

Cultural Mapping For Thriving Communities

**Professional Perspectives Talk
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Post-industrial world



The argument is that we have entered a new age of development policies based on culture & creativity.
But is it that simple?

Culture And CCIs Boosting Local Development: A Timeline

UK 1998 DCMS department (Mapping of Creative Industries)

The Lisbon Agenda (European Council's Lisbon Summit in 2000) sees the knowledge economy model with a strong focus on culture as as a key resource for local innovation and development.

Creative City Concept developed (2000).

UNESCO Creative Cities Network (2004).

United Nations Conference on Trade and Development (UNCTAD) Creative Economy Report (2008 onwards).

World Congress of the United Cities and Local Governments 2010

"Culture — the Fourth Pillar of Sustainable Development"

(cities and local and regional governments to integrate the dimension of culture into their development policies).

EU Green Paper CCIs (2010).

OECD Creative Industries in the Knowledge Economy and in Tourism (2014).

P. Sacco & the European Expert Network on Culture (re. Structural Funds 2014-20)

CULTURE 3.0 Spillover effects:

- Innovation
- Well being
- Sustainability
- Social cohesion
- Entrepreneurship
- Lifelong learning
- Soft power
- Local identity

World Economic Forum Davos (2018) recommends policy makers call for a move from STEM skills (Science, Technology, Engineering and Mathematics) to STEAM (plus Arts).

The City as Playground ?



"Economic development is strong where the right people are located. We need to attract those folks with the three T's...."(2002)

Michael Storper critique of R. Florida (*Keys To The City*, 2013)

In My Experience – The Challenges

Research, evidence re. creative city arguments focused on 'big cities'. Assumptions...

Civic leaders and/or policy makers have little understanding of their distinctive makeup and history and buy into **policy transfer** as a quick fix!

Debate about economic development is mostly about jobs (or numbers re. visitors e.g. if we look at tourism) & less about growing healthy and resilient communities.

The 'people' dimension is often overlooked (e.g. when deciding on iconic regeneration projects, tourism plans, etc.).

Communities lack the democratic cultural platforms to prepare for engagement. (Social media and the rise of populism?)

Examples: Creative Tourism Sector

The Trends

- Growing interest in 'living like a local' and staying in local neighbourhoods.
- The growth of budget airlines, the sharing economy and social media have led to an increase in numbers and a broadening and diversification of the market.
- New Urban Tourists often want to explore urban neighbourhoods which are 'edgy' or off-the-beaten-track (Füller and Michel, 2014; Dirksmeier and Helbrecht, 2015).
- Richards (2011); Russo and Qualieri- Dominguez (2013) suggest that today's cultural tourist is just as likely to be in search of 'everyday' or 'street' culture as to view a heritage site.

Benefits of Creative Tourism

- Diversification of the tourist offers without much investment, by activating existing tangible & intangible heritage/resources.
- Positive by-effects on the profitability of the cultural infrastructures thanks new demand.
- Positive effect on the self-confidence of the local people thanks to this new interest in their culture and tradition.
- De-seasonalizing character which allows a better distribution of the tourist activity along the year.
- The decrease in interest of creative tourists in traditional 'tourist attractions' contributes to a better spatial distribution within the destination.

The Challenges

- Locals may not want tourists to 'live like a local' in their neighbourhood (see e.g. over-tourism in Barcelona, Amsterdam, Venice, Arte Sella).

"We don't want tourists. We don't want to be occupied by tourists." Said mayor of the city of Matera (IT), Raffaello De Ruggieri in a recent interview to the New York Times.

Gentrification a big (and inevitable?) threat to the uniqueness and authenticity of cities.



When The 'Authentic' Becomes The 'Regenerated'



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BRIXTON BUGLE

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BRIXTON BOOM IS THREAT TO SHOPS

By Eleanor Sharples

The shocking rent rises in central Brixton have put yet another local institution in jeopardy.

Brixton Wholefoods, a fixture on Atlantic Road for nearly 40 years, has had its rent increased by £17,000 to £37,000 a year.

It is the latest in a long line of businesses threatened by landlords demanding ever higher rents.

Landlords Threshold Land & Estates Limited are based in leafy Hampton Wick near the Thames in Surrey.

Hilary Waterfield started the shop 38 years ago when it was located across the road in what is now the Lounge. Tony Benest, who co-owns the shop with Hilary, has been serving customers there for 35 years.

"We had a massive rent rise and considered closing down," says Hilary. "But we decided to rise to the challenge. Our shop has always been one of the hubs of the Brixton community and this was the main reason we were determined to keep it going."

"I tend to feel we have been carried into this tide of change and we have very little influence."

"It was very different in the days that our property was owned by Lambeth council and we felt we had some support from our landlords. But when they sold up to the present owners that all changed."

"We have no support at all. All financial responsibility is passed on to us. It is, all about money now, not about our lovely Brixton community."

Tony added "We are just about coping. I just wonder what I'd do if I gave it up."

"Brixton has a reputation as a boom town. Landlords reckon if the older shops and traders are priced out, there'll be plenty queuing up to get it."

"A lot of our old customers have decanted to Croydon and Thornton Heath and so don't come in every day. The gentrifiers don't spend on food, as they eat out a lot. We do still have a lot of students coming in though and our herbs and spices are our big draw."

On top of the rent rise, rates are expected to increase from next April to £7,000.

Another much loved favourite on Atlantic Road, Kaff Bar closed in 2015

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INSIDE YOUR FREE COMMUNITY PAPER

WHO AM I?
Find out in Brixton 15

CAN YOU HEAR IT?
Find out at Omnibus

COVER STORIES
Black History Month songs

WHAT DOES IT ALL MEAN?
Find out in the Market



Formulas For Policy Transfer?

Is 'measuring' the right answer?

