



CULTURAL DEVELOPMENT PLANNING FOR VICTORIAN COUNCILS

**Notes from the three forum series
to develop an agreed framework for
cultural development planning in Victoria**

April - July 2014

www.culturaldevelopment.net.au



Introduction

This report includes a summary of information provided to participating councils in a series of forums about cultural development planning in local government. More than 50 of Victoria's 79 councils participated in the series, held in five locations across Victoria between April and July 2014. These events aimed to develop an agreed cultural planning framework for Victorian councils to contribute to more effective practice and better outcomes for municipalities. The forums were led by the Cultural Development Network (CDN) working in partnership with the Municipal Association's Arts and Culture Committee and host councils: City of Melbourne; Corangamite, Gannawarra and Mitchell Shires; and Latrobe City. CDN drew on more than ten years of experience supporting the cultural development activity of local government in shaping the series.

Councils across Victoria are increasingly developing cultural plans, but research undertaken by CDN in 2013 showed there was a lack of an agreed framework and informing principles. The need for more connection between cultural plans and other strategic council documents,

particularly council plans, was identified. The research also found that there needed to be more systematic use of data and evidence; a greater focus on outcomes, rather than inputs and activities; more cohesive theories of change and stronger evaluation practices.



Participants in the first forum, Signal, Melbourne

The process introduced in the forums encourages councils to implement cultural planning that has six underpinning principles: *based on values set by the Council plan, directed towards goals, informed by evidence, underpinned by a theory of change, focused on outcomes and respondent to evaluation.*

Individual councils' decisions about specific activities will not be determined by the framework, but will be dependent on strategic direction, community needs and

resources of each LGA.

An information session for other stakeholders in the planning process at City of Melbourne's new *Library at the Dock* completed the series. Speakers included Cr. Angela Altair, Deputy Chair of MAV's Arts and Culture Committee and Andrew Abbott, the new Director of Arts Victoria. Andrew congratulated all those who took part in the forums, commenting that *'the outcome could really take cultural planning, and our communities, to the next level'*.

A planning framework that all councils can adapt to their local context will be developed from the material in this document and published by early 2015.

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Definitions

What is culture?

... the social production and transmission of identities, knowledge, beliefs, values, attitudes and understanding; as well as, the way of life, including customs, codes and manners, dress, cuisine, language, arts, technology, religion and rituals; norms and regulations of behaviour, traditions and institutions. Therefore, culture is both the medium and the message – the inherent values, means and the results of social expression

(Hawkes, 2001)

... the arts, museums, libraries and heritage that receive public funding

(Holden, 2006)

... memory, creativity, critical knowledge, rituality, excellence, beauty, diversity and maybe others

(Pascual, conference keynote address, 2007)

... heritage, creativity, cultural industries, crafts, cultural tourism

(UCLG, policy statement on culture, 2010)

... the way we do things around here

(James, 2013, personal communication)

... where we've come from, where we are and where we are going

(Karen Whitaker-Taylor, Baw-Baw Shire 2014, personal communication)

Definition of cultural development planning

A strategic process:

- planning **of** cultural activities to assist the realisation of a desired future
- planning **for** a desired future of a culturally and rich vibrant community

Definition of cultural development

The process of enabling cultural activities, undertaken to assist the realisation of a desired future, particularly of a culturally rich and vibrant community

Informing policies for cultural development planning in Victoria

International

UCLG Policy Statement on Culture

Culture: Fourth Pillar of Sustainable Development

This new approach addresses the relation between culture and sustainable development through dual means:

firstly, the development of the cultural sector itself (i.e. heritage, creativity, cultural industries, crafts, cultural tourism); and

secondly, ensuring that culture has its rightful place in all public policies, particularly those related to education, the economy, science, communication, environment, social cohesion and international cooperation.

Local Government Act 1989

3C. Objectives of a Council

(1) The primary objective of a Council is to endeavour to achieve the best outcomes

(2) In seeking to achieve its primary objective, a Council must have regard to the following facilitating objectives –

(a) to promote the social, economic and environmental viability and sustainability of the municipal district;

(b) to ensure that resources are used efficiently and effectively and services are provided in accordance with the Best Value Principles to best meet the needs of the local community; . . .

(c) to improve the overall quality of life of people in the local community;

Arts Victoria Act 1972

4. The objects of the Department under this Act are –

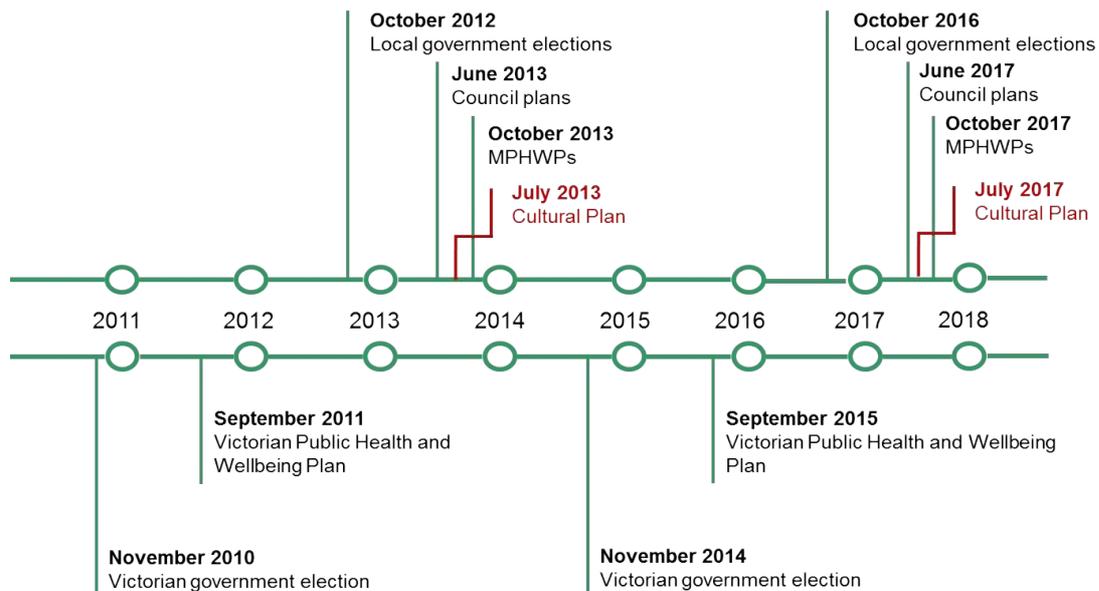
(a) to develop and improved the knowledge understanding appreciation and practice of the Arts in Victoria

(b) to increase the availability and accessibility of the Arts to the public in Victoria

Planning Cycle

The following schema is recommended as an ideal timeline for integrated planning, with cultural plans being timed to match overall council planning cycles.

