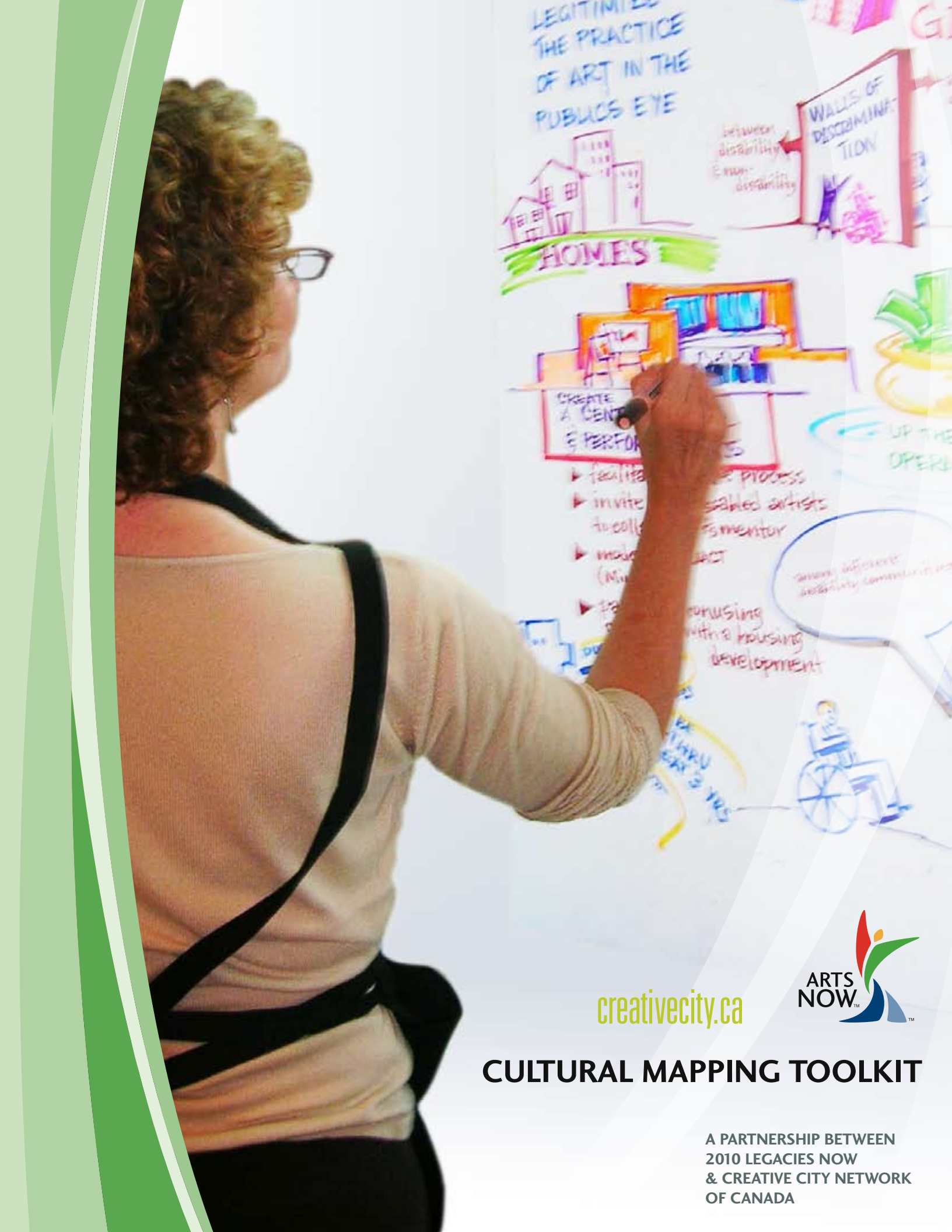

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ARTS NOW™

CULTURAL MAPPING TOOLKIT

A PARTNERSHIP BETWEEN
2010 LEGACIES NOW
& CREATIVE CITY NETWORK
OF CANADA

2010 Legacies Now gratefully acknowledges the Province of British Columbia
for its ongoing support of initiatives like the Cultural Mapping Toolkit

Cover Photo:
Avril Orloff, Creative Facilitation

Cultural Mapping Toolkit

USING THIS TOOLKIT

This toolkit has been designed to take you through the entire mapping process, from creating an inventory to drawing up and presenting your map. The process has been broken down into stages and steps. Each step is accompanied by examples, checklists or worksheets to help you get organized. When you have finished, the working documents will serve as a record of the suggestions and solutions you came up with as you went along.

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> "Cultural mapping is a valuable tool for identifying a community's strengths and its resources. This process can help as communities move into the planning and implementation phase by identifying early the resources, efficiencies and links between arts and cultural groups, as well as their common aspirations and values."
>
> - Honourable Stan Hagen, Minister of Tourism, Sport and the Arts

Why Engage in Cultural Mapping?

Cultural mapping enables us to understand and share culture; to re-think history; and to promote creativity and development. This toolkit focuses primarily on promoting creativity and development. Where cultural mapping can be most valuable is in generating new perspectives and preparing the ground for effective cultural planning.

As we know, many reports and studies never leave the shelf. Cultural mapping is an attention-getter, and your map can be used to tell your story to different types of interest groups in an innovative way.

As a vehicle of information the map is extremely versatile. It can be loaded with many kinds of data that can then be unpacked, isolated and reconfigured. As for its form, the choice ranges from an artist's hand-crafted rendering to the most sophisticated, hyper-linked, web-ready, multi-media compendium. On both counts of information and form, a map has much greater potential than an inventory. A graphic map communicates rapidly and in a holistic fashion; a web-based map can be multi-dimensional and can have a very broad reach.

A broadly-based mapping exercise for purposes of investigating or creating an identity profile of the community is enriching, informative and useful. One member of the Creative City Network of Canada commented he has "got more political mileage out of that than just about anything else." It can give a boost to advocacy activities, both yours and those of the community.

The process of mapping by itself draws attention to the existence and importance of cultural resources. The results point out problems to be solved or strengths to build upon. The publicity surrounding the announcement of results can be used to move the issues up a notch on the public agenda. The various community sectors can also rely on the results to support their own arguments for increased support.

Some Uses of Cultural Mapping

Increasing Knowledge and Appreciation	Helping to define the local culture. Demonstrating the breadth and variety of cultural activity in the municipality.
Identifying Previously Unknown Resources and Activities	Providing concise information to elected officials, tourist groups, branches of municipal government, the general public, and other stakeholders. Advocating – drawing attention to the cultural area.
Getting a Fresh Perspective	Looking at data from different points of view: cross-cultural, public access, concentration, networking.
Gaining Objectivity and Overview	Going from intuitive or anecdotal information, from the "worm's-eye view" on the ground, to a broader, more concrete view. Seeing around discipline-based and siloed viewpoints.
Identifying Networks and Hubs	Where do groups obtain their resources, how do they communicate with one another, and who are the liaisons?
Locating Gaps, Needs and Overlaps	How much duplication or scarcity is there in a given sector or area of the city?
Is the distribution of resources effective?	How far does a population group have to travel to borrow a book or hold a meeting? Where can the Chinese dance troupe find a qualified instructor?
Evaluating Projects	How large is the population served? How does the community view an initiative? Does a solution respond adequately to the problem?
Seeing the Present, Looking to the Future	How many informal community hubs will that new expressway disrupt? What will be the impact of an influx of immigration from Southeast Asia on the existing community and its resources?
Cultural Planning	Mapping is often the first stage of preparing a cultural plan.

To Map or not to Map?

Most cultural workers have a comprehensive and functional cultural map in their head, and a mapping process can help to document and communicate this knowledge. A cultural map can be used to orient new staff or members of council to the community very quickly, and to preserve your corporate memory in a transferable form.

The other advantage for cultural workers is that mapping allows you to escape the silos and gain an overview of relationships that cut across disciplines and constitute informal networks. It can also be used as an analytical tool to yield new insights. Who knew the police department's community liaison officers drop in to shows at a local artist-run gallery because the station is just two doors down the street?

However, mapping can be a demanding process and feasibility is an important consideration. Do you have the money, the time and the human resources to see it through? If there are specific problems or situations you wish to address, a good question to ask before you launch in is whether mapping would be the most useful and economical approach. Are there other, less demanding ways to go about it?

Explore, Make Sense, Tell the Story

Cultural mapping is widely recognized as an effective tool for development and planning. Our ambitions in presenting this kit are practical and direct – to give cultural workers both inside and outside municipal government the means to carry out a cultural mapping exercise on their own. We propose to do this by explaining the basic techniques of cultural mapping and suggesting some possible applications at the local level.

The particular kind of cultural mapping to be explained here is a method of describing the resources and assets of a specific community and the relationships between them. This is done in a concise and easily understandable form that can then be used for informing stakeholders, problem solving and planning.

How cultural mapping is carried out has everything to do with who is doing the mapping and why. We have made some basic assumptions about who you are, why you are using this toolkit and what you need:

Who – cultural workers and planners at a local level

Why – development and planning

Needs – defining local culture, assessment, identifying gaps, making the case for investing in the community's cultural development

Groups undertake a mapping project for two reasons: First, to increase their knowledge of what's happening in the community; second, to discover more about an area of concern and use the information gained for a specific purpose. Usually, groups are interested in communicating the results to a target audience. That's why our toolkit also provides tips for communicating with the public.

What kind of information you collect and how you use the information is up to you, as is the way in which you choose to report what you have found.

Glossary

Cultural mapping – a process of collecting, recording, analyzing and synthesizing information in order to describe the cultural resources, networks, links and patterns of usage of a given community or group.

Cultural inventory – a list or database of information about cultural resources and assets.

Cultural map – a report on the findings and conclusions of a cultural mapping process; the cultural map can take many forms.

Graphic map – a visually based, topographical map that is either drawn by an artist or generated by a computer using GIS.

GIS – geographical information system (GIS) is a system for creating, storing, analyzing and managing spatial data and associated attributes. GIS is a tool that allows users to create searches, analyze the spatial information and edit data.

Web-based map – a website dedicated to describing and representing the cultural resources and assets of a community.

Text-based map – a written report on a cultural mapping process, giving findings and conclusions.

Resources and assets – in this context, the various elements that contribute to culture, whether human, natural, social, economic or bricks and mortar.

Respondents – the individuals who complete surveys and allow themselves to be interviewed, either on their own behalf or as representatives of groups and organizations.

Target population – the sector or community being studied.

Target audience – the group to which you intend to present your findings and recommendations.

Usage – the rate of use of a resource or asset by community members, that is, how many individuals or groups use a given resource.

