

CULTURAL
PLANNING
GUIDELINES

FOR LOCAL
GOVERNMENT

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MESSAGE FROM THE PREMIER



Local councils are among the largest and most generous contributors to the nation's cultural development. We rely on them for local libraries, art galleries and many regional museums and other services.

We all recognise that the delivery of cultural services by councils can be strengthened by integrating cultural strategies more closely with council's broader priorities and objectives. In this way, cultural amenities can be seen not as something remote or apart from everyday life but fundamental to people's needs and the business of local government.

These Guidelines have been prepared to assist that process of integration. They show how cultural planning can give better insights into the values and aspirations of a community. At its best effective cultural planning ensures that everything we understand by "culture" in the broadest sense can form part of the fabric of local government decision-making and the community's expectations.

I hope councils will find the Guidelines a valuable management tool. I am confident they will benefit from the advice it provides and the prospect it offers for richer and more abundant cultural experiences for the people of New South Wales.

A handwritten signature in black ink, which appears to read "Bob Carr".

Bob Carr
Premier and Minister for the Arts

MESSAGE FROM THE MINISTER FOR LOCAL GOVERNMENT



Cultural planning aims to provide opportunities for all individuals and community groups to be included in the State's rich and diverse cultural life. Local councils' key role in contributing to the well-being of local communities means that they are well placed to support cultural institutions and to encourage inclusive participation in cultural expression at the local level.

While existing planning processes such as social and community planning, environmental planning and management planning address some issues of cultural relevance, cultural planning ensures that all aspects of cultural life are addressed in a systematic and integrated way.

These Guidelines acknowledge the importance of cultural planning in its own right, but at the same time recognises its links with other key council planning processes. As well as outlining the principles which underlie cultural planning, the Guidelines provide a practical framework to help councils develop and implement effective cultural plans. As such, it is a valuable resource for planners with an interest in sustainable, integrated and inclusive cultural planning.

I am pleased to recommend this handbook to you.

A handwritten signature in black ink that reads "Tony Kelly". The signature is written in a cursive style with a prominent flourish at the end of the name.

The Hon Tony Bernard Kelly MLC
Minister for Local Government

ACKNOWLEDGEMENTS

The authors are grateful for the co-operation of local government elected representatives and staff in the preparation of this paper.

Consultations have been held with the Local Government Association of NSW, the Shires Association of NSW, the Department of Infrastructure, Planning and Natural Resources, representatives of local government authorities and the Ministry for the Arts. An Indigenous working party has also provided valuable input and advice.

The Ministry for the Arts is grateful for the significant contribution made to the drafting of the guidelines by Sue Boaden of the Australia Street Company, and Deborah Mills, who undertook the research and consultation required to develop a useful and authoritative document.

The Ministry for the Arts acknowledges the collaboration of the Local Government Association of NSW and the Shires Association of NSW on this project and the advice of the cultural planning guidelines steering committee.

INTRODUCTION

These Guidelines seek to explain the importance of local cultural planning. They contain the information necessary to assist councils in preparing cultural plans for their communities.

The Guidelines have been developed by the NSW Ministry for the Arts and the NSW Department of Local Government after consultation with local government representatives and key agencies.

The Guidelines are in four parts.

Part 1 sets out some policy principles for cultural planning and summarises the main features of a cultural plan as proposed in the Guidelines.

Part 2 contains a fuller discussion of the background to local cultural planning and the benefits it confers.

Part 3 sets out the Cultural Planning Guidelines.

Part 4 provides practical advice on developing a cultural plan, including a step-by-step guide for councils.

There is also a list of publications for further reading.

There are a number of significant policy and legislative initiatives which underpin these guidelines.

It is important that cultural plans take account of Government policies already established in the areas of culture and local government.

NSW ministry for the arts

These Guidelines are part of a broader initiative by the NSW Cabinet Office and the NSW Ministry for the Arts to embed cultural development processes into the objectives and operations of Government agencies so that a whole-of-Government approach to cultural development can be achieved.

The Ministry for the Arts will take councils' cultural plans into account when working with local authorities and considering applications for jointly funded projects and initiatives.