Integrated planning schedule



Cultural Development Planning Framework

<i>Six Principles</i>	<i>Applied</i>
Based on values	Represented in the council plan
Directed towards goals	Desired futures across all policy domains that determine objectives
Informed by evidence	Research, existing and new data and practice knowledge
Underpinned by a theory of change	Knowing (this) . . . , we will do (something) . . .and we expect (that) . . . will happen
Focussed on outcomes	Measurable impacts, not activities
Respondent to evaluation	Evaluation is consistent and impacts future decision making

Values to Objectives

Principle 1: Based on values

Values: what do we care about?

Community values are reflected in the council plan.

Values for a municipality are mostly determined through community consultation, supported by the input of elected representatives and council staff. They are also influenced by legislative requirements and other policy frameworks as detailed on previous page. Council plans are the documents that best reflect the values of the community and their municipality.

For the cultural plan, the starting point is *values* that are already documented in **the Council Plan**

Principle 2: Directed towards goals

Goals: what are we trying to achieve to live out our values?

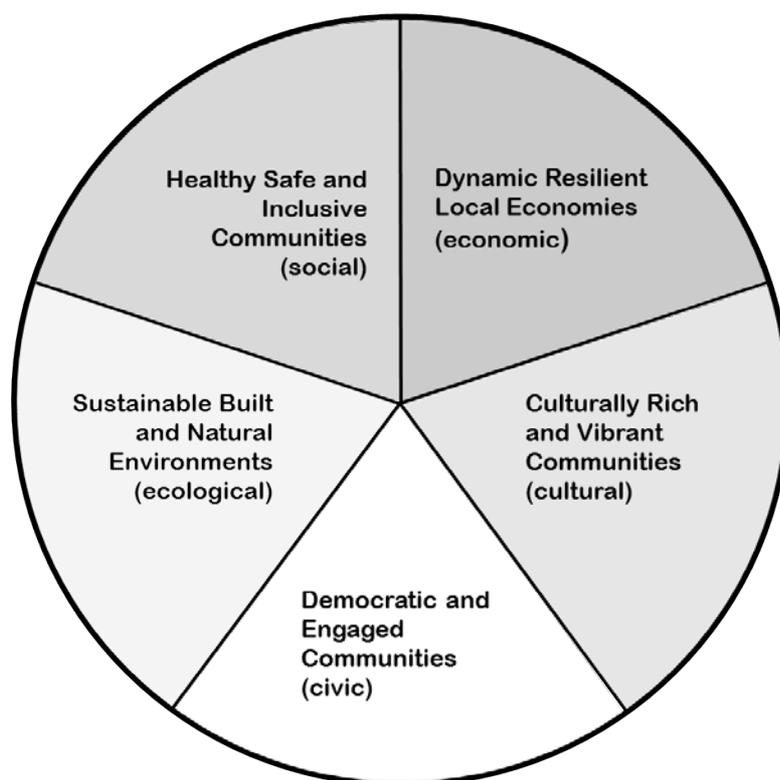
The council plan lays out the goals for the preferred future for the municipality.

Council goals will shape the policies and plans of the council. These goals should be determined as a result of community consultation and policy requirements; legislative or other. They should assist communities to live according to their values.

It is important that goals for the municipality are identified before a cultural planning process is undertaken, as the cultural plan will need to address councils' goals. Where goals that describe a preferred future are not clear in a Council's plan, cultural planners will need to interpret the council plan to articulate goals to inform their work. Access to documentation from consultation or other values-determining exercises will be useful in developing the cultural plan around specific goals.

Goals will be situated within policy domains

Five policy domains have been identified by Community Indicators Victoria (CIV) to encompass all areas of councils' work. These domains can be considered as endpoints of development that represent a desired future. These domains are:



Policy Domains (Community Indicators Victoria)

- Culturally rich and vibrant communities (cultural domain)
- Democratic and engaged communities (civic domain)

- Dynamic and resilient local economies (economic domain)
- Healthy, safe and inclusive communities (social domain)
- Sustainable built and natural environments (ecological domain).

Council goals can all be considered within these five policy domains:

- to assist connection between cultural activity and council's goals
- to assist in understanding outcomes of a cultural plan and the range of appropriate measures
- to align with Part 2 of UCLG's statement 'connection to other policy areas'
. . . ensuring that culture has its rightful place in all public policies, particularly those related to education, the economy, science, communication, environment, social cohesion and international cooperation.

The diagram showing the five policy domains is only illustrative of the connection and inclusivity of the policy domains. Conceptually, they have the same weight, but will not be of equal importance at all times.

Further information: www.communityindicators.net.au/metadata_items

Objectives: what specifically are we trying to achieve with respect to a particular goal?

Definition of an Objective

A specific result that a person or system aims to achieve within a timeframe and available resources.

Council and other plans will identify objectives to assist the council to reach its goals. Objectives are not activities, but the reason an activity is undertaken. The articulation of an objective helps inform decisions about activities to be undertaken.

Principle 3: Informed by evidence

Using data in planning and evaluation

Evidence-base - what planners know about previous initiatives, either from research or their own experience that can inform planning of current initiatives.

- where we are now in relation to the objective
- evidence about the problem: what evidence do we have about the cause/s of this problem, either in our area or elsewhere
- evidence about the solution; what has been effective in addressing this problem previously

Councils are increasingly expected to undertake evidence-based planning and decision-making for increased chance of success and most efficient use of resources.

Four types of evidence:

existing research- other people's published work that relates to this issue,

existing data- data that already exists that is relevant to this issue,

new data – data that we, or others, might collect that is relevant to this issue,

practice knowledge: what we, or others, know from our practice experience

Two initiatives undertaken by the Cultural Development Network:

- a survey of cultural data, focussing on data that may be available at LGA level
- a literature review of evidence about outcomes relevant to local government 's cultural development. Details in Appendices 1 and 2

<http://www.culturaldevelopment.net.au/projects/cultural-development-planning-local-government-australia/>

Principle 4: Underpinned by a theory of change:

How do we decide what we do?