Stages and Timelines

Once you have decided that cultural mapping is what you need, you should anticipate taking some or all of the following steps and allocate time to each of them:

STAGE I – PLANNING

- determining objectives – with the community
- obtaining buy-in from colleagues and community leaders
- setting a budget – revenues can be cash or in-kind
- identifying and assembling mapping resources – these can be human, financial or technical

STAGE II – PROJECT DESIGN

- designing the inventory
- drafting survey questionnaires and interview questions
- setting interim and final deadlines

STAGE III – IMPLEMENTATION

- public announcement
- broad-based research – surveys
- targeted research – interviews
- assembling the inventory
- taking stock

STAGE IV – SYNTHESIS

- roughing out the map (text-based, web-based or graphic)
- analyzing the results
- interpreting the results
- checking with the community

STAGE V – FINALIZING THE MAP

- speaking to different audiences

STAGE VI – GOING PUBLIC

- previewing the map
- presenting the results to the target audience

"Mapping makes culture more visible so that it can be utilised in new ways – exchanged, linked and further developed."

– Greg Young, *Cultural Mapping in the Global World*

Stage I: Planning

Step 1 – Determine Objectives

An important source of input in determining your objectives is the community itself. Consultation can be as formal or informal as you wish. In the early stages it can take place with your regular community contacts, such as existing advisory committees or key individuals. They are well positioned to help you outline the scope of the project and identify key questions. Another important source of input is a plenary meeting with the larger community.

COMMUNITY MEETING

An open meeting that is structured to solicit suggestions can help you take the pulse of the community and discover what their concerns are and what they hope to see in terms of results of the mapping exercise.

Simply making an open call for a plenary meeting can bring many other benefits:

- it gives the community a sense of ownership and contribution
- it informs them about the nature of the process and how it will be carried out
- it gives an indication of the level of urgency or interest
- participants may raise issues or concerns of which you weren't aware
- it may bring respondents from sectors you hadn't considered
- the list of those in attendance can feed into your list of respondents

At the meeting, don't forget to include a sign-in list that asks attendees to note contact information and any affiliation with an organization. Be sure to have a mechanism to record comments and suggestions from those present. This can be an invaluable reference later on as you start to design the project. If you are leading the meeting yourself, ask someone to act as a recording secretary.

Community Meeting Results

Groups present:

Needs stated:

Suggested uses of the map:

Step 2 – State the Objectives

Now you have to tailor the process to your purpose. The structure of the mapping exercise and the nature of the data to be collected, as well as what you communicate and to whom, will depend on the objective or objectives you identify. If you and the community have a specific question to answer or situation to address, this step is crucial. Even if you want to engage in a more open-ended, exploratory process, you will still have to focus the scope of your search and identify targets. Ask yourself these two questions:

WHAT DO WE NEED TO KNOW?

For example:

- the resources that make up our cultural identity (Does our concept conform to the reality?)
- our existing strengths and what makes us unique
- what kinds of changes we need to make
- the means we have in hand to meet our challenges
- whether there are sufficient funds/facilities/means of access/resources in a particular area or for a particular purpose
- resources in the community about which we know little or nothing
- resources of a particular kind for a given target population and their distribution
- the potential impact of coming developments
- how to deal well and appropriately with change

WHO NEEDS TO KNOW?

- members of your own organization or department
- if you are in city government, workers in other departments
- city councillors and the municipal administration
- members of the target community
- the city's communications department and the media
- local associations, such as a heritage society or arts commission
- business improvement associations and tourism organizations
- funding agencies and foundations
- city residents
- visitors from outside the city

The answers to those questions will help you establish your goals and determine how to communicate your results.

The overriding objective may be to gain greater knowledge of the resources present in the municipality so as to assess needs, networks and strengths. In that case the inventory should be organized along the lines of gathering data about who, how many and their mutual dependence.

If the report is internal to your own organization or department, an inventory may be enough, although a map would be helpful. If the results are to be presented to busy people like city councillors, who would prefer a concise report, then a graphic map might be a suitable vehicle, especially as the councillors are accustomed to dealing with various kinds of maps of the town or city.

A map is useful to the local organizations involved in the process, since it gives them a sense of their place and role in the big picture. Any form of map can provide them with support for their own advocacy initiatives.

If the intention is to assist the local tourist industry and their association by analyzing participation in local events, a graphic map might not meet their needs. However, they would probably love it if your data and analysis could feed into their collective promotional website.

Similarly, a web presentation is the most efficient way to communicate results to the general public, if that is the target audience.

Either way, you should have a clear idea of what you want to achieve. Knowing your objectives will help you determine feasibility and timing, develop a structure for the mapping process, and communicate with stakeholders in order to gain their support.

MAINTAINING THE MAP

Things change and maps lose their currency, sometimes very rapidly. Some thought should be given to whether you and the community wish to maintain the map as a living document or preserve it as a historical snapshot.

Do you and the community want to update the map periodically? If so, how often and who would do it? Can you get support for a long-term plan? Do you have the necessary resources?

Objectives

What do we need to know?

Who needs to know?

Maintaining the Map

Who would maintain it?

How often should it be updated?

How much can we invest?

Step 3 – Set Parameters

The mapping process requires some discipline and judgement, because it can grow like a weed. Far from being indifferent, respondents are often eager to participate – mapping is an inspiring concept and they see it as an opportunity to gain recognition. You can find yourself overwhelmed by the volume of the response.

It is therefore helpful to articulate the objective as clearly as possible and to have guidelines to fall back on. Scale and scope are important factors. For example, will your objectives be best served by focusing on a particular neighbourhood or gaining an overview of the entire city?

On the other hand, you may discover as you go along that if you don't include certain kinds of information that have turned up, your results will be skewed. It is advisable to take stock from time to time and be flexible, within reason. As your information base grows, check the guidelines to make sure they remain valid and, if not, adjust them as necessary.

Parameters

Scale – neighbourhood/district/city/region

Scope – all resources/arts only/heritage only, etc.

Respondents – person on the street?

Principal target group

Demographic targets

(See Appendix C: Tools – Objectives and Parameters)

Step 4 – Estimate Readiness

Not a small thing. Cultural mapping can be exhausting as well as exhaustive, and you will need a lot of support and cooperation. The best way to obtain support is to make sure the stakeholders you have identified understand what you want to do and why, and agree with the need for mapping. Make sure you have the necessary time, money and skills at your disposal.

Readiness

Do you have:	
	buy-in from the community
	buy-in from the departments of municipal government
	their understanding of the objectives and the process
	the necessary financial resources
	the necessary human resources
	the time required to carry out the study

Step 5 – Assemble Resources

HUMAN RESOURCES

Functions to be performed:

- project management and administration
- database design
- data collection – interviewers and researchers
- data entry
- collation and analysis
- map or web design
- communications and public relations

Don't try to do every task all by yourself. You will be able to feed the process on the level of design, project management and providing leads, but you won't have the time to collect information from respondents or learn how to produce maps or design a website.

The work of collecting data may best be done intensively rather than extensively, by a larger number of people over a shorter period of time. Depending on the situation, things can change rapidly. If what you want is a freeze-frame, you don't want to have to go back and revise as you are trying to move forward.

It is a wonderful opportunity for students, youth, seniors and beginning workers to get involved and gain or contribute experience. They may have a stake in the outcome and some ideas or information to share.

Consider partnering with a university or technical college department or program for assistance with project design, collection of information and the map/web design. The process could be an interesting class project or the subject of a graduate student's dissertation on urban planning or public administration.

FINANCES AND BUDGETING

The cash cost of the study depends on multiple factors, such as:

- the skills and resources, human and otherwise, you have at your disposal within your own organization, department or municipal administration
- services you can obtain on an in-kind or voluntary basis
- the scope of your study
- the type of report you choose to make

Budget items are:

- contracts or salaries for interviewers and researchers
- wages for data entry
- community meetings – room bookings, refreshments
- communications – preparation of media releases or media conferences
- design and drafting of a graphic map
- design of a website
- preparation and printing of the report

(See Appendix C: Tools – Budget)

Funding assistance, in the form of grants, may be available from provincial or federal governments or agencies. You may also be able to obtain human and technical resources as contributions from the city or from partners such as tourism agencies or university and college departments.

2010 Legacies Now, through its Arts Now program, provides assistance for cultural mapping initiatives to municipalities within British Columbia. Other support may be possible through special funding opportunities or discretionary funds.

PARTNERS AND COLLABORATORS

Urban Planning

The city or town urban planning branch is a valuable ally. In most cases they have statistical data about the city and its neighbourhoods and information about developments and revitalization. They may be able to advise on rate of usage of certain facilities or resources owned by the city. Most important, they may have in their computers various forms of topographic and demographic GIS maps that could make your mapping process easier.

Other Municipal Departments

- Public transit – maps, information on routes, passes for your researchers
- Social services – demographics, needs, patterns of usage of public services and facilities, accessibility programs
- Leisure and recreation – distribution of facilities, subscription/participation data, comparisons with private-sector facilities

Colleges or Universities

- assistance with design and implementation of research tools
- technical assistance with reporting/ drawing the map
- collaboration on the entire project
- possibly funding or donation of resources, such as meeting spaces

Resources

Human resources	Sources of funding	Partners and collaborators

TIMING

You should look down the road and estimate how much time you have to allocate for each of the stages and what your end-date might be. A thorough mapping process can take up to a year to complete, building in time for planning and design, implementation, analysis and presenting the results. If you are seeking outside funding, having a timeline drawn up will be a considerable advantage.

As mentioned previously, surveys and interviews are best done over a short period. If you are collaborating with a university department, that might be at the beginning of the summer, with data entry in late summer. The phase of sorting and synthesizing data is one you will want to take time with, since you will want to explore alternative profiles. You should also be generous with the time you allow for the transfer of your data to a map, as you may have to go through a few drafts before you arrive at the best representation.

Timeline

Stage	Estimated Time
Planning/assembling resources	
Project design	
Implementation – interviews and data entry	
Analysis and synthesis	
Preparing the report	
Presenting the report	

"Mapping our cultures in all their 360 degrees and in their depth, keeping our diverse stories and multiple histories interrogating and renewing each other, is a key cultural function of our time."

– Greg Young, *Cultural Mapping in the Global World*

Stage II: Project Design

Step 6 – Frame the Fundamental Questions

Before firing up your database software, try repeating your objectives to yourself in the form of a question. You are not looking for answers at this stage, so put that aside for the moment. It would be helpful to look back at the first question you asked in setting your objectives – What do we need to know?

If what you need to know is the nature of your cultural identity, then the obvious fundamental question would be, Who are we? What are our principal assets and resources? What makes us unique? What would we say or point to if a stranger were to ask us?

If you are looking at a particular situation, you might ask, Why is XX so successful, while YY is performing poorly? What does population ZZ need in order to participate more fully?