The Ministry for the Arts has a number of policies and strategies which are relevant to these guidelines. They are listed in Appendix 3 and include matters such as Access and Equity, Cultural Diversity, the recognition, support and promotion of Indigenous cultural expression, and the arts and disability.

department of local government - social and community planning

The Department of Local Government has developed a set of *Social and Community Planning and Reporting Guidelines* to assist councils meet the requirement under the Local Government (General) Regulation 1999 to produce a social or community plan at least once every five years. The *Social and Community Planning and Reporting Guidelines* require councils, if they choose to develop a cultural plan, to consider developing the plan in conjunction with their social/community plan. Policy principles have been formulated to guide this process. These principles should also be applied when developing cultural plans and are detailed in Appendix 3.

other legislative provisions

Amendments to the *Local Government Act* in 2002 provide that a council may be required to include in its management plan a statement on matters not included in the original Act (including, for example, statements on social, community or cultural matters) and may prescribe additional principal activities to form part of a council's management plan. This does not mean that councils are required to develop a cultural plan. However, they may find this approach an efficient and effective way of addressing cultural matters in their management plans.

the local government association of NSW and the shires association of NSW

Another important policy having direct bearing on these Guidelines is the *Second Cultural Accord 2002 – 2005* between the NSW Ministry for the Arts and the Local Government Association of NSW and Shires Association of NSW (the Associations). The *Second Cultural Accord* includes an emphasis on the integration of cultural planning into local government's other planning processes including the management plan (see Appendix 3).

PART 1 OVERVIEW

The objectives of these guidelines:

- to assist councils to build their capacity for integrated cultural planning;
- to provide an indicative framework for sustainable, integrated and strategic cultural planning at the local level; and
- to provide a context for the better management of arts and cultural funding provided by government to local councils so that measurement of achievements can be monitored and outcomes more clearly identified.

What is cultural planning and why is it important?

Culture in its widest sense is about what matters to people and communities.

It is about relationships, shared memories and experiences. It is about identity, history and a sense of place. It is about the different cultural and religious backgrounds found in most communities. It is about the things we consider valuable for passing on to future generations. It is our way of connecting the present with the past and the future.

Local cultural planning deals with these unique values and experiences. It is a way of helping councils integrate and focus their efforts in all the areas that affect the quality of people's lives. It is a way of linking those efforts with broader management plans and strategies.

With effective cultural planning, councils gain a clearer sense of a community's aspirations and values. This in turn informs policy-making and planning decisions for the whole community.

Cultural planning can provide a way of integrating and connecting the various strategic plans within council. When harnessed to local

government's strategic objectives, cultural planning can help councils tackle social exclusion, contribute to urban regeneration, create employment opportunities, build safer communities, improve community well being and encourage healthier lifestyles.

The three dimensions of culture

In these Guidelines, "culture" has three dimensions:

- our sense of place, our values and our identity;
- the material products of creative processes; and
- our engagement with and participation in creative processes.

See the Glossary of Terms at Appendix 1 for a more detailed description.

A council's cultural planning processes should address each of these dimensions of culture. These guidelines use culture in this broad sense to reflect the fundamental importance that culture has to people's lives, to their sense of place and community and to people's expectations.

These aspects of culture are broader in scope than the work of any single government agency and relate to all spheres of government and the work of many agencies across a range of portfolios.

Cultural planning: the essentials

Cultural planning is a strategic process which illuminates and gives significance to the values, material and process dimensions of culture in a community in a way which informs a council's thinking, policies and programs.

Cultural planning has a lot in common with other planning disciplines and, as such, is a process which should give rise to vision and leadership on local cultural development.

A cultural plan = a cultural framework + an action plan + a budget

The principal instrument in cultural planning is the development of a local cultural framework. This cultural framework (with accompanying charts, maps, tables, illustrations and other material) should be developed after extensive community consultation and research.

The framework can then be used as a basis for the development of a stand alone cultural plan (the cultural framework plus an action plan and budget) with clearly defined links to council's key strategies and priorities.