A Case Study



My Take

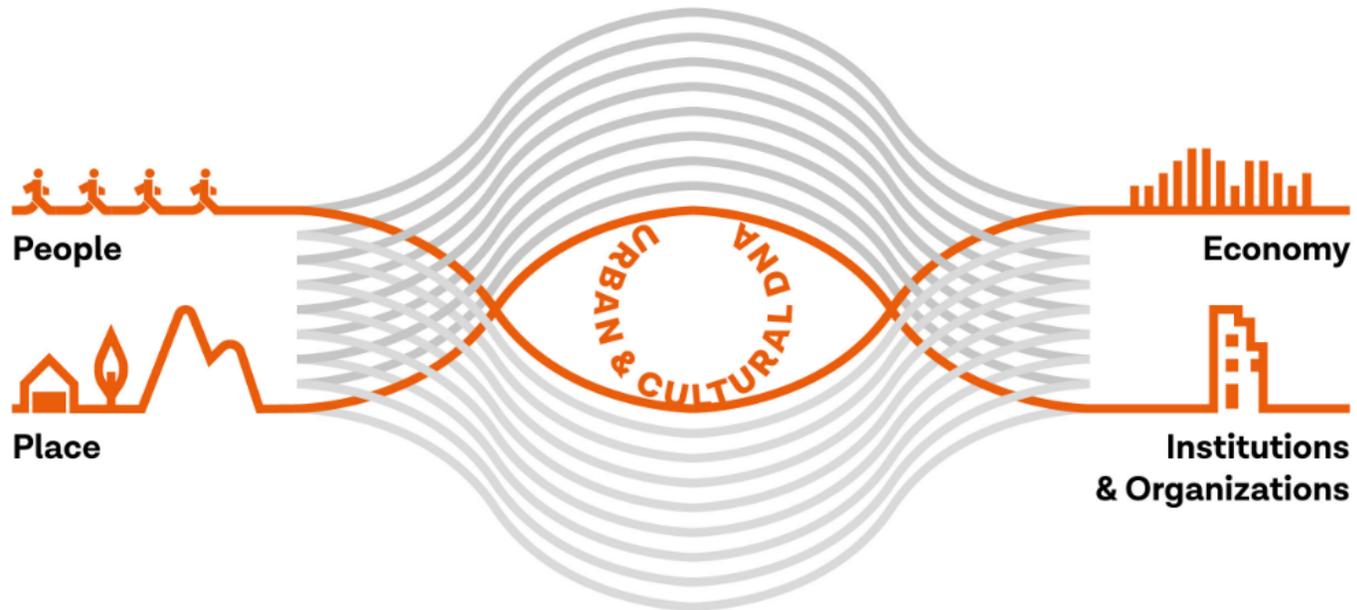
We need approaches which are about refocusing creative city (and creative tourism) policies towards growing communities and supporting the resilience of the local economy of a city across the board. ('act from within!')
(Della Rucker: The Local Economy Revolution, 2013).

This means:

- Putting a stronger focus on citizens and their needs, expectations, skills, abilities, aspirations.
- Designing strategies of economic recovery and culture-led regeneration by making the most of existing cultural resources and strengths in a creative way.
- Working on a whole range of elements in co-ordination (supporting ecologies).
- Thinking like networks and acting together (e.g. cities with their regions or metro areas) to achieve common goals.

It's a process of growth not a quick 'policy transfer'!

THE CITY IS A COMPLEX ECOSYSTEM OF RELATIONS



The Cultural Ecosystem Approach

Process and Tools

The Benefits of Mapping

In a very competitive environment, places have to work harder to develop their own 'story telling'. This has to be inspiring and engaging for local communities in the first instance.

Mapping exercises open up the conversation to the local community about what interventions are best implemented to tackle a particular problem.

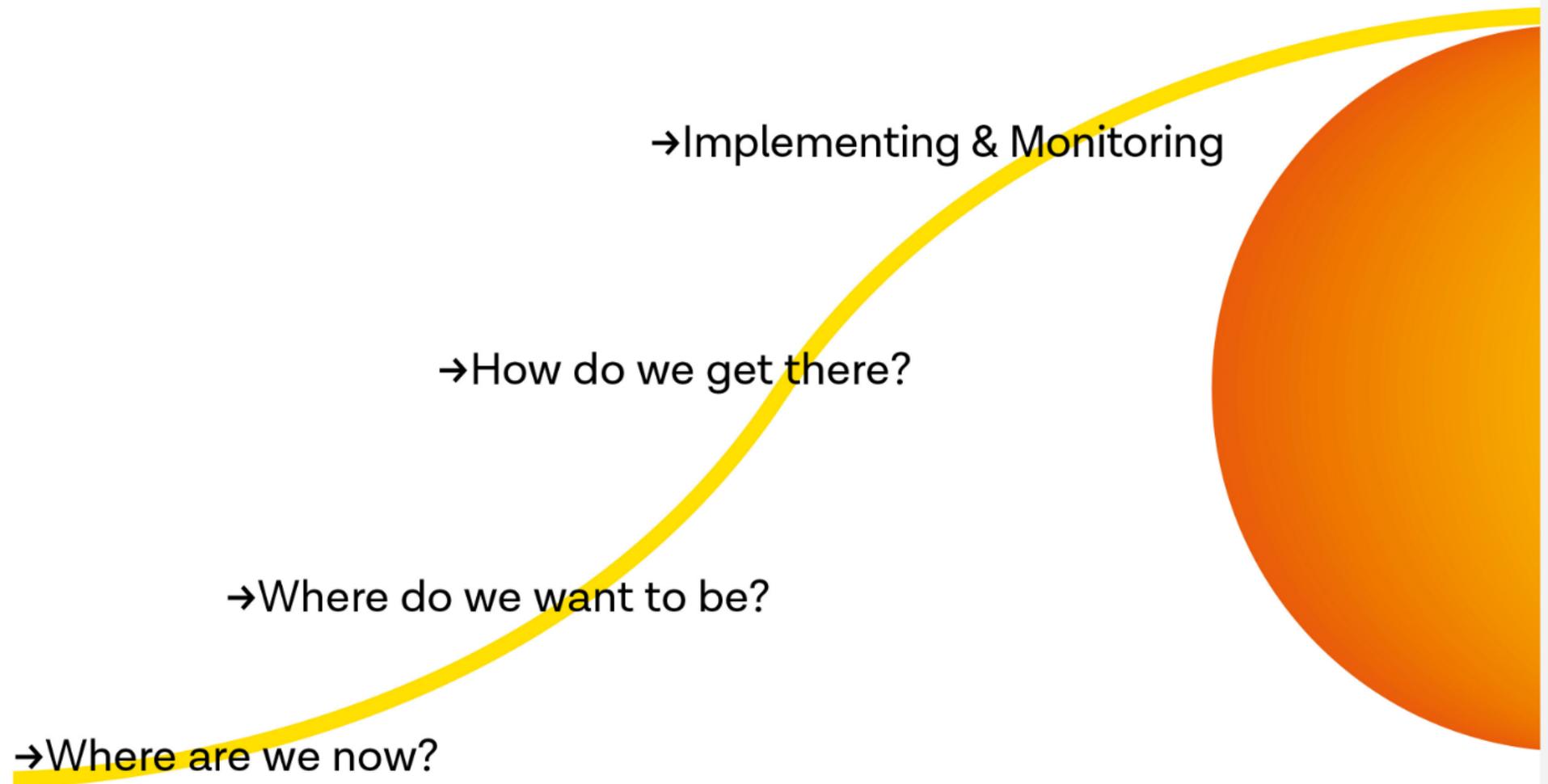
Mapping works across city departments, institutions, organisations. It bridges the gap between areas of specialisation and technical expertise (disciplines).