Definition:

'all building blocks required to bring about a given long-term goal . . . Theory of Change is depicted on a map known as a pathway of change/change framework'.

www.theoryofchange.org

Theory of change is used in the field of evaluation to understand causal factors that lead to desired community change (Anderson, 2005). It is used in a cultural planning process to strengthen the relationship between what we seek to do and our actions.

Given our goals, how can we decide what to do? How will we know we have been successful?

Theory of change can help us

- sharpen the articulation of outcomes
- consider what is and is not possible to achieve with an arts-based program or project
- think about what inputs might be needed—internal and external—and when/where input(s) might be most catalytic or strategic
- examine whether or not your intervention will have a meaningful or powerful enough effect
- staying focussed when unexpected events or inputs emerge
- practice evaluative thinking

Theory of Change

What needs to be done to address the council's goals?

The theory of change is a three step logical argument for making decisions about an activity.

Knowing . . .

- what has been effective previously
- what we know from research or previous experience
- how we can use this information to assist with our planning and action
- what resources are available (current or future)

we will. . .

- do this activity, or change what we do

and we expect that . . .

- what we are wanting to happen, will happen
- we will have a way to measure outcome/s

A simple mnemonic device

*knowing (this)... ,
we will do (something)... ,
and we expect (that) . . .*

Deciding on the scope of your cultural development plan

Consider your resources (internal and external)

- Human
- Expertise
- Financial
- Relationships
- Infrastructure (hard and soft)

Considering the resources available to you and your department, review the cultural planning information and make decisions about which councils' goals and objectives you will select to address in your activity. These selected goals and objectives will be the main component of your plan.

In your decision-making, consider the activity/activities that will have the most *catalytic* and *strategic* impact.

Principle 5: Focussed on outcomes: what we are seeking to achieve

This framework focuses on outcomes, rather than the means to those ends.

- *inputs* are the resources used to produce outputs
- *outputs* are the things you do during a program or project – for instance spend money and create works. This does not usually provide data for meaningful evaluation
- *outcomes* are the consequences directly attributable, at least in part, to the program or project and are usually measured at, or shortly after, completion;
- *impacts* are generally seen as intended or unintended changes in organisations, communities or systems at a broader level and often over a longer timescale, usually sometime after a project has been completed. Consequently, councils more than ever require data to inform their planning and policy indicators to help evaluate, measure and legitimise the impact of their work (Blomkamp 2011; Poirier 2005; Johnston & Memon 2008).

The tool used to deliver improvement – whether services, programs, capital projects, advocacy, grant funding etc. – is far less relevant than the outcome, or real difference, experienced by the community (West & Cox, 2009).

What we are seeking to achieve?

Identifying specific measures and indicators

Considering success:

- How would we know we have addressed the council goal?

Measuring success (indicators):

- How would we measure this outcome or progress towards it?
- What are we aiming for (targets: how much, when, where, for whom?)

Data collection strategies:

- How can we find the answers to our questions?
- Where are we now? (baseline)

SMART planning principles

In an effective planning process, the following SMART planning principles are applied.

Specific

- Well defined
- Clear to anyone who has a basic knowledge of the project

Measurable

- Know if the goal is obtainable and how far away completion is
- Know when it has been achieved

Agreed upon / achievable

- Agreed by all stakeholders what the goals should be
- Has the potential to be achieved under the current circumstances

Realistic

- Within the availability of resources, knowledge and time

Timely

- Enough time to achieve the goal
- Not too much time, which can affect project performance

Principle 6: Respondent to evaluation

Evaluation is a systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards. It can assist an organization, program, project to assess any aim, realisable concept/proposal, or any alternative, to help in decision-making; or to ascertain the degree of achievement or value in regard to the aim and objectives and results of any such action that has been completed.

The primary purpose of evaluation, in addition to gaining insight into prior or existing initiatives, is to enable reflection and assist in the identification of future change (del Tufo, 2012).

A good evaluation process is one that engages stakeholders in what matters to them and which provides evidence that is understandable and credible to an outsider (IXIA, 2013).

Some reasons for conducting evaluation

- provides a framework in which objectives are set in relation to specified targets
- allows progress towards the achievement of objectives to be monitored
- gives funders assurance that investment is being put to effective use
- allows reflection upon and improvement of project delivery
- helps in the modification of strategies and policies throughout the lifetime of a project
- enables the recording of the outcome and impacts of a project in a credible way
- provides feedback for people working on the project (IXIA, 2013)

Evaluation as part of a learning cycle

Good evaluation is part of the learning cycle that is at the heart of all good management models

Evaluation stages:

- understanding the scope and objectives of the project
- monitoring and reporting progress
- capturing project issues
- reporting on fulfillment of project objectives
- post-project review
- reporting lessons learned.
- informing future work.

Methodologies

- Quantitative- surveys
- Qualitative – interviews, focus groups
- Participatory- Most Significant Change- use stories as a methodology
- Arts-based- using arts as a response
- Mixed methods
- Quantifying qualitative data

Models of evaluation

- Boston Youth Arts (2010)
- Keating (2002) Arts Victoria/ VicHealth
- IXIA Public Art Evaluation (2013)
- Most Significant Change (Davies & Dart, 2005).
- Holistic model for measuring outcomes of arts engagement (Dunphy, 2014)

Resources: in appendix attached and www.Betterevaluation.org

Evaluating the cultural development plan

Like all of our other activities, our plans also need to be evaluated, so we can understand their impact and effectiveness.

Structure and content of the plan

When the cultural development plan is finished:

Does it refer to Council Plan?	Yes/ No
Does it refer to other council strategic documents?	Yes/ No
Is it based on values?	Yes/ No
Is it directed towards goals?	Yes/ No
Is it underpinned by theory/ theories of changes?	Yes/ No
Is it informed by evidence?	Yes/ No
Is it focussed on outcomes?	Yes/ No
Is it respondent to evaluation?	Yes/ No
Is it approved by council?	Yes/ No

Impact on staff members' function and capacity (As the cultural development plan is being used)

	Percentage of team
Does it direct the work of the cultural development team?	
Does it assist team members to be effective (according to self-report)?	
Does it assist team members to be effective (according to Manager's report based on performance review of officers)?	