The answers to those questions will start you along the road to defining the types of information you need to look for.

Fundamental Questions

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

Step 7 – The Inventory

THE INVENTORY AS THE BASIS OF THE MAP

A comprehensive, well-designed inventory not only provides indispensable data but helps you to structure your process. As well as listing the resources in certain categories, it can include characteristics you might want to track, such as location, access, level of usage, types of users, and discipline. Resources can range from facilities and heritage sites to individuals, artists or leaders situated at the centre of networks.

Initial information is usually provided by the people conducting the study, and you are probably the best source of a preliminary list of resources, straight from your files or Rolodex. Start by listing the associations and individuals with whom you work most closely. You can then add groups who receive funding from the city or the province and groups you know by name.

Mapping is a process of exploration, and as you go along you will likely discover resources and relationships of which you were not aware when you set out. The inventory can and should be expanded as new leads and possibilities present themselves. For example, social service groups or recreational associations often have close ties with demographic subgroups or diverse communities and could provide contacts.

DATA CATEGORIES

Once you have a basic list of resources you can start to think in terms of what you want to know about them – your data categories. The design of the database anticipates the structure and legend of the ultimate product, the map. Picture the map(s) or website in your head before you start to define your categories. What would you like to see there?

Location – If you're planning to present a graphic map, this is an obvious element. But will location refer to the neighbourhood or district as well as the street address?

Other database categories and elements you might consider have to do with:

- sector – commercial, educational, social, political, government
- scale of activities – local, provincial, federal
- corporate structure – private, public, charitable, cooperative, non-profit, volunteer
- role in the area you're studying – individual, formal or informal association, established organization, institution, government program
- mandate – professional or community art, service, advocacy, heritage, youth, environment
- discipline or type of activity – museum, dance, soccer, literacy, theatre, etc.
- function – producer, presenter, venue, production facility, funder, communications medium
- collaborators/clients – what other groups or individuals they work with or serve

You might also want to look at demographics and statistics:

- size of population base – membership, audience or attendance, residents, tenants
- age of members, participants or adherents – youth, seniors, children
- corporate size – revenues, number of employees, ownership of facilities, footprint
- usage – by what kind of groups or individuals, and how many?
- support structures

(See Appendix C: Tools – Data Categories)

Inventory Data Categories

Category	
Elements to Include	
Location	
Sectors	
Scale of activity	
Structures	
Roles	
Disciplines	
Functions	
Demographics – size	
Demographics – age	
Rate of usage	

TECHNOLOGY

This may seem obvious, but make sure you establish your inventory using software that can handle large amounts of data efficiently and allows you to manipulate it easily. Making lists and tables using a word processing program will only increase your project time by an excessive amount and probably drive you crazy. On the other hand, you don't necessarily need the last word in database software. Spreadsheets are easy to design and modify; they can be exported or used to provide data for mail merges; and they will allow you to sort and reconfigure your information.

STRUCTURING YOUR DATABASE

Here is an opportunity to be really inventive – and thorough. This is the point at which you detail the information you will be seeking through your interviews and surveys. The more foresight you exercise here, the less grief you will experience later. A comprehensive and detailed database will lead to richer information and more comprehensive conclusions.

If you are using flexible software such as a spreadsheet, you can add as many categories as you need and expand on them as you go along. If you are concerned that you are including too much information, remember that it is possible to create more than one map from a given base of information, and that web pages and links can easily be added to a site.

Tip – Include a summary of your categories and elements, such as the worksheet developed above, on the spreadsheet itself for quick reference. It will allow your data entry people to interpret and enter the information correctly.

An example of a highly evolved inventory for a particular type of resource, in this case performing arts facilities, can be viewed online at http://vancouver.ca/facility_wac/facility.exe.

(See Appendix C: Tools – Inventory Grid)

Step 8 – Design Survey and Interview Questions

Surveys and interviews can be conducted at various points and with different groups – members of target groups, organizations and the general public. A survey can be conducted at the outset to help determine objectives. At a later stage surveys and interviews are of course a principal tool for collecting inventory data.

You can approach the target population in a variety of ways, by means of written surveys, telephone interviews, in-person visits, and plenary meetings or meetings with key representatives. Members of the community become your respondents.

Surveys do not necessarily have to be hand-delivered or administered in person. They can be distributed either actively or passively through facilities and gathering places. With an electronic mailing list in hand you can send them out, and with the collaboration of local media or organizations you can insert them into newsletters and bulletins. The level of response to a passive distribution will by itself indicate the buy-in of the target population.

RESPONDENTS – CORE AND SUPPORTING

Respondents may be on your list because they are users of a resource, representatives of groups or organizations, or individuals with many connections and links to different resources. They can be divided into two categories, according to the richness of the information they can offer: those who will be surveyed (supporting) and those who will be interviewed (core).

Supporting respondents are usually, but not always, individual participants without any strong affiliation to a group. They could be audience members, users of a facility or resource, or members of the general public. They could be representatives of groups who are clients of a service or resource, individual users of a resource such as an artists' association, or less active organizations.

Core respondents are usually, but not exclusively, people who have been involved for a long time in the direction of an organization or institution, or knowledgeable individuals with a history of involvement, activism and representation.

As you go along, you will probably hear of or discover other respondents who should be included in the study. You or your researchers may also find, on looking at interim results, that certain supporting respondents should be moved to the core list and asked for more information.

SURVEY QUESTIONS

Survey questions for groups and organizations should be different from those for individuals. For one thing, the needs and concerns of individuals are very different, as are their experiences. It is helpful to survey a number of local artists or users as individual respondents, to have a sampling of data regarding their situation.

In order to obtain information about artists in the aggregate, the best source is probably their professional association. Canadian Artists' Representation/Le Front des Artistes Canadiens (CARFAC), provincial associations of professional dancers, writers, or musicians, the Alliance of Canadian Cinema, Television and Radio Artists

(ACTRA), and the International Alliance of Theatrical Stage Employees (IATSE) may be able to provide you with numbers of their members in your target area.

You might decide not to ask a respondent's name, but be sure to ask their function, in what sector they operate, and their relationship to the resources in that sector. It is amazing how often such fundamental kinds of information are inadvertently lost through a simple oversight in the survey design. The date on which they complete the survey can also be significant.

If you do ask their name, be sure to include a mechanism for getting back to them, via e-mail or snail mail. This will aid communications, provide valuable information for the database, and facilitate follow-up. You might also want to build in a formula for permission to use direct quotes from their responses. Obtaining permission at this stage will save you time later on.

A major consideration in survey design is how the responses will be expressed. Quantitative responses, such as yes or no, or using a scale of one to five, are easier to tally and record, but brief, qualitative responses yield much richer information. For example, you could ask respondents how often they use or visit three named resources (the arena, the library and the riverside park). Alternatively, you might ask them to name the top three facilities or resources they use on a monthly basis. The answers will not be the same. You could discover in the second case that the top three are the library, the hilltop, and a bar on Broadway that hosts local bands, and that the arena ranks eighth.

(See Appendix C: Tools – Surveys and Interviews)

Survey questions should be specific and tailored to your objectives. In designing the questions themselves, it is usually helpful to indicate possible responses or give examples; these will encourage respondents to think about the questions in ways they might not otherwise. It is also advisable to give them the opportunity to express themselves freely, as with a comments section, so that the response will not be pre-determined.

INTERVIEW QUESTIONS

Interviews, on the other hand, should be designed to do two things: solicit the specific kinds of information you are seeking and leave room for volunteering other information or observations.

The emphasis on volunteering other information is greater in an interview than in a survey. Your interview respondents should be selected for the depth of their knowledge and, because of that, their ability to expand on the basic questions. Build in open-ended, leading questions. For example: In your opinion, why did a certain project or program succeed or fail? Where and how do you find volunteers? What is the nature of your private/public sector support? Has your level of public funding changed significantly over the past five years, and to what would you attribute this?

Again, be sure to collect the essential, baseline data you need to complete your inventory. In this regard, interviewees are on the same footing as survey respondents. You need to know their function, their specific sector, and how they use or provide resources. Don't make assumptions; groups may have connections or functions of which you are not aware.

Possible Survey & Interview Questions

Survey Questions for Supporting Respondents

Interview Questions for Core Respondents

"The major mapping tool is the 'cultural assessment' or audit, which involves investigations into census data bases; community profiling through surveys, interviews, and focus groups; ethnic profiling; profiling of tourism and leisure activities; and profiling of arts-related organizations and business."

– Jennifer Radbourne, Full House Theory

Stage III: Implementation-Explore

Step 9 – Contacting the Community

The next step is to approach members of the community in order to collect the data. You should do a little spadework before giving your interviewers the go-ahead.

ANNOUNCING THE PROCESS

It is always a good idea to let the public know about the study, usually through a media release and public communications. If local media pick it up as a story, so much the better. This advance notification tends to stimulate a buzz. It can give potential respondents a chance to think ahead about their contribution and issues that are important to them. It can also save your researchers time otherwise spent explaining the nature of the exercise and its objectives.

Another avenue is to build an announcement into the agendas of organizations and associations. Ask the chair or convener of a meeting to mention the mapping project and lead a discussion of possible responses before your interviewers show up.

COLLABORATIONS

Local or sector organizations can assist with the process in two ways, aside from acting as respondents:

- by disseminating surveys and identifying interview subjects
- by promoting the process to their own constituencies through bulletins, newsletters and informal networks

INFORMAL NETWORKS

Check out new opportunities for sharing and collaboration. Participation in funding programs at other levels of government (provincial, federal and territorial) may create alliances that are not visible to you at the municipal level. Ethnically diverse groups may share resources in ways that are unknown to the mainstream population. All the publishers in town may get together every week at a downtown pub.

These informal networks can function as resources in themselves. They are conduits of information and often the site of backroom political activity. As such they should be recognized in some way in your inventory and used as a source of respondents.

LEADERS AND KEY INDIVIDUALS

In any community there are opinion leaders and outsiders. As your knowledge of the community expands, you will become increasingly aware of their relative importance and influence, whether positive or negative. In an open process of exploration, both types can be valuable sources of information that bring to light underlying problems or new directions in a community.

In some cases individuals cross disciplines or sectors by virtue of their professional role. The officers of social services or public funding programs are an example. If you are not yourself responsible for funding in municipal administration, you may want to contact your colleagues in that area. Similarly, funding officers at other levels of government can provide an overview of a certain situation, in accordance with their mandate.

Community leaders at the neighbourhood or district level can also prove to be valuable contacts. Many of them deserve an interview, since their range of involvement may be large. At the same time, discreet cross-checking of their credibility and reliability is advisable, and

in sensitive cases, interviewers should be alert to the possibility of political conflicts. For example, there may be factions within a given community, and diplomacy would dictate contacting the leaders of each, although you might anticipate contradictory responses.