Focuses not so much on 'what should happen' but supports 'what is already happening' and on 'how and where to intervene' in order to mobilize in an innovative way the unique resources of a place.

Mapping brings new knowledge and stakeholders to the table and works as a laboratory for the experimentation of alternatives.

It's a process and as such is **NOT** risk free.

THE PROCESS



DIAGNOSTIC & ENGAGEMENT MAPPING TOOLS



- ↘ Existing policies, plans, strategies & initiatives
- ↘ Basic data (economy, people and governance of a place)

Desk Research



Community Identity Mapping



- ↘ Current industrial and economic dynamics
- ↘ Type of skills present
- ↘ Patterns of sociability
- ↘ Connectivity between communities
- ↘ Levels of cultural diversity & lifestyles
- ↘ Knowledge & learning infrastructure

Mapping Tools



- ↘ Creative industries value chain diagnostic
- ↘ Clusters and creatives' epicentres mapping
- ↘ Cultural and leisure infrastructure assessment
- ↘ Cultural vitality and diversity assessment
- ↘ Cultural consumption and participation assessment

Qualitative Cultural & Creative Resources Mapping



Distinctiveness Mapping



- ↘ Internal and external perceptions
- ↘ Media coverage/reporting
- ↘ Tourism profile and visitors' perceptions
- ↘ Local people's mental maps
- ↘ Spirit of place maps
- ↘ Urban feel maps
- ↘ Narratives of place maps

DESK RESEARCH



- ↘ Existing policies, plans, strategies & initiatives
- ↘ Basic data (economy, people and governance of a place)



DISTINCTIVENESS MAPPING



↘ Internal and external perceptions

↘ Media coverage/reporting

↘ Tourism profile and visitors' perceptions

↘ Local people's mental maps

↘ Spirit of place maps

↘ Urban feel maps

↘ Narratives of place maps



Perceptions

Getting to know how people feel about living in a place, their mental images, their favourite spots, their likes and dislikes, together with narratives they inherited from history and the ambitions they each inhabit – can be done in different ways.

- Vox pops, online surveys, TV and newspaper reportage of interviews with key local personalities, digital diaries, food festivals which include community open-air dinners, open mic events, social media initiatives, participatory public events – are good ways of collecting information (spirit of place games too).
- The visualisation of the information collected can then take the form of digital or physical maps, which the stakeholders involved in running the mapping exercises can use to illustrate key strategic areas of intervention.
- A word cloud showing negative patterns of using town- centre facilities and venues speaks volumes about the cultural vibrancy (or lack of) in a town.
- A twitter feed that shows enthusiasm for the latest public art installation, or for the opening of a new gallery, is a good indicator of both people's sense of ownership and the strength of local identity.

Mapping Perceptions





QUALITATIVE CULTURAL & CREATIVE RESOURCES MAPPING



- ↘ Creative industries value chain diagnostic
- ↘ Clusters and creatives' mapping
- ↘ Cultural and leisure infrastructure assessment