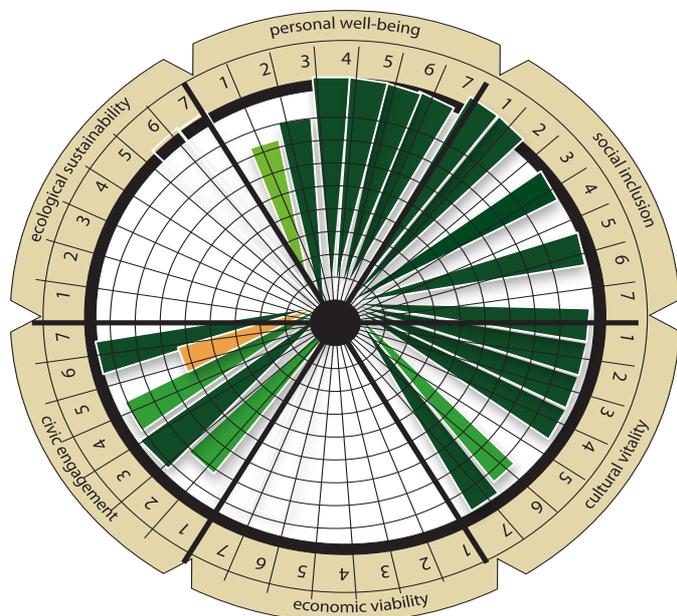
Evaluating at the end of the life cycle of the cultural development plan

Impact on policies	Is it referred to in Council plan?	Yes/ No
	Is it referred to in other broader Council documents?	Yes/ No
	Is it referred to in other specific Council documents (eg. other team's plans)?	Yes/ No
Impact on Council's support of cultural development	Overall budget is	- less, the same or more
	Number of staff members is:	- less, the same or more
	Number and scope of council's activities is:	- less, the same or more
	Number and scope of council-supported cultural development activities is:	- less, the same or more
Impact on communities	Are cultural development issues included in community satisfaction survey- for the first time?	Yes/ No
	Are cultural development issues included in community satisfaction survey- as usual?	Yes/ No
	Are cultural activities rated (in community satisfaction survey) as a higher priority for the community than previously?	Yes/ No
	Has community satisfaction with council's cultural services provision increased?	Yes/ No
	Is community participation in cultural development activities	- less, the same or more
	Has the cultural richness and vibrancy of your community changed in this period?	- less, the same or more

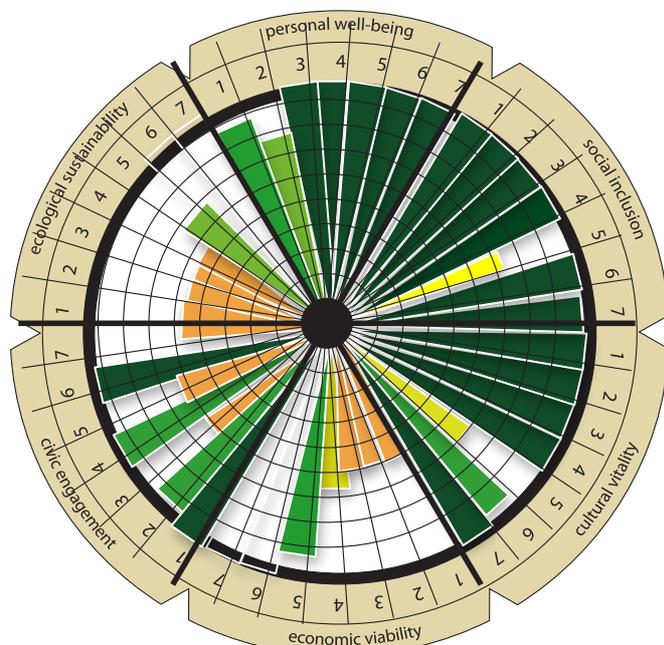
Model for evaluating impact of cultural activities across five domains

Example: *Scared Cool* theatre project, Ba Futuru, Timor-Leste

Pre-event expectations



Post-event outcomes



This model is being developed by Kim Dunphy. The theory behind it will be documented in a chapter of a book (*Making Culture Count*) that will be published by CDN and VCAM's-CCP in early 2015. A handbook for users will be developed in 2015.

Appendix 1: Resources available from CDN's website

<http://www.culturaldevelopment.net.au/projects/cultural-development-planning-local-government-australia/>

1. Research project: cultural planning practices in local government in Victoria, 2013

In 2013, CDN undertook a state-wide survey about cultural planning practices in local government across Victoria. The report and related data table provides information about the breadth of cultural planning, amount of investment, policy influences in their development and planning processes of councils across the state.

2. Data sets for local cultural development

This document provides an overview of datasets that may be relevant and useful to cultural development planners in local government across Australia. A focus has been given to locating datasets available at local government level, as well as those that may be useful even if they are only available at state and national levels.

3. Resource lists

Cultural planning annotated bibliography

This report provides a review of resources available about cultural planning that are relevant to local government cultural development in Australia. Documents and their weblinks are listed, along with a summary of each article's content and potential usefulness to practitioners.

Evaluation for local cultural development: annotated bibliography

This report provides a review of resources available about evaluation that are relevant to local government cultural development in Australia. Documents and their web links are listed, along with a brief comment about the articles' content and potential usefulness to practitioners.

Review of the evidence about local cultural development (in development)

This document is the beginning of a larger project to review the evidence for the contribution of cultural development activity in local government, particularly in Australia. The work will be undertaken throughout 2014 and updated versions will be provided as soon as they are available.

Resource List

Cultural planning in local government: annotated resource list

Australian resources

Andersen, L. & Malone, M. (2013). *All Culture Is Local: Good Practice In Regional Cultural Mapping & Planning From Local Government, The CAMRA Toolkit*. Sydney: UTS Press.

<http://hdl.handle.net/10453/24007>

Edited by Local Government NSW, the University of Sydney and the University of Technology, Sydney, this is a resource for cultural policy planning and implementation, presented through a collection of seventeen predominantly regional NSW case studies. A focus on resources, networks and cultural industries also highlights how arts and culture contribute to broader regional development.

Blomkamp, E. (2014). *Summary of PhD thesis Findings: Meanings and Measures of Urban Cultural Policy*. <https://auckland.academia.edu/EmmaBlomkamp>

Local government in Australia and New Zealand has long contributed to the cultural life of communities, particularly by providing services and infrastructure for creative activities. Yet there is little common understanding of the role and functions of cultural policy at the local government level. Through a historical literature review and four contemporary case studies, this research elucidated some of the goals, values, techniques and traditions that are embedded in municipal arts programmes and cultural strategies.

Blomkamp, E. (2012). Control, Calculation and Collaboration in Cultural Policy Work at an Australian City Council, *Asia Pacific Journal of Arts and Cultural Management*.