Alternatively, the cultural plan can consist of a series of cultural development strategies which are securely embedded into council's key social, environmental and economic development priorities and strategies. Either way the cultural plan should set out strategic objectives and policies for a defined period – usually for three or five years.

It is essential that a cultural planning framework and plan aims for the following features:

- engages different community organisations and groups as partners in a shared vision of how people in a community want to relate to each other and to the natural and built environment, and how a community wishes to experience its place and culture;
- reflects trends in population and the community's demographic makeup;
- demonstrates a thorough understanding of the creative products, cultural assets and resources and cultural infrastructure in a community, including those in public and private ownership;

- demonstrates how people use those products, assets and resources and how they might use them in the future;
- points to ways of removing barriers and enhancing opportunities for shared cultural expression and participation, it should, from the outset, involve Indigenous communities and reflect their aspirations;
- contributes, where appropriate and possible, to national and state government cultural objectives
- shows how planning for cultural matters would be integrated into a council's overall management and planning processes and provide a framework, or a set of principles, against which other planning decisions can be evaluated; and
- provides organisational arrangements for policy delivery, including a budget and administrative framework, to ensure that the scope of the cultural plan is fulfilled, strategic connections between council departments and with other councils and agencies are secured and mechanisms established to deliver integrated cultural, economic, social and environmental council policy; these should also be procedures for determining priorities and reconciling competing demands.

Reporting on the implementation of the plan should be included in the annual report of the council.

The Cultural Planning Guidelines are set out fully in Part 3.

PART 2 PUTTING CULTURAL PLANNING IN CONTEXT

The objectives of cultural planning:

- to promote the cultural well being of the area;
- to enable councils to devise and implement cultural processes consistent with broader objectives;
- to enable councils to identify the interrelationships between their activities and policies and recognise their cultural implications for a genuine whole-of-council approach to cultural planning;
- to emphasise community engagement and creative expression of values and aspirations;
- to allow this creative expression of values and aspirations to inform council policies and decisions, thereby bringing the culture of government closer to that of communities; and
- to improve links with other spheres of government in order to increase opportunities for partnerships and funding.

Local government is best placed to lead local cultural planning

There are many reasons why local government is best placed to take the lead in local cultural planning and development.

It has the skills and experience in community consultation and the knowledge of local values and aspirations necessary for effective local cultural planning.

It already provides and funds a range of cultural services – art galleries, festivals, museums, libraries – and is the main provider of these services in many regional areas.

It has the necessary regulatory and development powers to implement its policies. The information gained and presented in a cultural plan can inform policies and planning decisions on a range of issues.

For many councils, cultural planning is not new. Some councils already have local cultural plans and others are working towards them. These councils see cultural planning as a way of developing objectives and strategies that directly respond to the needs of communities.

In their 1995 *Cultural Planning Handbook: An Essential Australian Guide*, David Grogan and Colin Mercer stressed that cultural planning, like all strategic processes, needed to “be based on high quality, well analysed data; be aimed at an agreed vision of how the community want their area to be in the future, and recognise and mobilise existing and potential linkages between cultural planning and all other planning, including social, economic and environmental”.

cultural planning builds councils’ capacities to engage with communities

A sound cultural planning process will, like other council strategic planning processes, give councils a set of tools to improve their capacity to make decisions informed by a clear understanding of the aspirations of their communities.

The process has a lot in common with other planning disciplines; it is based on sound data, comprehensive consultation and thorough analysis.

Cultural planning is not a matter of directing people’s values and aspirations. It is about providing opportunities and removing obstacles to people’s cultural expression, creativity and sense of place.

It is more, too, than the efficient management of physical assets and resources such as libraries, museums and parks. It aims at a *strategic alignment* of a council’s cultural assets, resources and services with its overall directions and priorities.

Cultural planning does not require the appointment of a cultural planner or the establishment of a distinct cultural department within councils, though some councils may choose to organise their

staffing in this manner. It does, however, require the assignment of responsibility for cultural development to particular council staff, including senior staff.

A higher status for culture

The importance of cultural development at the local level is acknowledged within the Local Government Act 1993.