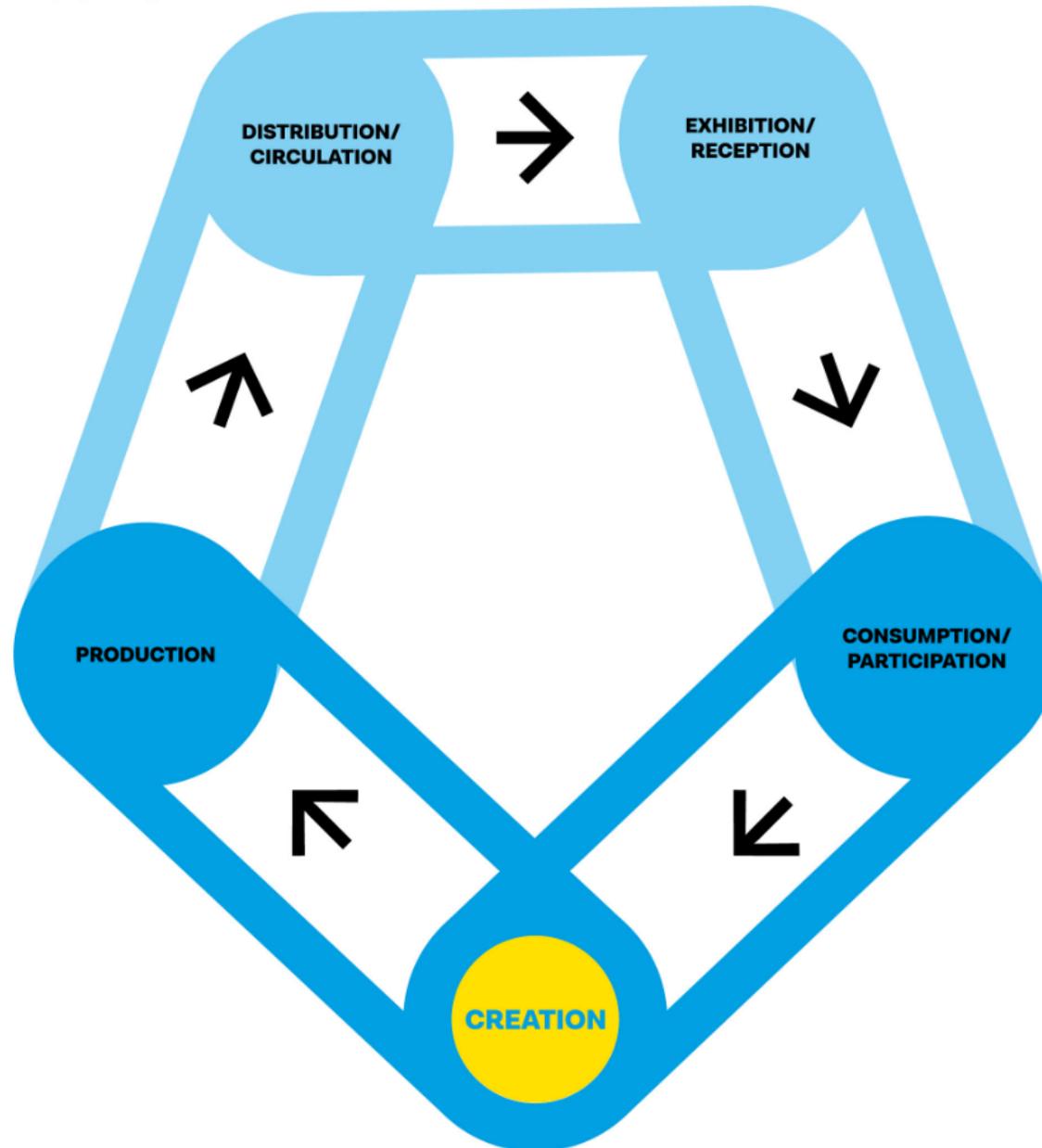
- ↘ Cultural vitality and diversity assessment
- ↘ Cultural consumption and participation assessment



