Citizens

LEARNING

- ✓ Promote positivity regarding the value of community assets by using **questions on what we have rather than what we lack**, which still create awareness on what is needed.
- ✓ Create awareness of the people, places and activities in a local area through **arts projects and festival programmes**. They provide different pathways of involvement for citizens, public servants and partners.
- ✓ Understand that **flagship dedicated arts venues** are part of the local cultural infrastructure, not the extent of it.
- ✓ **Use social, voluntary, religious, and professional networks** as important assets within local cultural infrastructure.

METHOD





ABOUT

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

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



TIMEFRAME

2018 to 2020



OBJECTIVE

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

Gothenburg Culture Hub: Cultural Impact Assessment Tool

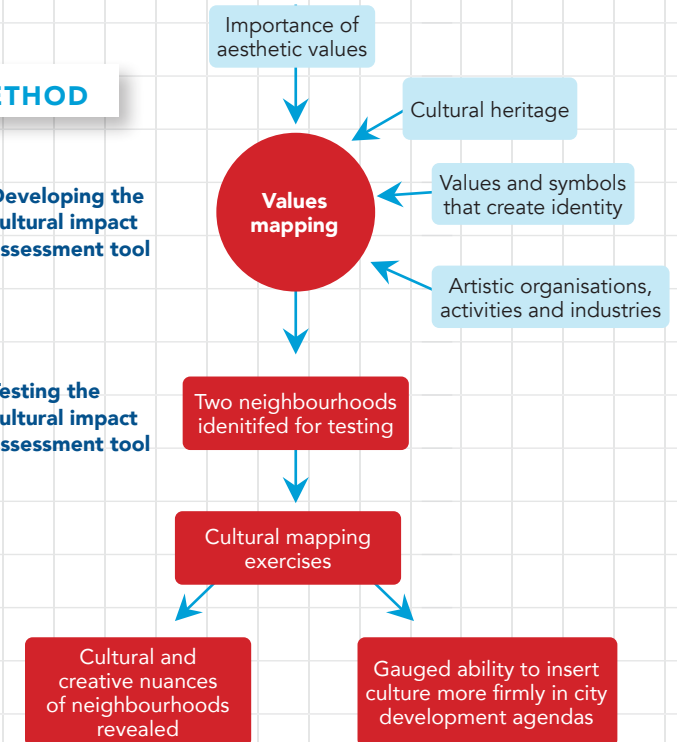
LEARNING

- ✓ **Collaboration is key** for developing and implementing cultural planning and impact assessment priorities.
- ✓ **Establish local authorities as champions** to ensure that culture can be integrated into city planning and development agendas.
- ✓ **Implement partnerships between city officials and scholars**, as this enriches the process by enabling multiple actors to assess the impacts of a cultural lens to development.
- ✓ Tools are evolving and **frameworks should be seen as adaptable** works in progress.

METHOD

Developing the cultural impact assessment tool

Testing the cultural impact assessment tool



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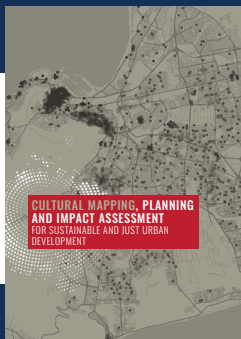
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