The Cultural Planning Guidelines aim to guide councils in developing their cultural planning and arts resource management. The intention is to support local government in recognising the significance of culture to the community.

The Guidelines are intended to formalise local government's cultural planning – giving it greater status and a higher profile. It is hoped that this, in turn, will encourage sustainable, integrated and strategic planning for arts and cultural development at the local level. Culture is an area in which all governments, including local government, are investing significant and steadily increasing funds and resources.

The Guidelines acknowledge the diversity of cultures and communities throughout NSW and allow for *different approaches* by local councils to cultural planning and development. These approaches will be informed by local circumstances, priorities and resources.

While there are many ways of developing and implementing a cultural plan, the Guidelines aim to ensure that plans from area to area are compatible – an important consideration when councils or regions wish to address issues together or plan co-operatively while at the same time allowing for differences between areas.

Local cultural planning should help councils understand the unique character of their communities and encourage local pride, especially in those places of symbolic significance to people, such as landmark buildings and sites, lookouts, meeting places, significant streetscapes, monuments and public art.

PART 3 THE CULTURAL PLANNING GUIDELINES

The Guidelines should be applied by councils in developing and implementing a local cultural framework and plan. The process of engagement of the community as partners in a shared vision for cultural development, a process which acknowledges a community's entitlement to determine their own cultural development, must be seen both as a crucial element of the planning process and a successful outcome of the process. Plans will be considered by the NSW Ministry for the Arts when considering applications by councils for funding.

cultural opportunities

The cultural plan should be based on the assumption that citizens should have certain cultural opportunities, namely –

- free artistic expression;
- engage with their human cultural heritage;
- engage with new intellectual and artistic production; and
- engage in their own forms of intellectual and artistic production.

knowledge and understanding of local cultures: recognition and response

The cultural plan should demonstrate -

- a thorough understanding of what matters to a community, its relationships, shared memories, experiences and identity and diverse religious and historic backgrounds;
- a thorough understanding of the cultural products, assets, resources and infrastructure in a community;
- a thorough understanding of how people in that community use and interact with local and regional/sub regional cultural products, assets, resources and infrastructure;

- recognition and support for Indigenous cultural development processes and practices;
- recognition and support for the principle of self-determination for Indigenous communities in setting their cultural development priorities; and
- recognition and support for cultural diversity.

A shared vision

The cultural plan should reflect and provide evidence of -

- the meaningful engagement of partners, community organisations and groups in the development and implementation of the plan;
- early and sustained involvement of Indigenous communities with the cultural planning processes;
- an agreed vision of how people in a community want to relate to each other and to their natural and built environment, and how a community wants to experience its place and its culture; and
- an agreed vision about how to remove the barriers to and enhance the opportunities for cultural expression in the community.

integration and connectivity

The cultural plan should demonstrate -

- the integration of cultural planning into a council's management planning processes;
- the integration of cultural planning and policy into a council's other planning processes with links to other policies and plans of the council which make clear where and how the cultural plan informs those other policies and plans and where those other policies and plans inform and influence the local cultural plan;

- consideration of the impact where the actual patterns of life of the community do not conform to the administrative boundary of the local council;
- consideration of the impact that external, regional or sub-regional cultural facilities have on the locality and the wider impact of such facilities situated within a local government boundary;
- the development of partnerships with other councils, community organisations and agencies in the development and implementation of the cultural plan; and
- consideration of how a local cultural strategy can contribute to national and state cultural objectives.

sustainability

The cultural plan should demonstrate –

- commitment to building the capacity of the council to recognise and respond to its community's cultural values and aspirations;
- commitment to building the capacity of communities to express and realise their cultural values and aspirations;
- support for cultural activities that support and build on the capacity of local cultural practice and businesses;
- consistency between the objectives, processes and outcomes of cultural planning processes;
- organisational arrangements for policy delivery, including a budget and administrative framework to ensure that the scope of the cultural plan is fulfilled, strategic connections between council departments and with other councils and agencies are secured and mechanisms established to deliver integrated cultural, economic, social and environmental council policy, strategies and programs;