<https://auckland.academia.edu/EmmaBlomkamp>

The challenges and contradictions of managing publicly subsidised, collaborative arts and cultural projects are considered in this article through a case study of cultural activation in an Australian city. Drawing on empirical research and literature from public administration and governmentality studies, the author critically analyses the practices of policy workers in relation to two arts programs designed to achieve broad socio-cultural outcomes. While demonstrating the potential for creativity, collaboration and innovation in contemporary urban governance, this case study also reflects the difficulty of articulating and assessing the impacts of cultural interventions. The complex interplay of practices involved in managing these programs is portrayed as a governance medley, requiring policy workers to employ a range of skills and different types of knowledge. This article examines the governance of city culture in a particular site, while also depicting the culture of local governance in this municipality.

Dunphy, K., Tavelli, L. & Metzke, L. (2013). *Cultural planning practices in local government in Victoria*. <http://www.culturaldevelopment.net.au/publications/research-reports/>

Written by researchers of the Cultural Development Network, this paper presents results of a state-wide survey about cultural planning practices in local government across Victoria, reporting on breadth of cultural planning, amount of investment, policy influences in their development and planning processes. Findings include indications that all Victorian councils provide some kind of cultural development activity and that cultural plans are increasingly being implemented. Scope for practice improvement was also evident. This research offers the potential for stronger practice, improved collaboration and increasingly shared standards between councils.

Data from this survey also available on: www.culturaldevelopment.net.au/resource/cultural-planning-practices-in-local-government-in-victoria/

Glow, H., Johanson, K & Kershaw, A. (2014). 'More Yuppy Stuff Coming Soon': Gentrification, cultural policy, social inclusion and the arts, *Continuum: Journal of Media & Cultural Studies*, 28:4, 495-508, DOI: [10.1080/10304312.2014.907870](https://doi.org/10.1080/10304312.2014.907870).

Responding to gentrification has become a key planning issue for many urban municipalities. Local governments need to balance the often-competing agendas of urban regeneration, social inclusion and arts access and participation. This paper argues that arts and cultural units within local government bear the impact of such tensions. More importantly, however, local government policies and their implementation represent a third position in the polarised discussion on the cultural impact of gentrification. The example discussed here is the rapidly gentrifying City of Maribyrnong in Melbourne's western suburbs: a municipality where any potential realisation of the economic benefits of gentrification is balanced against the needs of a significant population of resident professional artists, and the social inclusion needs of socio-economically disadvantaged residents. Maribyrnong's arts and cultural unit, like those within many municipalities in the developed world, has had to develop cultural policies and plans as tools for negotiating complex relationships and diverse needs of community members by considering the economic, social and cultural benefits of the arts for all residents.

Grogan, D., Mercer, C. & Engwicht, D. (1995). *The Cultural Planning Handbook: an Essential Australian Guide*. Brisbane: Allen and Unwin. <http://www.allenandunwin.com/default.aspx?page=96>

Recognising a lack of Australian-based information to assist cultural planners, researchers David Grogan, Colin Mercer and David Engwicht have compiled *The Cultural Planning Handbook* to fill this gap. The handbook offers practical guidelines for mapping the cultural resources of communities and devising and implementing appropriate cultural development strategies. It is a guide for community development workers, planning professionals, tourism operators, artists and cultural workers and community members involved in cultural development.

Guppy, M., & Sansom, G. (Eds) 1997. *Better places, richer communities: Cultural planning and local development, a practical guide* (revised edition). Sydney: Australia Council for the Arts.

Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. Common Ground. Melbourne: Cultural Development Network.

[www.culturaldevelopment.net.au/community/Downloads/HawkesJon\(2001\)TheFourthPillarOfSustainability.pdf](http://www.culturaldevelopment.net.au/community/Downloads/HawkesJon(2001)TheFourthPillarOfSustainability.pdf)

Written by Jon Hawkes, a leading commentator on cultural policy in Australia, this book provides a clear definition of culture, analyses its function within the emerging planning paradigms and proposes practical measures for the integration of a cultural perspective into the public sphere. The key conclusion of this work is that a whole-of government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society.

Johanson, K., Glow, H., Kershaw, A. (2014) New modes of arts participation and the limits of cultural indicators for local government, *Poetics*, 43, 43–59

Abstract: A common characteristic of neo-liberal modes of government is an emphasis on quantifiable outcomes for the delivery of public services. This is increasingly evident in assessments of local government performance. Meanwhile, new modes of arts participation mean that community involvement in the arts can no longer be measured simply by box office data. The measurement of local government achievement of cultural goals has become more complex at the same time as it has become more common. This article brings together two bodies of literature: critical literature on the trend towards measuring public service performance and literature on community participation in the arts. It identifies a nascent shift towards a standardised system of measurement of community participation in the arts. Using a case study of Australian local government cultural strategies, it examines how the definition

of community participation in the arts varies and the extent of a council's commitment to measuring participation. The article finds that the definition of participation varies greatly with the characteristics of the municipality. It is argued that a common understanding of the meaning of participation and a standardised system of measurement would risk jeopardising a council's capacity to respond to its highly context-specific needs.

Johanson, K., Kershaw, A., Glow, H. (2014). The Advantage of Proximity: The Distinctive Role of Local Government in Cultural Policy, *Australian Journal of Public Administration*, vol. 73, no. 2, pp. 218–234 doi:10.1111/1467-8500.12078

The arts and cultural sector has historically relied on funding from state and federal levels of government. Increasingly, however, local government has become a source of distinctive cultural policy making and a provider of significant funding for arts and cultural activities. The paper notes the relative absence of analyses of the role of local government in policy literature. It argues that with the recent proliferation of dedicated local cultural policies and plans, the attention of scholars is warranted. Through an analysis of the cultural plans of five local councils around Australia, the paper argues that the distinctive feature of cultural policy at the local level is a function of local government's proximity to its constituents, flexibility in decision-making and the discretionary nature of its expenditure.

Local Government South Australia. (2002). *Creative Communities: Guidelines for Developing and Maintaining an Arts and Cultural Policy.*

[http://lga.sa.gov.au/webdata/resources/files/Arts and Culture Project Guidelines_pdf1.pdf](http://lga.sa.gov.au/webdata/resources/files/Arts_and_Culture_Project_Guidelines_pdf1.pdf)

This resource was developed by Creative Communities Network (CCN)– a network of cultural development workers employed by councils in South Australia and state arts bodies. The kit highlights the importance of an arts and cultural policy framework for local Councils and provides policy and project descriptions. It is particularly useful for those new to work in cultural development in councils.