Community Contacts

Organizations	Networks	Key Individuals

Step 10 – Tallying and Entering Results

The method of tallying survey results should allow for qualitative, subjective responses. If the information is supplied anonymously and there is no need to tie a specific response to a specific informant, it may be most efficient to create a secondary database or file to store such remarks.

You may find it a challenge to assimilate and record the results of interviews, because they can be wide-ranging. This underscores the importance of guidelines for data collection, and for flexibility in applying the guidelines. You may find yourself with crucial information that had not been anticipated in your planning or a wealth of detail that is beside the point. It is helpful to be clear in establishing the overall goals for interviewers. You might also create reporting categories, along the lines of:

- factual baseline data – who, what, where, when
- responses to principal categories of information – networks, needs or problems, clients, level of and kind of usage
- red flag items – the unanticipated or anomalous, emergencies, significant gaps

For both surveys and interviews, it is helpful to have a mechanism to record the unclassifiable – general conclusions, predictions, remarks out of left field – for future reference.

"Cultural mapping has been recognized by UNESCO as a crucial tool and technique in preserving the world's intangible and tangible cultural assets. It encompasses a wide range of techniques and activities from community-based participatory data collection and management to sophisticated mapping using GIS (Geographic Information Systems)."

– United Nations Educational, Scientific and Cultural Organization, *Cultural Mapping.*

Stage IV:

Synthesis-Make Sense

Step 11 – Roughing out the Map(s)

MATCHING DATA WITH OBJECTIVES

Once you have transferred the results of your research to the database, it's appropriate to recall your fundamental parameters – the answers to "What do we need to know?" along with your original vision of the finished map. It might be helpful to look at your notes from planning sessions and the results of the original community meetings.

You can begin by reviewing the information you have collected with those fundamentals in mind. It is now possible to align the data in different ways so as to create alternate profiles and to identify which features will become the basis of your analysis.

Data clusters that serve to answer your questions can be called findings. For example, by sorting street addresses you find that four social service organizations are housed in the same low-rent building and share practical resources, such as a photocopier and a fax line. That building and its tenants therefore form a network, which is a finding in itself.

You can break out different subsets of information according to the categories or elements that will be relevant to your study (sector, neighbourhood, usage, etc.).

For example, if your objective includes a study of performing arts venues, your data might show the following for music:

- a large number of young musicians on the cusp of becoming professionals
- a number of groups performing ethnically diverse forms of music
- three small groups playing classical music, including a chamber orchestra
- an annual school band and choir competition
- a free after-school music learning program for low-income families and at-risk youth
- a hip-hop program in a number of middle and secondary schools

This establishes a certain level of demand.

You may also have found that three neighbourhood churches with wonderful acoustical properties are looking for alternate uses and sources of income, such as music performances, rehearsals and recording.

Both series of information constitute a finding by adding to your knowledge of the situation. Your analysis has shown you the extent and kind of demand and one possible way to respond to it. You might want to create two maps, one for demand and one for supply, or you may wish to provide a secondary map for music by itself.

Sorting Data

(this can be done in your database or spreadsheet)

Music Groups (symphony, bands, etc.)	**Characteristics** (size, audience, frequency of performance)
Venues	**Characteristics** (location, capacity, usage)

In a second stage you can begin to interpret the data in terms of your objectives, i.e., analyze what answers you have to your questions, and make a summary of findings.

If your question is "Who are we?", a preliminary summary of findings could highlight new resources discovered in the course of mapping and how they relate to previously known elements. If you are trying to hone in on a particular problem or issue, you can start sorting the data that relate to alternate diagnoses and solutions and weighting them for relevance, practicability, or frequency of occurrence.

Matching Data with Objectives

Objective	Finding	Relevance (new information/urgency)

MORE THAN ONE MAP?

Again, remember that you are not limited to a single analysis or map in presenting your findings. It might be useful to create subsets of information having to do with certain categories of data; for example, the different communities or sectors that use particular resources.

In another situation, you may find while sorting the data that different axes of significance or importance emerge. For instance, having conducted a general overview, you could discover that there is a major deficiency in resources in a particular area, such as a shortage of adequate venues for dance. At the same time, the local theatre companies are facing a crisis regarding their storage space. In such a case you may want to address each problem area or issue by using another, secondary map.

You might also realize that you have too much information to be conveyed by a single interpretation. On the first level of interpretation you may want to demonstrate how many resources exist, the different types of resources, and their distribution city-wide. On a second level, you want to drill down to show who is using them and why, or home in on a certain neighbourhood or district for special treatment.

Determining Levels of Information

Level 1 - Major findings	e.g., city-wide
Level 2A - Findings for structure A	city-owned
Level 2B – Findings for structure B	non-profit
Level 3A – Findings for discipline A	museums
Level 3B – Findings for discipline B	dance

The inventory itself is a form of supporting documentation that can be included as part of your report or website, or as an appendix to your map.

Step 12 – Converting an Inventory to a Map

A properly designed inventory:

- includes all the dimensions you want to capture
- is organized so as to deliver answers to your central questions
- is complete for the different resources

Moving from the data to its representation should proceed logically.

THE LEGEND

The importance of a legend to interpreting a graphic map is obvious. For instance, if you're travelling by car, reading a map's legend allows you to distinguish divided highways from dirt roads. Similar in importance is the sequence of menu items and navigational tools that make a website user-friendly or not. It is obvious, from the map analogy, that it makes sense to treat the resources in a particular category in an analogous way (lines for roads). At the same time, you will want to flag the differences between them (red lines are paved roads, grey lines are gravel roads). So conceiving the legend resides largely in deciding how general resemblances and particular distinctions are to be conveyed.

Before creating the actual visual and structural components of your map, it is helpful to think through how many categories of elements there are, how they compare with one another, and the relative size of their footprint in the overall picture. Another major question is the degree of detail you wish to include.

For example, as with roads, you may have three resources in a given category that are fundamentally different in nature. Think of green spaces – one by the river, unspoiled and preserved; one next to City Hall, which houses a public art display; and one including areas for unorganized sport such as bocce ball. All can be flagged as parks, and each can be distinguished as to its use.

The next step is to look at the tools you have at your disposal, such as structural components, keys, and visual markers (e.g. symbols, colours). Symbols, for example, can

be used to visually illustrate relationships or types of resources; colours can signify density or categories. Determine what you will need to represent, what kinds of visual tools and guides will be most useful, and how many you will need. How many menus on the home page? How many items for each? How many lines, dots and squares will it take?

As for how much detail, that depends on your fundamental question and how much information is required to answer it. On a practical level, it depends whether you have a sufficient number of keys at your disposal to convey the information. If you have a lot to convey, a subordinate map or menu with a new set of keys might be the answer. If you wish to streamline your presentation, a reader or web user who wants more data can always be referred to the inventory itself.

VISUAL KEYS AND STRUCTURAL ELEMENTS

In a graphic map, the tools at your disposal are the map's scale and coordinates, its geographical divisions, and the markers. The markers, with their colour, size, shape and design, can carry a freight of data. Their design therefore calls for much serious consideration; however, it also gives your inner child a chance to come out and play.

Here's an example of tools and markers that might be used for a hypothetical study of performing arts resources:

Tool	Key	Marker	Significance
Resource – T. C. Douglas Auditorium			
Scope of map	Entire city		City-wide study
Coordinates	North/south, east/west	M10	Downtown core
District	Neighbourhood	Centre	Lots of traffic; good access
Marker shape	Type of organization	Star	Performing arts venue
Marker size	Size of regular clientele/ audience	2/5	Second largest – 15,000+ per annum
Marker colour	Capacity	Red	1,000-2,000 seats
Marker design	Corporate status	Solid	Publicly owned
Resource – Bluebird Recording Studios			
Scope of map	Entire city		City-wide study
Coordinates	North/south; east/west	B2	Hinterland
District	Neighbourhood	Carrington Hill	Small business in a light industrial area
Marker shape	Type of organization	Musical note/disc	Music recording studio
Marker size	Size of regular clientele/ audience	4/5	Medium – 100+ per annum
Marker colour	Capacity	Blue	Small
Marker design	Corporate status	Hollow	Privately owned

(See Appendix C: Tools – Legend)

What might be concluded after looking at the markers is that the T.C. Douglas Auditorium is under-utilized, which could be because there are three performing arts venues in the same district and they are competing with each other for the available clients. Regarding Bluebird Recording Studios, it may be the only such facility in the city and unable to keep up with demand, sending potential clients to suppliers in other cities.

In a website, relationships can be expressed structurally through hyper-text links from one page to another and different levels of subordination in the site structure. In a sense, the site map becomes the structural equivalent of the graphic map. Using the examples from above, a portion of the site map might look like one of these:

Menu Item – Performing Arts

- Music
  - Venue
    - City Centre
      - T.C. Douglas Auditorium
        - Capacity
        - Usage
        - Corporate status

Menu Item – Privately-owned facilities

- Bluebird Recording Studios
  - Technical
    - Performing arts
      - Music
        - Capacity
        - Usage
        - Location

For an example of a web presentation, take a look at http://vancouver.ca/facility_wac/facility.exe/venuelist_all

In both cases you are presenting information about resources. In the first case, your objective might be to inform your target audience about available resources, with an emphasis on location and capacity. In the second case, your objective might be to inform about different corporate structures within the resource base, or about resources within cultural industries.

The Legend

Graphic Map			
Category	Element	Marker	Characteristics
Website			
Category	Element	Menu Item	Site Location

(See Appendix C: Tools – GIS)

MAP MAKING

This is where your technical assistance comes in. The city's or university's urban planning department may be able to help you with the rendering of a graphic map or a website. They will no doubt have some ideas about how to present the data.

THE ROLE OF NARRATIVE

Unless you are preparing an illustrative map or website for tourist promotion, you will rely on a narrative to introduce the study, draw preliminary conclusions and indicate new directions. The map or maps remain a rapid and accessible overview of your data, but orienting the user or connecting the dots is usually done by means of text.

As well, you may want to include a summary of comments gleaned from the interviews and community meetings, and a digest of survey results. Adding representative examples or case studies could help to make the findings more concrete and memorable.

Step 13 – Analysis and Interpretation

Once you have a draft report in hand, whether it is a graphic map, a website map or a text-based map, you can begin the business of drawing major conclusions and testing the validity of your findings with the community.

THINGS TO LOOK FOR

OVERVIEWS AND URGENCIES

Your study should provide a comprehensive scan that allows you and your target audience to take a broad and comprehensive view of the general situation. You might also be able to hear a common voice. Have you received comments within a given sector that are similar, pointing to a pressing need or, more positively, to what could be considered a strength? More important, have you heard the same appeal from different sectors, indicating a need common to all? How does this fit with the overall picture? Is it significant enough to be judged a priority and become the basis of a recommendation?