- the development of tools for determining priorities within and between services and for reconciling competing demands;
- the formulation of indicators of cultural vitality against which progress can be measured; and
- acknowledgment of the inter-dependency of social, environmental, economic and cultural indicators.

endorsement of the cultural plan

After approval of the cultural plan by the council's elected representatives, the plan should be submitted to the NSW Ministry for the Arts for endorsement.

term of the cultural plan

The cultural plan should be developed for a three to five year period.

reporting on the plan

Reporting on the implementation of the cultural plan should be included in the council's annual report.

review of guidelines

These Guidelines will be reviewed after three years in consultation with the Local Government Association of NSW and Shires Association of NSW.

PART 4 HOW TO PREPARE A CULTURAL PLAN

This section is intended to provide practical advice to councils on the development and implementation of a local cultural plan in accordance with the Guidelines in Part 3.

A strategic approach

Like all strategies, a cultural plan should be viewed not as something fixed, but as a continuing process. A local cultural plan needs to take account of the complex strategic relationships, opportunities and democratic processes operating within local government. A key aspect of any strategy is its ability to move above and beyond purely operational or day-to-day concerns and integrate major goals, policies and actions into a cohesive whole.

The differences between a *strategic* and a purely *operational* approach to planning can be seen in the following table.

| OPERATIONAL | STRATEGIC |
|---------------------------------|---|
| routine | complex, non-routine |
| reactive | proactive |
| service/operational specific | fundamental, organisation-wide |
| small-scale change | significant change |
| concerned with the short term | concerned with the medium and long term |
| resource driven | needs and aspirations driven; environment driven |
| concerned with 'how to do this' | concerned with 'why are we doing this?' and 'what should we be doing?' |
| often characterised by crises | characterised by reflection |

Integration

In developing a cultural plan, senior council managers should be engaged at the earliest possible stage of the planning process to open up lines of communication to elected representatives and the council's formal decision-making processes.

The community and its representatives should also be engaged early in the process to ensure a shared understanding of the scope of the plan and to gain broad community support for it.

It is important when embarking on a cultural development process to take time to consider the environment in which the process is taking place, to identify the barriers to effective integration of cultural development into the council's policy and operations and design a process that will, over time, remove these barriers. See Appendix 2 for more information.

It is implicit in the Guidelines that cultural planning is an evolving process. Evidence that progress is being made in removing barriers to the effective integration of cultural development with other planning processes will be a key factor in the assessment of the cultural plan's effectiveness. See Appendix 2 for more information on achieving integration.

A checklist for successful planning

Check that the following factors have been identified in the plan. They are considered critical to the planning process if the cultural plan is to become effectively integrated into council's strategy and operations.

- ✓ Does the plan use a broad approach to culture and tap into the wide range of council and community concerns and activities?
- ✓ Is a broader cultural development perspective being brought to issues, concerns and ideas which are already on the council's agenda - for example, townscape improvements, heritage conservation, major development projects, traffic management, economic and tourism development?
- ✓ Is cultural development under the plan linked wherever possible to other established local area planning processes – social/community planning, land use planning, health planning, Local Environment Plans, locality-based plans?
- ✓ Does the plan envisage broader, more diverse or more imaginative uses of major facilities such as libraries, galleries and performing arts centres?
- ✓ Does the plan reflect strong, wide ranging networks between council and the community which are crucial to promote communication and greater awareness in the council of the breadth of community cultural activity and encourage community support and expertise for agreed projects?
- ✓ Are the necessary skills for a broad approach to cultural development and cultural planning available within the council's existing staff structures? Are training opportunities available for staff who are already involved in cultural development and planning to some extent, but require extra skills?
- ✓ Are staff resources sufficient for a more concerted and integrated approach? Could available skills and resources be used more effectively? Is there scope for the deployment of multi-disciplinary and cross-departmental teams on cultural development projects?
- ✓ Where no specialist cultural worker is employed, has an appropriate member of staff been allocated responsibility for cultural development issues?
- ✓ Where is the community arts officer (or equivalent) located in the organisation? Does this arrangement facilitate or hamper linkages between cultural development and other closely related fields particularly community services, environmental planning and design and economic tourism development?
- ✓ Is there clear responsibility at senior management level for cultural development and for ensuring an integrated approach?
- ✓ Has the council involved the local community in decision-making processes concerning cultural development issues? Is the community properly informed of council's decisions? Would there be value in establishing a joint council-community committee on cultural development?
- ✓ Is the council a member of a Regional Organisation of Councils with an expressed interest in cultural development and planning? If not, has the council considered the scope for and potential benefits of addressing cultural development issues with its neighbour councils at a regional level?