Zlin CZ - From Heavy Industry to the Weightless Economy



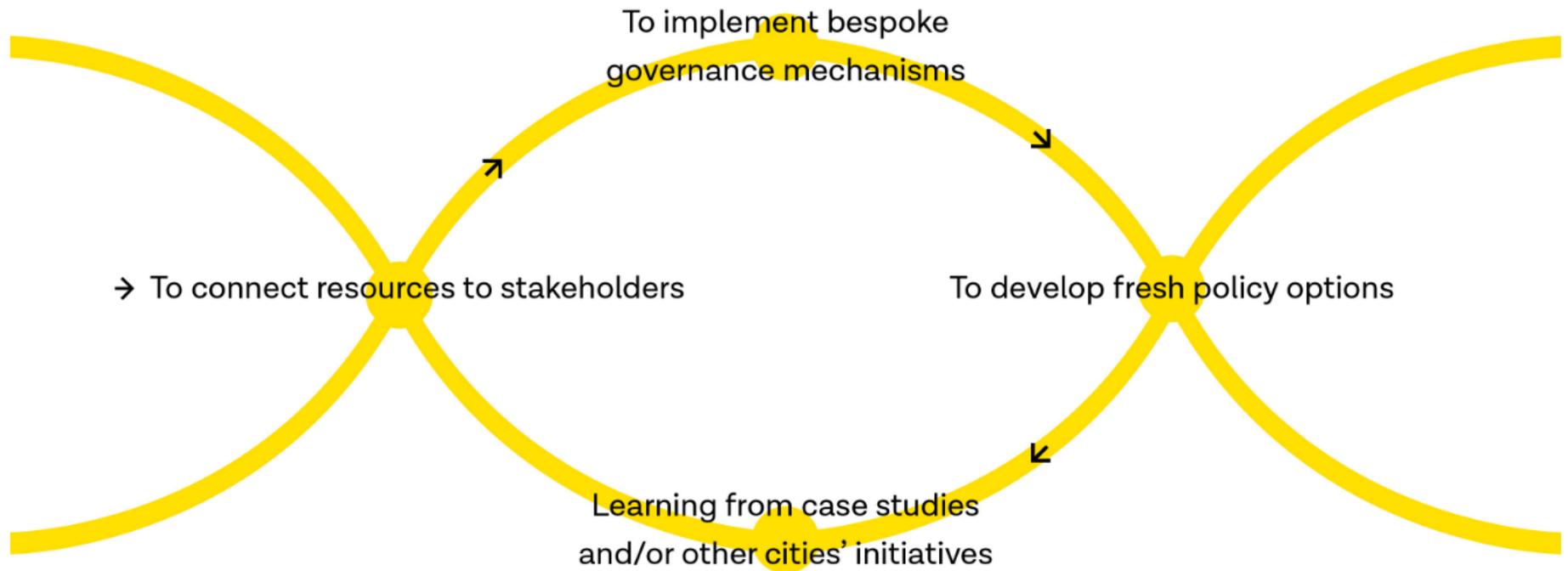
VALUE CHAIN DIAGNOSTIC



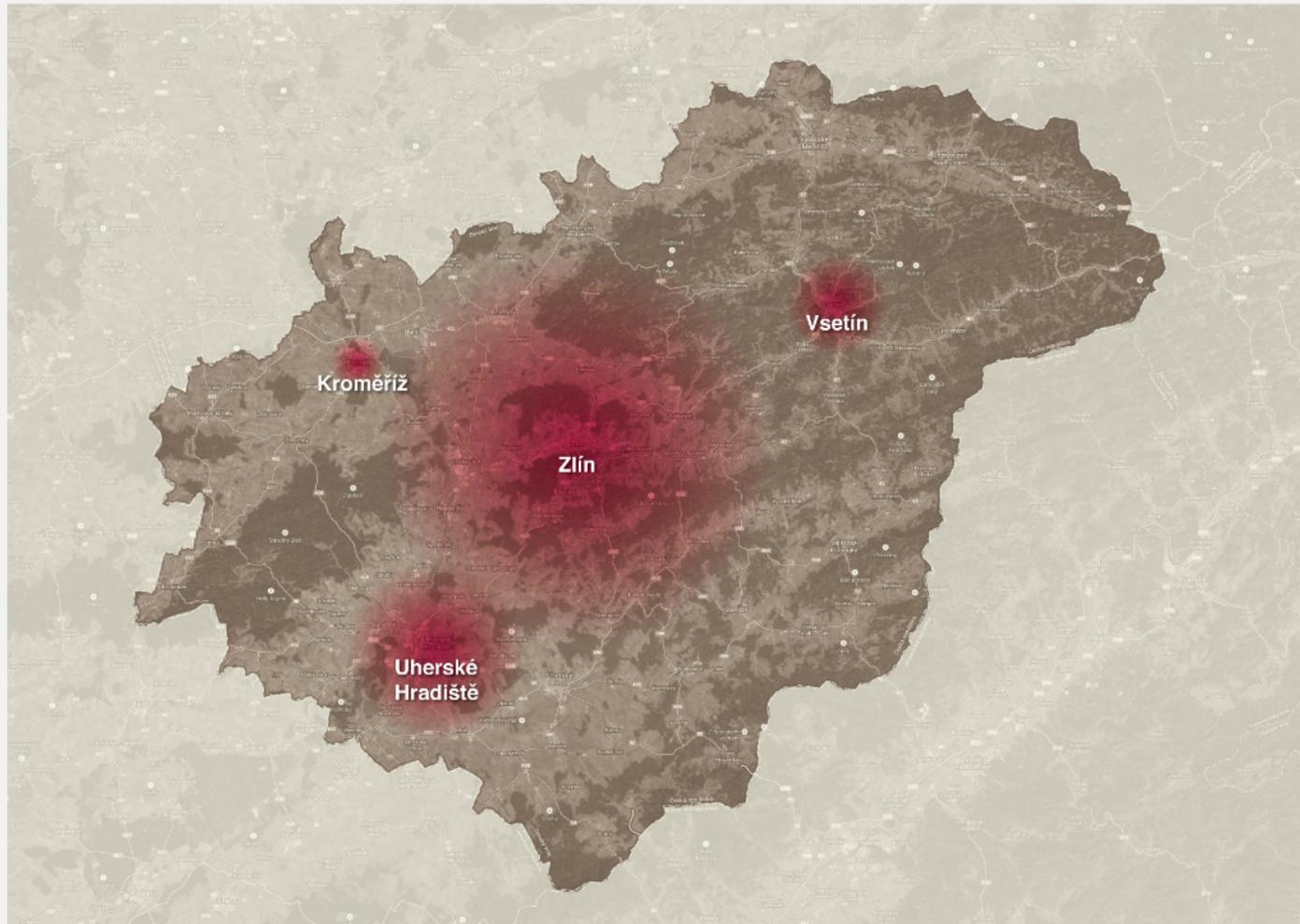
Crafts Diagnostic Matrix

Creation	Production	Distribution/ Circulation	Exhibition/Reception	Consumption/ Participation
<p>Is there a traditional history/ culture of craft in the locality?</p> <p>Is there a pool of skilled traditional and/or contemporary artisan/crafts persons?</p> <p>Is there a particular area of craft activity emerging stronger than others? (E.g. Ceramics, Textiles, Spinning, Metal Work, Jewellery, Furniture, Weaving, Print Making, Glass production.)</p> <p>What is the level of education/ training infrastructure for local practitioners? (E.g. degree courses at a college or university; foundation courses; other courses within fine arts schools/ colleges; part time or short courses with a qualification,)</p> <p>Any formal apprenticeships schemes with or without qualifications attached? Mentoring from experienced crafts person or other industry partner.</p> <p>Opportunities for independent experiential learning opportunities? (E.g. online tutorials.)</p>	<p>What level of provision is there for work-spaces, studios and/or co-working spaces for makers?</p> <p>Access to digital production (3D printers et al)?</p> <p>University departments supporting/encouraging innovation of products? (E.g. by providing model making/ prototyping facilities or other similar services?)</p> <p>Are there libraries specialising in design, arts & crafts books or other helpful learning materials?</p> <p>Any public policy/schemes for supporting innovation of products and/or processes?</p> <p>Any evidence of private/ industry-led sponsorship of makers? Any bursaries/ placements, apprenticeships?</p> <p>Are local producers mainly small and freelance? Are there interesting models of enterprises employing makers in different areas of the crafts sector?</p>	<p>Presence of formal and informal networking with other craft practitioners?</p> <p>Existence of formal trade associations or guilds?</p> <p>Existence of specialist business support organisations?</p> <p>Is there a city/district-wide directory of makers, artists, crafts persons to advertise their products? Is this in digital form?</p> <p>Is the local media championing makers and artists in general?</p> <p>Are there PR or marketing firms specialising in branding local craft products? Are local products branded as 'made in'?</p> <p>Are there marketing companies or market and licensing agents to propagate ideas and products?</p>	<p>What is the market for traditional and contemporary craft like? Local? National?</p> <p>Is there the capacity to sell crafts products to foreign markets?</p> <p>Are products mainly aimed at tourists or is there a local audience/market aware of the creative value of craft products?</p> <p>How do local producers showcase to tourists?</p> <p>Are there dedicated digital platforms (crafts portals, websites, social media tools, etc.) where makers can show their products online?</p> <p>Is there a Craft Centre for the exhibition, celebration, support, promotion of the sector?</p> <p>Are there local galleries for showcasing contemporary design, showrooms for lighting/furniture/ textile products? If present are these venues high profile or small and mainly for local audiences?</p> <p>Are there bazaars, street markets or fairs where makers can exhibit and sell their products?</p> <p>Is there a festival in the city celebrating and showcasing local crafts?</p>	<p>Are there curators of craft exhibitions? Other ways to consolidate public knowledge of local crafts and design?</p> <p>Are there collections, exhibitions and events, publications and active public programmes, aimed at raising the profile of crafts and building community engagement and participation?</p> <p>Online platforms for selling products and raising awareness of local products?</p> <p>Any specialised retailer selling on behalf of artists and crafts persons? Are there craft retail outlets with mixed-businesses, combining a retail outlet with a gallery, workshop or exhibition space?</p>