DISTRIBUTION OF USAGE WITHIN SECTORS

One aspect that can be relatively easy to track is the distribution of population and popular usage for different resources by sector. In addition, the reasons for this distribution also may have been revealed through surveys and interviews. For example, why does the dance community consistently avoid a particular venue? Answer: The flooring is not suitable and could cause injuries. Why is one library branch more popular than another? Because it is across the street from a major shopping mall, and mothers drop their children at the storytelling corner while they're shopping.

GAPS, BONUSES, SURPRISES

Another thing that is usually quickly exposed is a resource gap. This will normally be revealed both through the inventory and in survey and interview responses. For example, a number of new independent theatre companies report they have a lot of choice for performing venues, but nowhere to rehearse. Remember that you can also look for possible solutions, such as using an existing resource in a new way. Empty churches might be in search of new user groups, for example.

Bonuses occur when you find that information supplied by one informant answers the need of another, or that a certain sector has taken steps to solve its own problem. If there is a way that the municipal government can support such initiatives, so much the better. You may find yourself surprised by either unanimity on the part of the community or, conversely, deeply rooted conflict on certain issues. Then again, you might find there are a high number of null responses on a certain point. Is the community unaware of certain resources that actually exist? Why is that?

INTERCONNECTIONS

Identifying networks, collaborations and commonalities is also important. Look for common addresses where a number of similar organizations share space. Explore the evolution of joint initiatives: are they

motivated by a shared mandate, a funding opportunity, or the vision of a particular individual or group? Anomalous functions sometimes provide clues to collaboration. For instance, if the food bank is offering literacy courses, there is likely a partnership at work.

The impact of certain individuals or groups of individuals may also come to light, if the name is heard repeatedly in different contexts. Madame X sits on three volunteer boards, works part-time with the Open Door Society, and owns a neighbourhood café that offers discount meals to social assistance recipients. The café is run by her daughter, Ms. X, who is also involved with a community theatre group specializing in collective productions by people on welfare. In the meantime, a certain Mr. X is president of the neighbourhood association. Are they related? Does that family constitute a little engine of activity all by itself?

OPPORTUNITIES – VISION

On the macro level, you should ask what kinds of trends are exposed or illustrated. What are the community's principal strengths and weaknesses? What are the components of its identity? What challenges is it facing?

How do the results answer your central question? Do they indicate a need for adjustment? Are there sufficient and appropriate public resources for youth, new Canadians, an aging population? With increased rental rates in the downtown core, where are the creative members of the community congregating? Where is development already taking place on its own, organically? On the micro level, opportunities might become apparent. Group X and Group Y share similar interests and needs. Should they be introduced? Would Group Z have something to offer them both? Could this collaboration serve as a transferable model for other sectors?

A lot of what you have done serves to cut across disciplines and sectors. A municipal cultural worker is in a unique position in this regard. He or she may well interact with multiple sectors who do not know each other very well, or at all. Cultural mapping gives those who are not in a position to have an overview the opportunity to gain a broader perspective. By this means they can see where opportunities exist to build on strengths by sharing information, best practices or resources.

WORKING WITH RELATIONSHIPS

The principal difference between an inventory and a map is the identification and depiction of relationships rather than the presentation of a list of facts. Your map, with a little imagination in design, can indicate factors that are relative, contextual and qualitative. It will animate the inventory, give it new dimensions, and make it a much more powerful tool for planning and advocacy.

Conclusions

New Findings (groups, networks, etc.)	
Urgent needs	
Strengths	
Gaps	
Challenges met	
Overlaps	
Interconnections	
Opportunities	

CONSULT WITH THE COMMUNITY

From the point of view of buy-in and staying true to objectives, it is recommended you check in with the larger community at certain critical stages:

- following an initial community meeting, with a summary of the results
- when project design has been completed
- when data collection has been completed and a preliminary map has been drawn
- when draft recommendations are ready

Community members who participated in meetings and interviews will no doubt be eager to see the results before the final version is made public. They may be able to adjust the perspective or point to the significance of information that was not emphasized in the report.

There is a potential downside – you don't want to have a special interest group invalidate large pieces of work already accomplished or distort your findings by introducing a new set of objectives. To ensure everyone stays on topic, frame an agenda and keep the discussion on track. Emphasize the gains made to date and present the rationale for any adjustments. Outline the next steps, signaling openness to suggestions regarding what is to come, not what has already been done.

CHECK THE REALITIES

Do you and they feel the report and map(s) faithfully represent the situation? There may be revelations and discoveries, and if so, are they kept in context? In other words, does your approach proceed from a balanced view?

On the other hand, if it was your intention to explore new ground, your study may deliver information that was previously unknown or not taken into consideration, and your results could chart a new set of realities. Have these new realities been sufficiently integrated and expressed in the report (map)?

At this point you should have the answers to your questions. With the help of the participants you have reviewed and mined the data, finalized the essential map to express your findings, and refined your conclusions and recommendations. You are almost ready to go public. There are a number of things to consider before you do, and you might seek the advice of a communications officer.

"The database and map created for this project are a significant piece of the puzzle that helps to explain how … facilities contribute culturally, socially and economically to Toronto's quality of life."

– *A Map of Toronto's Cultural Facilities*, City of Toronto Division of Economic Development, Culture and Tourism.

Stage V:
Finalizing the Report

At this point you should have the answers to your questions. With the help of the participants you have reviewed and mined the data, finalized the essential map to express your findings, and refined your conclusions and recommendations. You are almost ready to go public. There are a number of things to consider before you do, and you might seek the advice of a communications officer.

Step 14 – Speaking to Different Audiences

Early on you identified a target audience, or a series of them: colleagues, municipal administrators, city council, and other stakeholders, up to and including the larger community and visitors from outside. The information must be delivered in a way that is useful and understandable to those different groups. Keep in mind they do not all have the same requirements and one size does not necessarily fit all. If the report is to be presented to different constituencies, you should give some thought to its versatility.

LEVELS OF DETAIL

The level of detail you present is important. You may have uncovered a wealth of fascinating tidbits, but many may not serve the immediate purposes of your target audience. What do they need to know? What do they want to know? What do you think they should hear, for the benefit of all concerned?

For example, if you are addressing your colleagues, you will be able to present the data in a detailed way, since they are likely to be familiar with the territory. They may also have a need to hear the nuances. However, if you are addressing city council or one of its committees, you will not want to fog the landscape with a lot of ancillary information, even if it does support your conclusions. It is better to deal with categories and examples than a torrent of specifics.

One way to juggle this is to organize your report by headlining principal information that responds to the largest questions, and creating secondary maps or subordinate menu items that either support or supplement the major findings. You can tell your readers these pieces exist and invite them to go into the secondary areas as required.

In any case, it is helpful from a public relations perspective to include some form of emblematic visual map to get the concept across and set the tone. If you are not creating a graphic map as part of the report, the emblematic piece could be a map of the city obtained from urban planning or a compelling visual map created by an artist.

Need to Know

Target Audience	Necessary Information

SUBJECTIVE ELEMENTS

Among the fascinating tidbits will be comments, anecdotes, and quotable quotes from the surveys and interviews. They often sum up or underline a particular point, and they add colour and life to a presentation. They can be used as sidebars, chapter headings and epigraphs, or text inserts. If there is a large number of them and they are especially relevant, they might be compiled and included in an appendix or a separate section of the report.

You might want to include examples of particular situations that illustrate your main points, such as profiles of individuals or organizations.

If your objective is to create a heritage website, then these elements become essential because you will want to portray the stories and historic social elements of the community.

Just remember to ask the respondents for their permission to use this kind of material, if it is to be attributed to them. The request for permission can be built into the survey and interview format. You might also assure respondents that you will let them know if you quote them, in what context, and how the quote will be attributed. You can perform that follow-up once the report has been drafted.

CUSTODY AND SUCCESSION

When all is said and written, you must decide collectively who is the best candidate to adopt the final product and give it a home. This depends on a number of factors:

- the objective
- the type of map
- the target audience
- future needs and probable uses

If your intention was to discover the city's cultural identity and you have produced a graphic map, then the report might best be housed with the city, with the map posted on the city's site for access by the general public. It might then be reasonable to anticipate periodic updates carried out by cultural workers and their collaborators, such as university departments.

In the case of a web-based map describing the potential for cultural tourism in the interest of attracting visitors, the logical caregiver might be the city's tourism association and its home might be their site.

If the city has a local arts commission or heritage society, they might be interested in taking charge of the process and the map itself.

FINALIZE THE REPORT

Having consulted with your contacts and the community, you should be in a very strong position to present a report that is comprehensive, realistic and supported by those affected by the fundamental issues.

While the inventory is important and should be included as supporting documentation, the substance of the report will be in the findings – findings about causes, gaps and strengths made through your analysis and synthesis of the data. On the basis of these findings, you can make credible conclusions and recommendations to the target audience.

(See Appendix C: Tools – Report Outline)

"We have got more political mileage out of our cultural map than just about anything else."

– Ken Doherty, Peterborough, Ontario
Creative City Network Member

Stage VI:
Going Public

Step 15 – Getting the Word Out

WHO IS LISTENING?

Your communications strategy should include two groups – those who want to hear what you have to say and those who have to be convinced it's worth listening to. Your target audience may or may not be part of the first group, depending on the political situation.

However, the receptive group will likely include your collaborators, your respondents and the community whose needs you set out to address. These people are your best audience and supporters.

Another receptive group is made up of those people within the administration and the community who, although not directly involved in the process, were supportive early on.

You might want to invite the receptive group to a preview of the final map or send them copies, if that is feasible. It reinforces their identity as owners of the process, allows you to rehearse your response to challenges, and may give you a leg up politically.

Members of the media could also be sympathetic, especially if they helped to announce the project initially. In that case they will be glad to follow up. This kind of study is usually newsworthy because it is novel and produces concrete results. Some of the results can even be visually appealing. However, it is not usually recommended to leak results to the media until they are revealed to the target audience.

Preview Invitations

Target community	
Supporters	
Collaborators	
Interview subjects	

WHO ISN'T LISTENING, BUT NEEDS TO HEAR?

Your primary target audience may not be sympathetic, which could be your reason for undertaking the exercise in the first place. A number of factors can come into play:

- indifference to cultural issues
- lack of appreciation for the importance of certain sectors or approaches
- lack of attention to problems
- refusal to accept the validity or utility of cultural mapping
- reluctance to support new development initiatives
- reluctance to re-think development initiatives that threaten the cultural ecology

City management, tourist associations and the general public – in short, any one of your potential target audiences – may not be supportive.