This checklist has been adapted from *Better Places, richer communities: Cultural planning and local development, a practical guide* (revised edition, 1997) published by the Australia Council for the Arts, and is used with their permission.

A step by step process

As previously acknowledged, there are many ways of developing a cultural plan. It is not suggested that one method must be followed or that the process described below is the best for every council. Circumstances and resources will vary.

The following table sets out nine phases in an effective cultural planning process and suggests a time-scale for each. These times will vary from council to council depending on their size and resources.

Nine step local cultural planning process

| Step | Time |
|--|--------------|
| 1. Preparation | 2 – 3 months |
| 2. Involvement and Research | 4 - 6 months |
| 3. Analysis | 2 - 3 months |
| 4. Organisation | Ongoing |
| 5. Creation | 1 – 2 months |
| 6. Exhibition and Consultation | 2 – 3 months |
| 7. Drafting and Adoption | 1 – 2 months |
| 8. Launch | 1 month |
| 9. Implementation, Monitoring and Review | Ongoing |

The nine stages listed above are explained more fully in the following step-by-step guide to drawing up the cultural plan.

Production of the plan using this process should take between 13 and 20 months. A longer time could mean the project risks losing momentum; a shorter time could mean the project will suffer in terms of the quality and reliability of the information underpinning its development and the extent of community and council ownership.

Councils should consider collaborating with other councils in the development of their cultural plan. A range of organisations are available to assist councils in the development of their cultural frameworks and plans. These are listed, along with their contact details, in Section 6 of the NSW Ministry of the Arts' Cultural Grants Guidelines (2005) and on the Ministry's website www.arts.nsw.gov.au and include the Regional Arts Boards and Regional Arts Development Officers of Regional Arts NSW, Community Cultural Development NSW, the Local Government Association of NSW and Shires Association of NSW Cultural Policy Officer and the Museums and Galleries Foundation of NSW.

THE STEP-BY-STEP GUIDE

step 1 preparation

2 – 3 months

- **Engage council decision-makers** (senior staff and elected representatives) for the planning process. At least one senior staff member needs to be involved – someone who can champion the process and with enough authority to ensure that the cultural plan given priority. Elected members need to be involved from the start to ensure ownership of the planning process and resulting plan.
- **Recruit colleagues from within council**, including those who will be responsible for implementing the strategies and can help engender ownership and a multi-disciplined approach to strategy development and implementation.
- **Allocate the staffing and financial resources** necessary to undertake the planning process.
- **Review the organisational context** in order to determine the stage of development of your council (see Appendix 2), the barriers to effective integration and therefore the short to medium term objectives of the cultural planning process eg raising awareness, fostering engagement in cultural development processes by council staff, building council/community relations.
- **Determine the scope of the plan** – what to include and exclude, what linkages to establish within the council and with external organisations, what existing or potential cross-service links to establish, both between different cultural services eg between arts and sport, and with services outside the traditional cultural services sector eg health sector, educational, environmental services.

These linkages demonstrate that culture has a wide agenda and will illuminate the nature and extent of *consultation and research* necessary in the development of the plan. Input from key

cultural development organisations, Indigenous communities and key community organisations should be sought from the outset to assist in determining the scope of the local cultural plan.

- **Determine the scale of the plan** – planning for the whole of a council area will usually provide the most suitable framework for linking cultural development with other council activities, for balancing a range of issues and needs and thus for establishing and reviewing priorities.

Regional planning across several council areas will often be helpful in exploring relationships with other regional issues such as economic development; in considering the provision of major facilities (larger galleries and museums, performing arts centres); and in pursuing joint efforts with State and Commonwealth agencies.