PREPARING FOR IMPLEMENTATION: MIND MAPPING EXERCISES



Heatmaps for Zlin's CCIs Qualitative Mapping



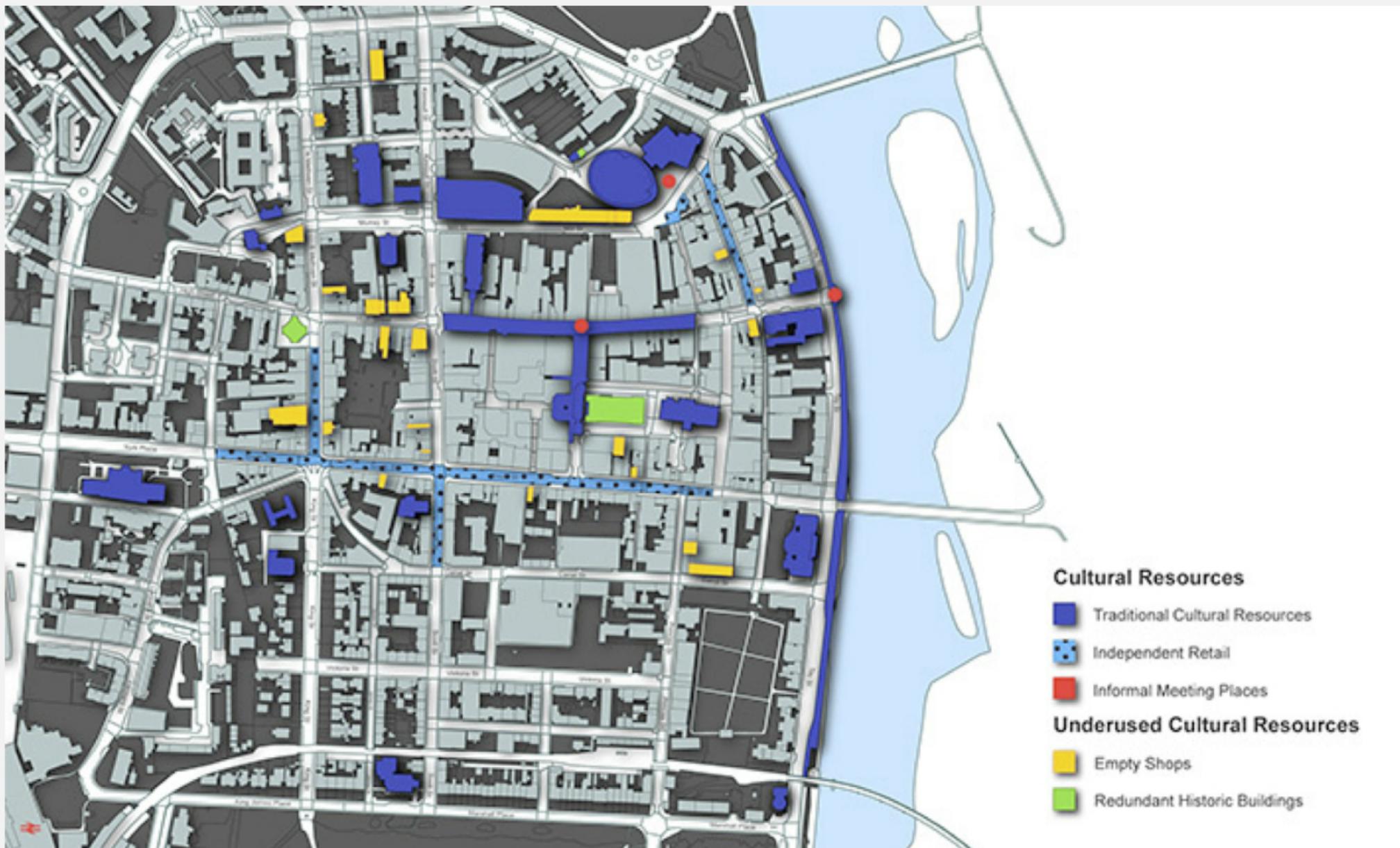
Zlin Creative Potential Mapping

Outcome:

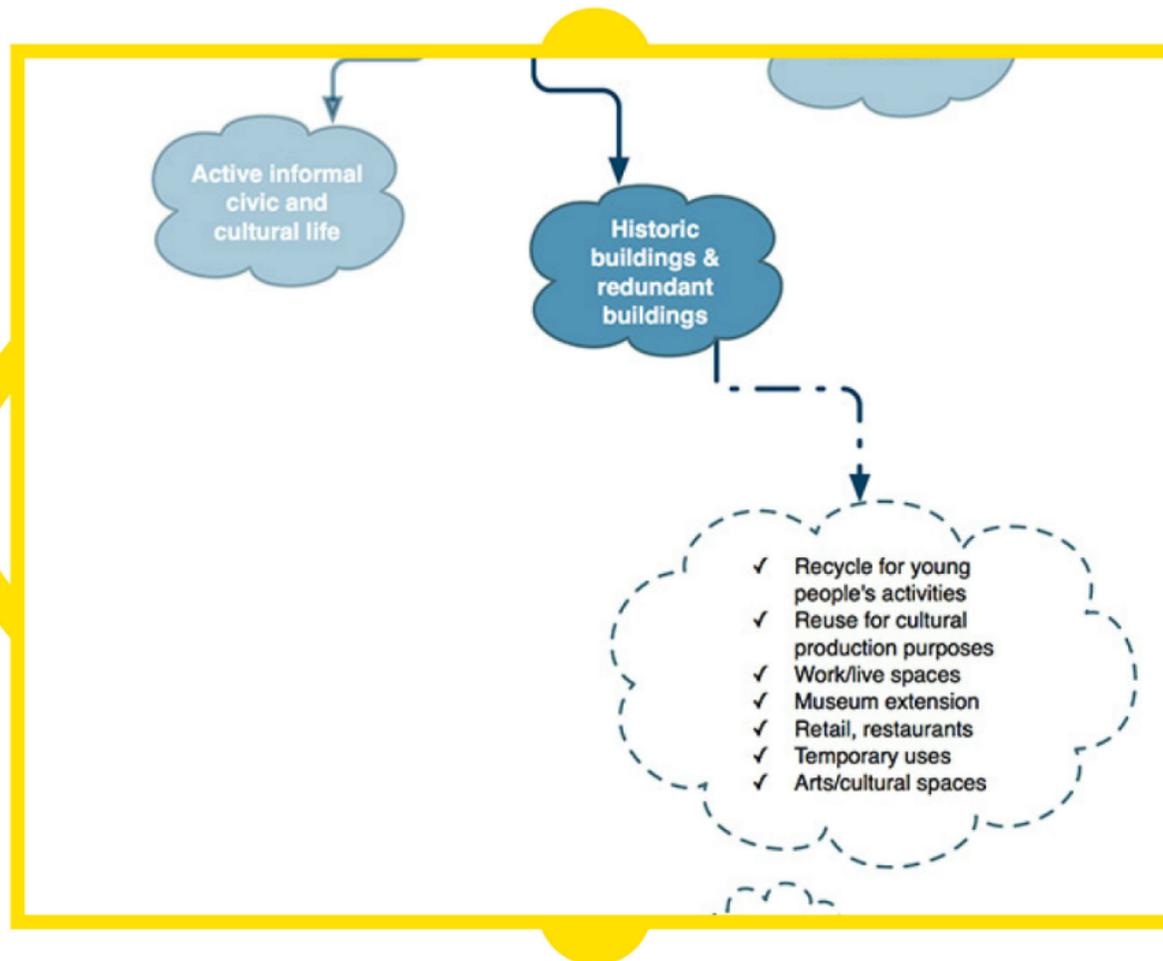
A report with recommendations.

- Established a **Creative Zlin Commission** (as a mechanism for promoting, supporting, networking, marketing creative talent and potential).
- Established Working Groups (e.g. Creative Spaces Attractive Region, Connectivity, Place Making, Quality of Life)
- The Commission developed a joined up creative city strategy with an action plan.