Mills, D. (2003). Cultural Planning – Policy Task, not Tool. *Artwork*, 55.

http://www.ccd.net/pdf/art55_cultural_planning.pdf

This article, by experienced Australian cultural planner and consultant Deborah Mills, highlights issues around the confusion of cultural policy with arts policy. It promotes a holistic view of culture to include such concepts as meaning, values and aspirations. Culture is seen as informing planning for integrated outcomes, rather than an area of activity. Cultural policy plans and case studies from various Australian local governments are explored.

NSW Ministry for the Arts (2004). *Cultural Planning Guidelines for Local Government.* Sydney: Ministry for the Arts. www.dlg.nsw.gov.au/dlg/dlghome/documents/information/CPG-final.pdf

This document provides information to assist NSW councils in preparing cultural plans for their communities. It was developed by the NSW Ministry for the Arts and the NSW Department of Local Government after consultation with local government representatives and key agencies. The importance of local cultural planning that is underpinned by an understanding of local cultural context and cultural wellbeing is explored. A checklist for successful planning, glossary of useful terms and indicators for successful cultural plans are also included. This document is currently being reviewed and may be re-published in 2015.

Stevenson, D. (2005). Cultural planning in Australia: Texts and contexts. *Journal of Arts Management*. 35, 36–48. http://www.tandfonline.com/doi/abs/10.3200/JAML.35.1.36-48#.U1XM_mSz3Q

In this article, Deborah Stevenson, Professor of Sociology and Urban Cultural Research at the Institute for Culture and Society, University of Western Sydney, looks at how the idea of culture (as a way of life and as “art”) is understood and negotiated in selected instances of cultural planning in Australia. She also considers influence on the development of Australian cultural planning, both as an idea and as a strategy.

Stevenson, D. & Young, G. (Ed.) (2013). *The Ashgate Research Companion to Planning and Culture*. Ashgate Publishing: England.

This research companion brings together leading experts from around the world to map the contours of the relationship between planning and culture and to present these inextricably linked concepts and issues together in one place. By examining significant trends in varying national and international contexts, the contributors scrutinise the theories and practices of both planning and culture and explore not only their interface, but significant divergences and tensions. In doing so, this collection provides the first comprehensive overview and analysis of planning and culture, interdisciplinary and international in scope.

Useful resources from Canada

Creative Cities Network (2010). *Cultural Planning Toolkit*, British Columbia: 2010 Legacies Now and Creative City Network of Canada.

http://www.creativecity.ca/database/files/library/cultural_planning_toolkit.pdf

This toolkit was compiled by community NGOs British Columbia: 2010 Legacies Now and Creative City Network of Canada. It is a guide for the process of cultural planning in a community. It includes an adaptable model and practical checklists for navigating and charting progress. Background material and additional details are provided on a companion website. The toolkit has been developed to encourage community leaders, planners and local government staff to explore the potential of cultural planning. The authors hope to demonstrate how cultural resources can support the delivery of a spectrum of community priorities.

Creative Cities Network (2010). *Cultural Mapping Toolkit*, British Columbia: 2010 Legacies Now and Creative City Network of Canada.

http://www.creativecity.ca/database/files/library/cultural_mapping_toolkit.pdf

Also compiled by British Columbia: 2010 Legacies Now and Creative City Network of Canada, and not to be confused with the above planning toolkit, this **mapping** toolkit has been designed to guide users through the entire mapping process, from creating an inventory to drawing up and presenting a map. The process has been broken down into stages and steps. Each step is accompanied by examples, checklists or worksheets to help the planning process.

Resources from other countries

UCLG Commission for Culture (2004). Agenda 21 for Culture
<http://www.agenda21culture.net/index.php/documents/agenda-21-for-culture>

Published by the Committee on Culture of the United Cities and Local Governments (UCLG), international peak body for local government) Agenda 21 for Culture is a reference document for local governments to draft their cultural policies- the first of its kind. The Agenda 21 for culture was agreed by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace.

UCLG Commission for Culture (2010). Policy Statement on Culture
<http://www.culturaldevelopment.net.au/wp-content/uploads/2010/11/Culture4pillar-policy.pdf>

This document was developed by the Executive Bureau of the UCLG's Committee on Culture at its meeting in Chicago in April 2010. The Policy Statement sets out guiding principles and action for local governments across the world, acknowledging culture as the fourth pillar of sustainable development

American Planning Association (2011). *Arts and Culture Briefing Papers 01: The Role of the Arts and Culture in Planning Practice.* <https://www.planning.org/research/arts/briefingpapers/pdf/overview.pdf>

This is a briefing paper prepared by the American Planning Association to illustrate how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals. It provides comprehensive definitions, an overview of the arts and culture field, and a framework for how the field's strategies can enhance and inform planning practice.

Curson, T., Evans, G., Foord, J., & Shaw, P. (2007). *Cultural planning toolkit: Report on toolkits and data.* London: Cities Institute.

Dang, S. R., & Duxbury, N. (2007). *Planning for cultural infrastructure on municipal or regional scale: Key.* Vancouver: Creative City Network of Canada.

This working paper from the Research Centre for Communication and Culture, Canada, explores the literature on approaches to, and issues around, planning for cultural infrastructure at a municipal or regional scale. It suggests that a broadly based, long-term planning approach for cultural infrastructure at a municipal or regional scale would help to achieve balance and coordination among existing perspectives, approaches, and development strategies and help address key issues and challenges.

Evans, G. (2001). *Cultural planning: An Urban Renaissance?* New York, NY: Routledge.
<http://www.amazon.co.uk/Cultural-Planning-An-Urban-Renaissance/dp/0415207312>

Written by UK expert in urban culture and development, Graeme Evans, Cultural Planning focusses on the planning of the arts and culture and the interaction between the state arts policy, the cultural economy and town and city planning. It uses case studies and examples from Europe, North America and Asia. The book calls for the adoption of consultative planning policy, distributive models and a more integrated approach to both culture and urban design, to prevent the reinforcement of existing geographical and cultural divides.