There could also be resistance in certain sectors of the community itself. People might not recognize the validity and importance of other sectors or types of resources. In these cases, a more aggressive communications strategy may be required to make sure the mapping process and its results are acknowledged and understood.

Despite any resistance, and because of it, the completion of the map should be an occasion for celebration. Here are some things you can do to beat the drum:

- Make a formal presentation of your report to the mayor and issue a media release about the occasion.
- Have one or a few of your stakeholders get on the agenda of a city council meeting to discuss the report. Then the elected officials cannot ignore the fact that the mapping has taken place, and results will be a matter of public record.
- Make a splash – organize a media conference and unveiling. Be sure to invite the target audience. Pack the hall with supporters and interested parties. In this situation your local media could be an ally. Politicians are very sensitive to public opinion, and they are usually reluctant to buck a successful trend.

Your communications officer may have some other ideas, such as to time the unveiling to coincide with another event, or to recruit key figures from the administration or the community for the presentation itself. The venue, if it is not the city hall, can be used to set the tone.

Don't forget the launch party for your crew!

Invitations to the Unveiling

Mayor	
Councillors	
Funders	
Future custodians of the map	
City administration	
Media	
Target community	
Supporters	
Collaborators	
Interview subjects	

NOW THAT THE PARTY'S OVER...

...you retire to your desk with a boatload of information that can be used in a number of ways:

- as a reference
- to set priorities
- for advocacy
- for orientation of new staff and councillors

and, not to be overlooked,

- as an important initial phase of preparing a cultural plan for your municipality

Good luck!

Appendix A: Background

Background

WHAT IS CULTURAL MAPPING?

Cultural mapping is widely used as a planning and development tool by different levels of government and non-governmental organizations. It has become increasingly popular with municipal and cultural administrators in this country; it is now regarded as the first step in formulating a cultural plan.

Cultural mapping is not a new concept, nor is its current application as an instrument of cultural planning a new one. Historically, it evolved as a means to capture and present the history of indigenous peoples or to describe their traditional activities within a given territory. Since then, the mapping technique has been taken up by agencies such as the United Nations Education, Scientific and Cultural Organization (UNESCO) and the Association of Southeast Asian Nations (ASEAN) to address other concerns, such as land rights stemming from traditional usage (tenure mapping) and the preservation of languages.

A tidy and concise definition of cultural mapping, one that is not tangled up in its immediate context, is hard to find. The definitions tend to rely on examples more than on clear-cut terms. This is because cultural mapping is not an end in itself, but a means to an end. Everyone agrees it is a tool that can be applied in many ways. It has been used to describe situations as varied as the potential for cultural tourism and the participation of diverse populations in community art activities.

One thing we can conclude from the various definitions is that cultural mapping is basically a process of recording, analyzing and synthesizing, and a method of describing or depicting resources, networks and patterns of usage. In this context, the word *resources* refers to the various elements that contribute to culture, whether human, natural, social, economic or built.

Cultural mapping allows us to see where we've been and where we are in order to find our way forward, just as any mapping process might. The difference is the objects of cultural mapping are not topographical features, but tangibles like assets and resources and intangibles like identity, relationships and possibilities.

POLITICAL DIMENSION

As you can see, what we now call a cultural map was first used as a political tool. It has since been used, in less politically charged situations, as a tool of social and economic development. It is currently associated with a movement to democratize culture and expand its definition to be more general and inclusive. Some cultural mapping studies have as their primary objective broadly based social development goals.

Cultural mapping has also come to connote inclusion of members of the entire community and its many constituent sectors as active participants. This principle of inclusiveness stems in part from the expansion of the definition of culture to include many more aspects of municipal life than high art, community art and heritage. It also includes social, economic and environmental aspects.

It should be kept in mind that cultural mapping is a tool and a methodology, no matter what its application. It can be applied

as easily to questions related to the health of arts institutions and heritage societies as to the inclusive promotion of creativity in all aspects of municipal life.

ETHICAL ISSUES – INTELLECTUAL PROPERTY

Cultural mapping has been used by various agencies and groups to chart cultural activities through space and also through time. Notably in Australia, where there has been an emphasis on diversity, its intention has been to retrieve or identify artifacts and histories of indigenous and diverse groups, bringing them into the mainstream by "putting them on the map."

In those situations, information and data about many aspects of culture, including oral histories and personal memories, have been sought from key informants or respondents within the communities under study. As a result the exercise has in some cases involved consideration of ethics and the protection of intellectual property. This would be a consideration in the Canadian context if Aboriginal peoples were included and if they were providing narratives or other information protected by traditional practices.

COMMUNITY PARTICIPATION

Participatory action research refers to the approach and also the benefits of including community members in research projects of which they are the subject. What is indisputable is that involvement in the process as the principal source of information gives community members a sense of ownership and makes them feel, quite rightly, that they influence the outcome of the project.

Mapping studies place varying degrees of emphasis on the necessity of involving the individual community member, i.e. the person on the street or end user. Some researchers contact only individuals or groups with a direct relationship to the resources under examination. In practice, the selection of groups or individuals for inclusion depends upon the objectives and breadth of your study.

Appendix B: Maps

WHAT DOES A CULTURAL MAP LOOK LIKE?

The end result of cultural mapping is presumably some kind of map. A document that has come to be regarded as a classic is a map created by the Inuit of Nunavut in the 1970s. It charts the natural and technical resources in their territory that traditionally supported their physical survival. It is a graphically rendered, topographical map that shows the locations of such resources as fish, caribou, moose and traplines, with a legend that was created by the community itself.

(see Poole, 2003)

EXAMPLES CITED IN THE TEXT

Graphic Map using GIS

City of Toronto, (2003). Economic Development, Culture and Tourism – *A Map of Toronto's Cultural Facilities*
www.creativecity.ca/toolkits

Web-Based Inventory

City of Vancouver – Performing Arts Facilities Inventory
www.vancouver.ca/facility_wac/facility.exe/venuelist_all

TEXT-BASED REPORT

Community Arts Ontario – Cultural Mapping Project (2003)
www.communityartsontario.ca/admindocs/Cultural%20Mapping%20Project.pdf

ARTIST-DRAWN MAPS

Land Trust Alliance. (2003). B.C. Islands in the Salish Sea Community Mapping Project: Portrait of a renowned community in transition.
www.psat.wa.gov/Publications/03_proceedings/PAPERS/ORAL/2d_harri.pdf

HAND-DRAWN MAPS

Poole, Peter. (2003, March). *Cultural Mapping and Indigenous Peoples.* Forest Peoples Programme, UNESCO.
http://portal.unesco.org/culture
Search for "Mapping of Indigenous Cultural Resources"

WEB-BASED MAP

NSW Local Government, Australia – Cultural Map of Queanbeyan
www.qcc.nsw.gov.au/culturalmap

WEB-BASED INVENTORY

City of Vancouver – On-line Public Art Registry
www.vancouver.ca/commsvcs/oca/PublicArt/registry.htm

WEB-BASED TOURIST MAP

Halifax Regional Municipality – Art Map
www.halifaxartmap.ns.ca/

Appendix C: Tools

Please note that these are examples only, to get you started.

Objectives and Parameters

These can be set in collaboration with your community.

What do we need to know?

- identity – who we are, what are the elements of our cultural identity

  . . . . . .
  . . . . . .
  . . . . . .

- taking stock – evaluation, adjustment of priorities, estimate of needs

  . . . . . .
  . . . . . .
  . . . . . .

- problem-solving – measuring, tracking, investigating a specific situation

  . . . . . .
  . . . . . .
  . . . . . .

Is our objective to:

☐ describe our actual situation, or
☐ look for new information?

Who needs to know – target audience?

. . . . . .
. . . . . .

Who are our collaborators?

. . . . . .
. . . . . .

What outcomes are we seeking or expecting?

. . . . . .
. . . . . .

How much time do we have/will it take?

. . . . . .
. . . . . .

What is the scope of the study:

☐ city-wide?
☐ neighbourhood or district?
☐ specific community or group?

Are we seeking:

☐ subjective, qualitative material, or
☐ quantitative data?

Who are our principal respondents and informants?

. . . . . .
. . . . . .

Do we want to include individuals as well as groups as subjects? ☐ Yes ☐ No

Should we include the general public as respondents? ☐ Yes ☐ No

Will we be preparing a:

☐ GIS or graphic map?
☐ Website?
☐ Text-based report?

Will the mapping activity continue into the future on a periodic basis? ☐ Yes ☐ No

Budget

Expenses – these may be cash or in-kind expenses		
Item		**Amount**
Fees	Consultant	
	Interviewers	
	Web or map design	
	Data entry	
	Interview design	
Communications	Media releases	
	Media conference	
	Advertisements	
Meeting Expenses	Facilitator	
	Room bookings and equipment	
	Refreshments	
Final Report	Design/Printing	
	Photocopying	
	Distribution	
Total		
Revenues – cash and in-kind (make sure in-kind revenues match in-kind expenses)		
Item		**Amount**
Local government		
Other governments	Provincial	
	Federal	
Foundations		
Community partners		
Local university/college		
Local businesses		
Other		
Total		

Data Categories – Examples

Many of these can be applied to either groups or individuals

Sector	Scale	Corporate structure	Role	Mandate	Activity/ Discipline
Commercial	Local	Individual	Individual artist or group member	Professional arts	Built heritage
Educational	Provincial	Public	Key individual or leader	Community arts	Heritage society
Government	Federal	Private	Informal association	Arts (pro and community)	Museum
Political		Co-operative	Established organization	Heritage	Literary
Social		Volunteer	Institution	Social service	Media arts
		Collective	Government program	Advocacy	Theatre
			Cultural industry	Recreation	Music
				Tourism	Dance
				Aboriginal	Visual arts
				Youth	Research
				Seniors	Literacy
				Diversity	
				Environment	

Function	Definition of function
Producer	Producer of original work, e.g., dance or theatre company, artist
Presenter	Presenter of work or shows, e.g., impresario, festival, gallery
Facility	Production facility, e.g., studio
Venue	Presentation venue, e.g., auditorium, hall, gallery
Funder	Public or private source of grants
Administration	Administrative and research support
Association	Association of artists or members of a demographic group
Service	Service organization
Development	Social development organization
Educator	Educational institution or group
Promoter	Publicity and promotion
Media	Communications media