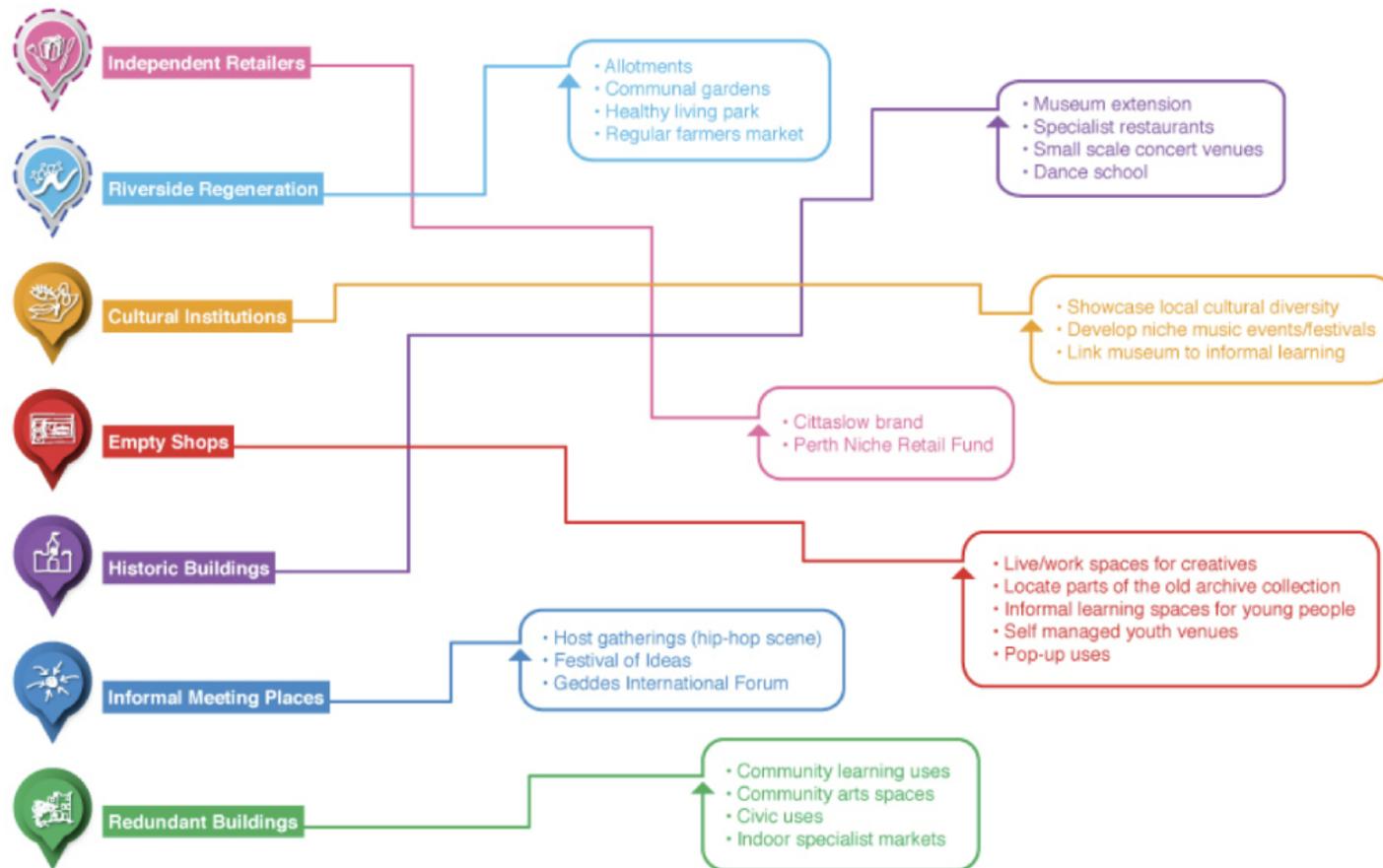
Zlin is leading a re-specialisation in design and circular economy. New incubator and workspace created by university.



PREPARING FOR IMPLEMENTATION: MIND MAPPING EXERCISES



Preparing For Implementation – Synergies Charts



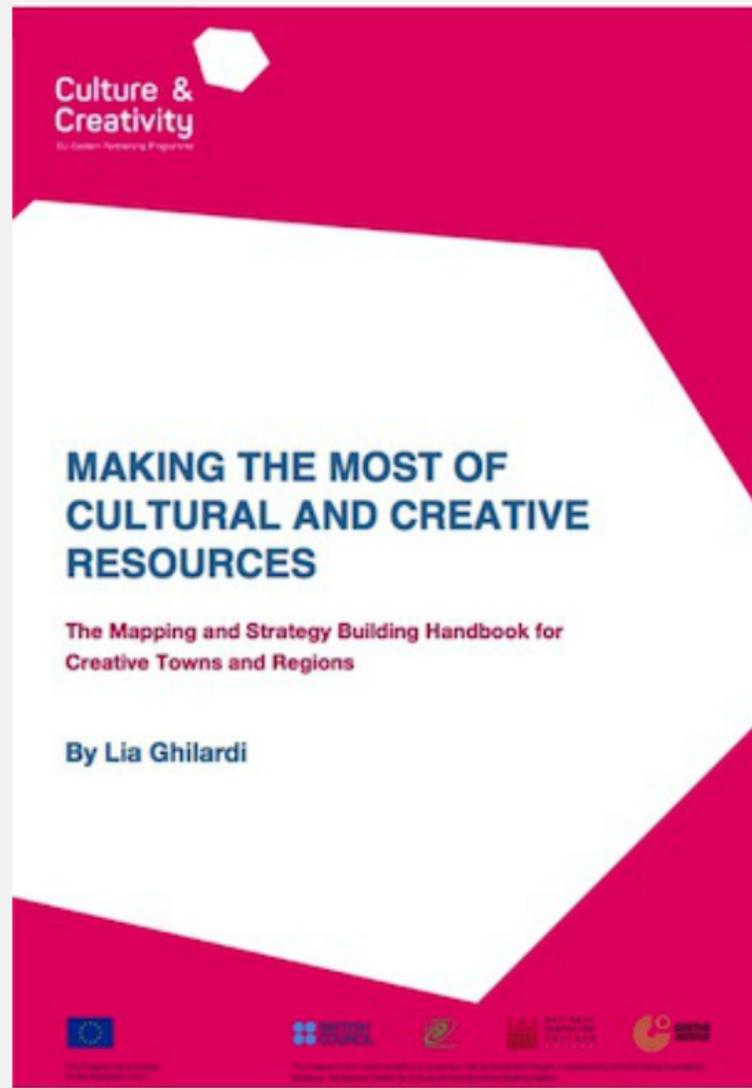
Examples: Mantua (Italy) – Day Trippers Paradise??



Mantua Literature Festival



Mapping + Coordinated Vision
in six smaller towns in:
Georgia, Azerbaijan, Armenia,
Ukraine, Belarus, Moldova.
2016-17



Who Drives the Process?

Typically, there are two possible leadership drivers for these processes:

- **Administration-driven**, usually by a high-level head of department or equivalent role from the mayor's office.

Easier for politicians to endorse the evidence from the mapping. Having the ear of senior people in the local council means that the gap between thinking and action is much smaller.

- **Community-driven**, usually led by a coalition from the arts, heritage and cultural and creative sectors. The community-driven approach tends to operate outside local authority departments.
- Tend to rely on 'insider champions' from within the local administration, but, given the instability of political cycles, such champions may not always be there to provide help. It takes a long time to convince the broader community (and administrations). Awareness raising and lobbying can be frustrating and at times demoralising if not followed by swift action.

From Industrial to Eco Creative (Esch Sur Alzette Luxembourg) My Current Project