Ghilardi, L. (2001) (ed.). *Differing: Cultural policy and cultural diversity* (pp. 123–134). Strasbourg: Council of Europe Publishing.
http://www.coe.int/t/dg4/cultureheritage/culture/completed/diversity/EN_Diversity_Bennett.pdf

This article is written by Lia Ghilardi, Founder and Director of Noema, a UK-based organisation working internationally to deliver place mapping and strategic cultural planning projects. It offers an overview of the issues raised in current debates about cultural diversity. The cultural planning framework is then introduced as a tool employed in the development of a more integrated approach to cultural development in contemporary urban settings. Finally, issues of governance and ethics are raised as areas needing further research.

Ghilardi, L. (2003). *Cultural planning: A strategic approach to successful and sustainable community-based regeneration in Scotland*. Glasgow: Scottish Urban Regeneration Forum.

https://www.academia.edu/1639538/Culture_at_the_centre_Cultural_planning-

[A strategic approach to successful and sustainable community-based regeneration in Scotland](#)

This report was developed by Lia Ghilardi on behalf of the National Cultural Planning Steering Group (N.C.P.S.G.) The purpose of the research was: to assess the relevance and application of Cultural Planning as an overarching vision for cultural and community regeneration in Scotland; to propose Cultural Planning as a successful strategic tool for real community engagement in Community Planning, and to consolidate the understanding and participation of mainstream funders and decision makers. Existing good practice is highlighted as a basis for regeneration strategies at community and city levels. Recommendations for national policy implementation are also made.

Hume, G. (2009). *Cultural Planning for Creative Communities*, Canada

http://mwmagazine.net/index.php?main_page=product_info&cPath=1&products_id=462

This book is authored by Gord Hume, a pioneer of the Creative City movement in Canadian municipal government. It offers practical ideas and plans on how Canadian municipalities can adapt the emerging “fourth pillar of sustainability” into their planning, budgeting, decision making, and community leadership. *Cultural Planning for Creative Communities* offers an insider’s look at forming local roundtables and community action groups for cultural planning. It details cultural mapping and outlines the process local governments can take to implement municipal cultural planning.

Markusen, A., & Gadwa, A. (2010). Arts and culture in urban /regional planning: A review and research agenda. *Journal of Planning Education and Research*, 29 (3), 379–391.

<http://www.hhh.umn.edu/projects/prie/pdf/271CulturalPlanningResearch.pdf>

Written by American researchers Ann Markusen, Professor and Director of the Project on Regional and Industrial Economics, University of Minnesota and Ann Gadwa, arts consultant, this paper reviews the state of knowledge about arts and culture as an urban or regional development tool, exploring norms, reviewing evidence for causal relationships, and analyzing stakeholders, bureaucratic fragmentation and citizen participation in cultural planning. Two strategies—designated cultural districts and tourist-targeted cultural investments—illustrate how better research would inform implementation.

Mercer, C. (2006). *Cultural planning for urban development and creative cities*

http://burgosciudad21.org/adftp/Shanghai_cultural_planning_paper.pdf

Written by cultural policy researcher Colin Mercer, this article captures the emergence of urban centers as more than economic entities, but increasingly as cultural hubs, or creative cities. The author describes an urban cultural planning framework, including discussion on strategy, resources and cross-sector, integrated planning.

Pascual, J. & Dragojević, S. (2007). *Guide to Citizen Participation in Local Cultural Policy Development for European Cities*. European Cultural Foundation.

<http://www.culturenet.cz/res/data/004/000550.pdf>

A collaborative publication of European Cultural Foundation, Interarts Foundation and ECUMEST Association, this book offers a series of conceptual and strategic tools to explore local cultural policies development in Europe. It proposes theoretical premises for future local urban policies - those directly influencing individual cultural participation and wellbeing. Culture, as the fourth pillar of development in relation to human rights, and urban space as the place for cultural participation, are among the key issues discussed.

Redaelli, E. (2013). Assessing a place in cultural planning: A framework for American local governments. *Cultural Trends*, 22(1), 30-44. <http://dx.doi.org/10.1080/09548963.2013.757893>
http://www.academia.edu/2384139/Assessing_a_Place_in_Cultural_Planning_A_Framework_for_American_Local_Governments

Written by American cultural policy and planning expert Eleonora Redaelli, this study outlines a framework for an operational definition of 'place' that helps connect spaces to empirical data about their cultural resources and residents. In a US setting, the results suggest that the use of this framework could help policy makers to assess the texture of their territory in its administrative, cultural and social dimensions.

Community consultation

International Association for Public Participation framework and principles for community engagement and public participation

<https://www.iap2.org.au/resources/iap2s-public-participation-spectrum>

http://iap2.affiniscape.com/associations/4748/files/06Dec_Toolbox.pdf

VLGA (2007). Let's Talk: A Consultation Framework

A guide for community consultation and engagement.

www.vlga.org.au/site/DefaultSite/filesystem/documents/Consultation%20and%20Eng/VLGA.2007%20Lets%20Talk%20-%20A%20consultation%20framework_web.PDF

Our Say. <http://oursay.org/>

OurSay.org is an independent organisation started by a team of young people passionate about harnessing the power of social media to revitalise critical participation in Australian democracy. OurSay.org is creating a culture of politically courageous leaders, extended and deeper media reporting and community members who take responsibility and ownership for the issues they care about. Email: theteam@oursay.org

Theory of change

Anderson, A. (2005). *The community builder's approach to theory of change: A practical guide to theory and development.* New York: The Aspen Institute.

Animating Democracy (2012). *Theory of change.* Retrieved from <http://animatingdemocracy.org/articulate-theory-of-change>.

Leading American arts funding organization promotes theory of change.

Createquity (2012). *In defense of logic models.* Retrieved October 12, 2012 from <http://createquity.com/2012/06/in-defense-of-logic-models.html>.

Artists and organisers talk about logic models.

www.theoryofchange.org

Funnell, S., & Rogers, P. (2011). *Purposeful program theory: effective use of theories of change and logic models.* San Francisco: Jossey-Bass.

Kellogg Foundation (2004). *Logic model development guide,* Kellogg Foundation, USA. <http://www.wkcf.org/Pubs/Tools/Evaluation/Pub3669.pdf>. User friendly model from US non-profit foundation.

Weiss, G. (1995). Nothing as practical as good theory: Exploring theory-based evaluation for comprehensive community initiatives for children and families. In J. Connell, A. Kubisch, L. Schorr, & C. Weiss (Eds.). *New Approaches to Evaluating Comprehensive Community Initiatives.* New York: The Aspen Roundtable Institute.