Inventory Grid

	Record ID	Organization_Name	Neighbourhood	Address	PC	Mandate	Discipline	Function A	Function B	Function C
1	1001	25th Street Theatre	CITY CENTRE	600 - 245 - 3rd Avenue S.	S7K 1M3	Arts	Theatre	Presenter		
2	1002	AKA Gallery	RIVERSDALE	424 - 20th St. W.	S7H 0H5	Professional Arts	Visual	Presenter	Venue	
5	1005	Delta Bessborough Hotel	CITY CENTRE	601 Spadina Cr. E.	S7K 3G8	Commercial	Multiple	Facility	Venue	
7	1007	Boyan Ukrainian Dance Association	VARSITY VIEW	1202 11th Street East	S7H 3G8	Community Arts	Dance	Producer		
8	1008	Broadway Theatre	BROADWAY	715 Broadway Ave.	S7N 1B3	Professional Arts	Multiple	Presenter		
12	1012	Broadway Theatre Youth Series	BROADWAY	715 Broadway Ave.	S7N 1B3	Professional Arts	Theatre	Presenter		
16	1016	City Hall Temporary Sculpture Placement	CITY CENTRE	City Hall - 3rd Ave. N.	S7K 0J5	Professional Arts	Visual	Venue		
17	1017	Diefenbaker Canada Centre	UNIVERSITY	101 Diefenbaker Place	S7N 5B8	Heritage	Museum	Venue		
19	1019	Fast Consulting	UNIVERSITY	112 Research Drive	S7N 3R3	Research	Multiple	Admin		
20	1020	FLICKS Film Festival	CITY CENTRE	Delta Bessborough Hotel	S7K 3G8	Arts	Media	Presenter	Educator	
21	1021	Gabriel Dumont Institute	PLEASANT HILL	917- 22nd St. W.	S7M 0R9	Aboriginal	Multiple	Educator		
24	202	Global Gathering Place	CITY CENTRE	307 - 506 25th St. E.	S7K 4A7	Social Service	Multiple	Development		
26	204	Heritage Festival of Saskatoon Inc.	EXHIBITION	P.O. Box 384	S7K 3L3	Heritage	Heritage society	Presenter		
34	213	La Troupe du Jour	RIVERSDALE	430 - 20th St. W.	S7K 3L3	Arts	Theatre	Producer	Educator	
35	207	Leisureland Artist Studios	OUTSIDE LIMITS	Spadina Cr. S.		Professional Arts	Visual	Facility		
39	401	Meewasin Valley Authority	CITY CENTRE	402 3rd Avenue South	S7K 3G5	Recreation	Visual	Admin	Venue	
41	402	Mendel Art Gallery	CITY CENTRE	Spadina Cr. N.	S7K 3L6	Arts	Visual	Venue	Educator	
42	403	Northern Sask. International Children's Festival	CITY CENTRE	Delta Bessborough Hotel	S7K 3G8	Arts	Multiple	Presenter		
45	501	paved Art & New Media	RIVERSDALE	424 - 20th St. W.	S7H 0H5	Arts	Multimedia	Facility	Presenter	Venue
100	112	Refinery Arts & Spirit Centre	BROADWAY	609 Dufferin Avenue	S7H 1C4	Arts	Multiple	Venue	Facility	
55	603	Sage Hill Writing Experience	CITY CENTRE	Delta Bessborough Hotel	S7K 3G8	Arts	Literary	Educator		
58	702	Saskatchewan Native Theatre Company Inc.	RIVERSDALE	228-20th St. W.	S7M 0W8	Arts	Theatre	Producer	Educator	
74	816	Saskatoon Community Youth Arts Programming Inc.	CITY CENTRE	253 - 3rd Ave. S.	S7K 1M3	Youth	Visual	Educator	Presenter	Service
78	820	Saskatoon Foundation	CITY CENTRE	101 - 308 Fourth Avenue N	S7K 2L7	Social Service	Multiple	Funder		
81	901	Saskatoon Heritage Society	BROADWAY, CITY CENTRE, CASWELL HILL, KELSEY/WDLWN	Box 7051	S7K 4J1	Heritage	Heritage society	Association		
83	903	Saskatoon Jazz Society	CITY CENTRE	506 - 245 3rd Avenue South	S7K 1M4	Professional Arts	Music	Presenter	Venue	
84	904	Saskatoon Symphony Society	CITY CENTRE	120 - 128 - 4th Avenue South	S7K 1M8	Arts	Music	Producer		
85	905	Saskatoon Tribal Council	SUTHERLAND	200 335 Packham Avenue	S7N 4S1	Aboriginal	Multiple	Presenter	Educator	
106	119	Thistledown Press Ltd.	BROADWAY	633 Main St.	S7H 0J8	Professional Arts	Literary	Presenter		
107	120	Tourism Saskatoon	CITY CENTRE	6 - 305 Idylwyld Drive North	S7L 0Z1	Tourism	Multiple	Promoter		
110	123	Vesna Festival Incorporated	CASWELL HILL	Box 1592	S7K 3R3	Professional Arts	Dance	Presenter		
120	132	Western Development Museum	EXHIBITION	2935 Melrose Avenue	S7J 5A6	Heritage	Museum	Presenter	Venue	

Venues – Usage (by discipline)

	Record ID	Organization Name	Discipline	Function A	Function B	Function C	Venue Type	Seats	#Shows/ Yr	Attend/ Yr	Client A	Client B	Client C
24	202	Boyan Ukrainian Dance Association	Dance	Producer	Association								
34	213	Vesna Festival Incorporated	Dance	Presenter									
5	1005	Delta Bessborough Hotel	Multiple	Facility	Venue		Halls, Meetings	30-500	12	1,500	Community	Literary	Associations
41	402	Heritage Festival of Saskatoon Inc.	Heritage society	Presenter									
42	403	Saskatoon Heritage Society	Heritage society	Association									
47	503	Sage Hill Writing Experience	Literary	Educator	Presenter								
52	508	Thistledown Press Ltd.	Literary	Presenter									
55	603	FLICKS Film Festival	Media arts	Presenter									
57	701	paved Art & New Media	Media arts	Facility	Presenter	Venue	Gallery, Hall	150	10	500	Own programs	Media events	Literary
1	1001	Broadway Theatre	Multiple	Presenter	Venue		Auditorium	350	36	20,000	Own film programs	Music tours	Fringe theatre
6	1006	Fast Consulting	Multiple	Admin									
7	1007	Gabriel Dumont Institute	Multiple	Educator									
8	1008	Global Gathering Place	Multiple	Development									
12	1012	Northern Sask. International Children's Festival	Multiple	Presenter									
17	1017	Saskatoon Foundation	Multiple	Funder									
19	1019	Saskatoon Tribal Council	Multiple	Presenter	Educator								
20	1020	Refinery Arts & Spirit Centre	Multiple	Venue	Facility		Theatre, Gallery	100	25	7,500	Indie theatre	Women's festival	Yoga classes
21	1021	Tourism Saskatoon	Multiple	Promoter									
39	401	Diefenbaker Canada Centre	Museum	Venue			Gallery		4	6,000	Own exhibits	Touring shows	Lectures
44	405	Western Development Museum	Museum	Venue			Hall	300	3	15,000	Own exhibits	Heritage Festival	Indie theatre
70	812	Saskatoon Jazz Society	Music	Presenter	Venue		Club	100	35	2,500	Music tours	Local musicians	Jazz Fest
74	816	Saskatoon Symphony Society	Music	Producer									
81	901	25th Street Theatre	Theatre	Presenter									
2	1002	Broadway Theatre Youth Series	Theatre	Presenter									
83	903	La Troupe du Jour	Theatre	Producer	Educator								
85	905	Saskatchewan Native Theatre Company Inc.	Theatre	Producer	Educator	Venue	Black box, Hall	150	8	5,000	Own programs	Community	Launches
92	104	AKA Gallery	Visual	Presenter	Venue		Gallery	N/A	10	500	Own programs	Touring shows	
100	112	City Hall Temporary Sculpture Placement	Visual	Venue			Street space	N/A	12	Public	Individual artists		
106	119	Leisureland Artist Studios	Visual	Facility									
90	102	Meewasin Valley Authority	Visual	Admin	Venue		Riverside	N/A	10	Public	Public art		
107	120	Mendel Art Gallery	Visual	Venue	Educator		Galleries, Hall	N/A	12	170,000	Own programs	Touring shows	Community
91	103	Saskatoon Community Youth Arts Programming Inc.	Visual	Educator	Presenter								

Collecting Data – Surveys and Interviews

THINGS TO CONSIDER IN DESIGNING MATERIALS

What kind of information do you need?

Who are your subjects? Do they fall into groups or types?

How much time do you plan to spend with each?

How will you contact or gain access to them?

How will you record results? What kind of technology might you need?

How will you tally the results?

Who can help you design your materials?

CHARACTERISTICS OF THE SURVEY

- reaches large numbers of people
- can be self-administered
- best for short questions and factual answers
- relies on their generosity with their time
- can be returned automatically, e.g., via e-mail
- questions can be tailored to solicit specific information, e.g., multiple choice
- tallying results can be very straightforward
- logistics involve delivering and collecting materials

SUGGESTED METHODS OF DELIVERY

- drop-off and pick-up of self-administered surveys at activity locations such as libraries, cinemas or malls; choose indoor locations with places to sit down (risk of low response rate)
- planting survey administrators at key locations (guarantee of response)
- distribution and response via e-mail (generally good response)
- distribution at meetings of user groups (good response rate)
- organizing specific meetings, such as community meetings (high response rate from those present)
- telephone surveys of key informants (high response rate)

CHARACTERISTICS OF THE INTERVIEW

- in-depth answers
- scope for comments and explanations
- time-consuming, but a good investment
- more control over the process
- logistics involve booking appointments and travelling
- tallying results can be complicated and time-consuming
- response is guaranteed (although not predictable)

SUGGESTED METHODS OF DELIVERY

- make appointments for in-person sessions
- make telephone appointments
- organize focus groups; synergy can work for you

SUBJECT GROUPS

Your approach should probably be different for each. Following is a summary of suggestions for structuring your approach.

Subject Group	Data Sought	Format	Info Requested	Interview Length
Organizations - director - board member - front-line worker	Qualitatitve information from the source about principal resources, networks	Personal interview, focus group	History, structure, function, support systems, networks, vision	**1-2 HOURS**
Key individuals - leaders - activists	Comments and overview on organizations, principal resources, community structure	Personal interview, focus group	Function, discipline, resources used, needs, vision	**1 HOUR**
Individuals - artists - workers - users of services or resources	Qualitative and quantitative information on facilities and resources available, usage, needs	Survey, attending their meeting	Function, discipline, resources used, needs, gaps	**1/2 HOUR**
User groups	Information on rate of usage, access, needs	Survey, getting on their meeting agenda	Demographics, reasons for use (needs met), rate of usage, means of access, support systems	**5-10 MINS**
General Public	Information on levels of awareness, preferences, usage, questions of access	Survey – self-adminstered or administered by a project member	Demographics, reasons for use, rate of usage, preferred means of access	**5 MINS MAX.**

NOTE ON PERMISSION TO USE SURVEY AND INTERVIEW RESPONSES

The objectives of the mapping project and the uses of information gathered through surveys and interviews must be clearly understood and acceptable to the subjects. It is helpful to provide interviewers with a brief written summary of these items for communication to their contacts and to build the summary into survey questionnaires intended for passive distribution.

Particularly in interview situations, there is the possibility that direct quotes will be inserted verbatim into the report. Alert the subjects to this possibility and ask them for their permission to use their contribution, if it is to be attributed to them. The request for permission can be built into the survey and interview format as a standard declaration. At that point you might also assure informants that you will let them know if you quote them, in what context, and how the quote will be attributed. You can perform that follow-up once the report has been drafted.

SAMPLE DECLARATION – QUOTING INTERVIEW MATERIAL

☐ I hereby consent to have the information I contribute and comments I make in the context of the (title of project) process directly attributed to me in any report that may result. (Signature)

OR

☐ I prefer to remain anonymous. Any information or comments I contribute in the context of the (title of project) process are not to be attributed directly to me in any report that may result.

Sample Questions

INTERVIEW - ORGANIZATION

BASELINE DATA

Date of the interview

Identity of the organization – name, address, discipline, function

Identity of the informant – name, role, history

Contact information – business card

When was your organization founded? How did it get started?

What is your mandate? What kind of programming do you do? When do you do it?

What is your annual budget? What proportion is from grants, self-generated revenue, in-kind donations, charitable donations?

How many staff do you employ (full time/ part time/seasonal)? How many volunteers do you involve and in what capacity?

What is your audience base? Do you collect demographic information? Could we have a copy?

If you are a facility, what are the features (number of seats, rooms, equipment)?

QUALITATIVE INFORMATION

Do you rent or own your facilities? Are they adequate?

How is your organization governed? How does one become a board member?

How do you promote your activities?

How do you recruit volunteers?

Do you feature local artists or programming? If so, how do you select the work?

How far in advance do you set programming?

What role do you think your organization plays in the community?

What kinds of other services do you offer your members or the public?

What do you consider your greatest success? Why did it work?

Has your level of revenue changed? To what do you attribute that?

Do you partner or share resources with other organizations? Please explain.

VISION QUESTIONS

What trends do you perceive are affecting your activities?

If you could change one thing about your situation, what would it be?

INTERVIEW - KEY INDIVIDUAL

BASELINE DATA

Date of interview

Identity of the informant – name, role, function, background

CONTACT INFORMATION

Have you been active in the community for very long? What got you started?

What is your current involvement? For example, do you participate in interdisciplinary or intersectoral groups? Do you teach?

QUALITATIVE INFORMATION

What do you consider to be your greatest contribution to this community?

What do you consider to be the greatest contribution of the community to your situation?

What kinds of facilities or resources do you use in your personal work / in your work with the community?

What do you see as the strengths of your community?

What networks do you participate in or rely on to share information or resources?

VISION QUESTIONS

What needs are not being met?

What trends do you perceive that are affecting your community?

If you could change one thing about the situation, what would it be?

Who or what do you consider to be the prime movers or engines of change in the community?

SURVEY – INDIVIDUAL ARTIST, WORKER OR USER OF RESOURCES

BASELINE DATA

Date completed

Identity – Name (optional), role, discipline or activity, training, association or group

Contact information – e-mail, telephone (optional)

QUANTITATIVE INFORMATION

How long have you been a member of this community/association/organization?

What community resources or facilities do you regularly use?

How often do you use them?

QUALITATIVE INFORMATION

Are the resources adequate to your needs? Are they accessible and available?

What do you consider to be the strengths of your community or group?

What unmet needs do you have as a worker/ community member/artist?

Additional comments?

SURVEY – USER GROUP MEMBERS

BASELINE DATA

Date completed and location

Identity of informant – role, demographic, neighbourhood

Identity of the organization, association or resource – function, discipline/ activity, mandate

QUANTITATIVE INFORMATION

How long have you been a member of this community/association/organization?

Why do you belong to this group? / Why do you use this community resource or facility?

How often do you use it?

Do you find it satisfactory or not?

Have you checked out other, similar resources?

Is it easy or difficult to gain access?

What makes it easy or difficult – price, transportation, parking, disability, personal reasons?

Additional comments?

SURVEY – GENERAL PUBLIC

BASELINE DATA

Date completed and location

Identity – demographics, residency, neighbourhood

QUANTITATIVE INFORMATION

What community resources or facilities do you regularly use? / Which of the following resources do you use?

Why do you use them/it?

How often do you use them/it?

How did you hear or find out about them/it?

Do you find them/it satisfactory or not?

Is it easy or difficult to gain access? What makes it easy or difficult – price, transportation, parking, disability, personal reasons?

Do you know about this other, similar resource? How did you hear about it?

Additional comments?

Legend

OPTIONAL:

Inventory number of resource	Name of resource
Facility examples:	
1	Cultural centre
2	Historic theatre
3	Dance studios

Keys					
Colour	**Function**	**Shape***	**Discipline**	**Size**	**Usage****
Blue	Producer	Church	Built heritage	Smallest - 1	Light
Dark green	Presenter	Circle	Heritage society	2	
Red	Facility	Pen	Literary	3	Moderate
Orange	Venue	Camera	Media arts	4	
Yellow	Funder	Masks	Theatre	Largest - 5	Heavy
Black	Administration	Palette	Visual arts		
Violet	Association	Treble clef	Music		
Cyan	Service	Silhouette	Dance		
Magenta	Development	Star	Multiple arts		
Light green	Educator	Square	Research		
Brown	Promoter	Book	Literacy		
Olive	Media				

* **Note on shapes -** Some of these may strike you as childish or obvious, but they are easy to capture and they communicate!

** **Note on usage -** Different functions will of course entail different scales of usage. For example, a facility such as a film co-op will have a smaller scale of usage than an auditorium.

GIS

A geographical information system (GIS) is a system for creating, storing, analyzing and managing spatial data and associated attributes. In the strictest sense, it is a computer system capable of integrating, storing, editing, analyzing, sharing, and displaying geographically referenced information. In a more generic sense, GIS is a tool that allows users to create interactive queries (i.e. user created searches), analyze the spatial information, and edit data.

GIS comprises databases of objects that are geographically referenced, that is, identified by their geographical location. In the case of a municipality, objects are usually identified by their street address. If you will be using GIS to create your map, be sure to have an exact address for your resources.

GIS is an innovative information-technology based tool that enables you to do more than just draw maps and pictures. GIS allows you to organize and reveal multiple layers of information, which can help highlight relationships among disparate types of characteristics and features in an area. It can also be used to display quantities, densities, and change over time. Most importantly, GIS does not have to be technically difficult or costly. In fact, a computer is not always necessary to implement GIS, although it is now an increasingly computer-aided tool. (Poole, 2003)

GIS systems are used in cartography and in urban planning. Your city hall, your local college or the closest university will most probably use GIS for some purpose. If so, ask if there is someone acquainted with GIS who could help you to draw your map. Usually they can work with data entered into a spreadsheet.

In a report on the 2005 Cultural Planners Forum in Toronto, Greg Baeker, Bill Bulick and Victoria Stasiuk note “there is often excess capacity in GIS in many cities (i.e. staff time and technology) to be directed toward cultural planning issues. GIS can be used to map demand as well as supply of cultural facilities/activities/programming.”

Report Outline

Please note that this is an example only, to get you started.

1. **Executive Summary**
   - project objectives – background
   - scope of the project
   - summary of findings and conclusions
   - introduce map or website
   - summary of recommendations

2. **Objectives and Rationale**

3. **Cultural Mapping Exercise**
   - definition and use of cultural mapping
   - parameters for the current exercise
   - population studied
   - terminology
   - community participation and input
   - data collection methods – surveys, interviews, focus groups, meetings

4. **Findings and Conclusions**
   - primary outcomes – central question – findings
   - secondary outcomes – unanticipated findings
   - conclusions from findings

5. **Expression of Findings**
   - design of map or website
   - description of relationships

6. **Recommendations**
   - based on conclusions

APPENDICES

- results of initial community meetings
- survey and interview materials – sample questionnaires
- results of surveys and interviews
- profiles of and comments by informants
- inventory grid(s)
- GIS or site map

Appendix D:
References

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Young, Greg. (December 2003). *Cultural Mapping in a Global World*. A keynote speech at the ASEAN Committee on Culture and Information (COCI). Adelaide, South Australian: Cultural Mapping Symposium & Workshop. **www.fbe.unsw.edu.au/news/2004/14/1.pdf**

OTHER INTERESTING INFORMATION

UNESCO Bangkok – Cultural Mapping
www.unescobkk.org/index.php?id=2536

ACT (Australian Capital Territory) Government – Arts, Culture and Heritage – Cultural Maps
www.act.gov.au/CAP/accesspoint/jsp?action=menuHome

Thurrock Council, UK – Thames Gateway Project
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SUE STEWART

Sue Stewart has worked in arts administration and cultural delvelopment for over 20 years. She grew up bilingual in Québec and studied literature, communications and translation in Canada and the US. She exercised her language skills in literary publishing and theatre before becoming a cultural administrator in municipal and federal government. Promoting the interests of minority-language, diverse and artist-run groups has given her a grounding in local community dynamics, and working with the Canada Council for the Arts brought a national perspective. As the Arts Consultant for the City of Saskatoon, she conducted a pilot study on municipal cultural mapping with the Saskatchewan Arts Board and the Manitoba Arts Council.

2010 LEGACIES NOW

2010 Legacies Now is a not-for-profit society that works in partnership with community organizations, non-government organizations (NGOs), the private sector and all levels of government to develop sustainable legacies in sport & recreation, arts, literacy, and volunteerism. 2010 Legacies Now actively assists communities discover and create unique and inclusive social and economic opportunities leading up to and beyond the 2010 Olympic and Paralympic Winter Games. For more information, visit www.2010Legaciesnow.com.

CREATIVE CITY NETWORK OF CANADA

Transforming Communities Through Culture

The Creative City Network of Canada/Réseau des villes créatives du Canada (CCN) is a national non-profit organization that operates as a knowledge-sharing, research, public education, and professional development resource in the field of local cultural policy, planning and practice.

Through its work, the Creative City Network helps build the capacity of local cultural planning professionals – and by extension local governments – to nurture and support cultural development in their communities. By doing so, the Creative City Network aims to improve the operating climate and conditions for artists and arts and cultural organizations across the country, and the quality of life in Canadian communities of all sizes.

creativecity.ca
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The members of the Creative City Network are local governments across Canada.

More information is available at www.creativecity.ca

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