Other references

Mulligan, M. & Smith, P. (2010). *Art, Governance and the Turn to Community: Putting Art at the Heart of Local Government: A report to Australia Council for the Arts on research on the Generations Project 2006 – 2009*, Melbourne: Globalism Research Centre, RMIT University.

<http://www.culturaldevelopment.net.au/regeneratingcommunity/project.htm>

This report documents findings from the Generations project that explored links between engagement in community based arts activities and active civic engagement. There is growing literature that supports the link between creative or 'artistic' activity and improved health and well-being, but the links between creative communities and civic engagement are less well documented. The Generations project was conceptualised to contribute to research on this topic through a significant research component. It was thought that demonstration of this link could have significant effects on the development of public policy and the targeting of resources to community-based arts projects. The research project was carried out by Dr Martin Mulligan with researcher Pia Smith at Globalism Research Centre (RMIT) over the three years of the project.

In preparation for the project, each of the five participating councils worked with the Cultural Development Network to identify issues of serious concern for their municipalities. Five community projects addressing these local issues got underway in 2006 in councils across Australia; Charters Towers Regional Council (Queensland); City of Liverpool (New South Wales); Rural City of Wangaratta (Victoria); City of Greater Geelong (Victoria); and Latrobe City (Victoria). The projects completed their formal engagement with Generations in late 2009.

Dunphy, K. (2013). The role of participatory arts in social change in Timor-Leste, unpublished PhD thesis, Melbourne: Deakin University. www.manyhands.org.au/resources.

Holden, J. (2006). Cultural value and the crisis of legitimacy. Retrieved December 20, 2009 www.demos.co.uk/files/Culturalvaluweb.pdf?1240939425.

Evaluation in local cultural development

Evaluation resource: www.betterevaluation.org

Evaluation frameworks

Boston Youth Arts (2010). *Boston Youth Arts evaluation framework*, Boston: Boston Youth Arts. Retrieved May 13, 2013 from <http://animatingdemocracy.org/resource/boston-youth-arts-evaluation-project>.

Interesting evaluation using a theory of change approach.

Davies, R. & Dart, J (2005). *The 'Most Significant Change' (MSC) technique*, UK: Care International. Retrieved May 14, 2011 from www.mande.co.uk/docs/MSCGuide.pdf.

Dunphy, K. (2013). Holistic model for measuring outcomes of arts engagement.

IXIA Public Art Think Tank (2013). *Public Art: A Guide to Evaluation*. London: IXIA Public Art Think Tank. Retrieved from <http://ixia-info.com/files/2009/01/Public-Art-A-Guide-to-Evaluation-3rd-Edition-March-2013-edit7-FV.pdf>.

A thoughtful new approach to evaluating public art.

Keating, C. (2002). *Evaluating community arts and community well-being: an evaluation guide for community arts practitioners*, Melbourne: Arts Victoria.

http://www.arts.vic.gov.au/content/Public/Research_and_Resources/A_Guide_to_Evaluating_Community_Arts_and_Wellbeing.aspx.

Recommended resources

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Forum series participants

Organisation	Position
Arts Victoria	Senior Program Manager
Bass Coast Shire Council	Arts & Leisure Manager
Baw Baw Shire Council	Manager, Arts Culture and Events Cultural Development Officer
Boroondara City Council	Coordinator, Programming and Development Cultural Development and Events Officer
Brimbank City Council	Arts and Culture Co-ordinator Community Cultural Development Project Officer
Campaspe Shire Council	Community Programs Coordinator
Central Goldfields Shire Council	Arts Manager
Colac Otway Shire Council	Rural Access Co-ordinator
Corangamite Shire Council	Assistant Coordinator, Visitor Centre Arts and Cultural Officer
East Gippsland Shire Council	Arts and Culture Coordinator Director, Planning and Community
Frankston City Council	Cultural Engagement Officer
Gannawarra Shire Council	Library, Arts & Culture Manager Councillor Deputy Mayor Arts & Culture Assistant Planning Manager Acting Director, Community Services
Glenelg Shire Council	Arts & Culture Manager
Greater Bendigo City Council	Co-ordinator, Inclusive Communities Arts and Culture Coordinator
Greater Shepparton City Council	Team Leader, Community Strengthening Cultural Development Officer
Hepburn Shire Council	Community and Cultural Development
Hobsons Bay City Council	Arts & Culture Coordinator Manager, Arts, Events & Tourism
Horsham Rural City Council	Cultural Development Officer
Hume City Council	Arts and Cultural Planner
Kingston City Council	Team Leader, Arts and Cultural Services

	Arts and Cultural Development Coordinator
Knox City Council	Coordinator, Cultural Planning & Development
Latrobe City Council	Public Programs Officer
	Acting Arts Director
Macedon Ranges Shire Council	Special Projects Officer
	Cultural Development Team Leader
Manningham City Council	Arts
Maribyrnong City Council	Manager, Community Infrastructure and Social Development
	Coordinator
Melton City Council	Events & Culture Coordinator
	Arts & Culture Officer
Mitchell Shire Council	Manager, Leisure and Culture
	Community Development Officer
Moreland City Council	Unit Manager, Arts and Culture
Mornington Peninsula Shire Council	Cultural Planner
	Community Access Planner
Mount Alexander Shire Council	Manager, Community Activity
	Arts and Culture Officer
Nillumbik Shire Council	Cultural Development Officer
Port Phillip City Council	Arts Development Officer
	Acting Manager, Arts and Culture
Regional Arts Victoria	Creative Arts Facilitator
	Creative Arts Facilitator -Great South Coast
	Creative Arts Facilitator - Ballarat
	Cultural Partnerships Manager
South Gippsland Shire Council	Community Strengthening Support Officer
Southern Grampians Shire Council	Arts and Culture Development Officer
Strathbogie Shire Council	Community Development Officer
	Team Leader - Planning
	Manager, Community Development
Surf Coast Shire Council	Arts Development Officer
Swan Hill Rural City Council	Director of Performing Arts
	Manager, Cultural Development and Libraries
	Director, Community & Cultural Services

	Gallery Director
Wangaratta Rural City Council	Venue Manager, Wangaratta Performing Arts Centre
Warrnambool City Council	Acting Director, Recreation and Culture
Wellington Shire Council	Manager Arts & Culture
Whitehorse City Council	Team Leader, Cultural Facilities and Programs
Wodonga City Council	Team Leader
	Team Leader Arts and Events
Wyndham City Council	Arts Officer
Yarra Ranges Shire Council	Cultural Planning coordinator
Yarriambiack Shire Council	Community Development Officer