It is important to recognise that culture does not follow local government boundaries. The cultural plan will need to acknowledge that the administrative boundary of the council may bear little relation to the actual pattern of life within a community and consider the impact external regional/sub regional cultural facilities, natural features and landmarks have on the locality and the wider impact of such facilities and natural resources situated within a local government boundary.

- **Align the cultural planning processes and timetable to other council strategic planning activities**, particularly the management plan and budget.

step 2 involvement and research

4–6 months

The starting point for an integrated approach to cultural development is a raised awareness of cultural activity and the cultural issues facing the local community. Application of the techniques of cultural assessment and cultural mapping (see below) will greatly assist this process of awareness-raising. The Cultural Planning Handbook by David Grogan and Colin Mercer (see Appendix 1) contains more detailed information on how to apply the techniques suggested here.

- **Undertake a wide-ranging strategic overview** of all the significant environmental, economic and social issues on which culture may have a bearing. If only a limited assessment is possible, this should be done in a way which identifies linkages between cultural and other issues. In practice this will mean reviewing the full range of available documentation on local area planning and the council's activities extending well beyond arts and entertainment elements. It will entail widespread consultation and detailed investigation of some of the more likely inter-relationships, such as those between cultural and urban planning, parks and recreation, tourism promotion, and local employment initiatives.
- **Seek to generate a broader understanding of issues and opportunities** across the organisation. Different departments and professional groups should consider the relevance of cultural planning to their activities. They should begin to explore opportunities to link related activities in order to pursue cultural development objectives, as well as to improve the outcomes of existing programs by incorporating cultural development themes.
- **Begin community consultation.** Integrated planning and cultural development depend on widespread and effective community involvement – not just passive consultation.

Community involvement should extend well beyond major established 'cultural' organisations to reach the widest possible range of individuals and groups. Participation techniques need to be selected with a view to the outcomes being sought and resources available and some of the more successful techniques are listed below. Communities should be engaged at this stage in negotiations leading to a shared understanding of the idea of culture and the scope of the plan. It is essential that Indigenous communities are part of these negotiations.

- **Undertake a quantitative cultural assessment** of the area by assembling key information on population and physical assets. This will mean compiling a population profile: general demographics, the numbers of men and women, Aboriginal and Torres Strait Islander people, culturally and linguistically diverse communities, people with disabilities, older people, pre-school children, school children, teenagers and early twenty-year-olds, arts workers. Much of this information will have already been accumulated as part of the council's community/social planning process.

Also required will be a cultural assets and activities profile: details of public facilities, cultural businesses, fixed heritage, moveable heritage/material culture, Indigenous cultures, cultural organisations, historic societies, religious institutions, cultural education and training resources, cultural and environmental tourism, festivals and events, media and activities for people from culturally and linguistically diverse backgrounds, cuisine, cafes and restaurants. Once again, other council planning processes will have documented much of this information. A policy audit to identify constraints on cultural development and potential linkages and support may also be needed.

- Using this information, undertake a qualitative cultural assessment through **cultural mapping**. This means seeking evidence of how people are experiencing their place and culture.

For example, the quantitative assessment will have shown how many libraries there are, but not how and to what extent they are contributing to the culture and social life of the community.

Cultural mapping can include mapping *particular cultural groups* (groups within a community with a distinctive way of life) and how they relate to each other; mapping *the spirit of a place* through postcards, snapshots, photo essays, public art; mapping *cultural attitudes* (the values, beliefs and mythologies which shape every aspect of culture) using focus groups; and mapping *artefacts and their messages* (for example, the architecture of public buildings, the orientation of public seating, streetscapes and monuments). The results of this mapping should be documented and displayed with the cultural plan.

- Research the factors and influences that improve or detract from the **quality of life of a place or community**. These might include intellectual, cultural, economic and physical barriers to the enjoyment of cultural interests. Workshops can be held to chart levels of satisfaction with the living environment and offer clues as to what may need to change.
- **Carry out a SWOT analysis** (Strengths, Weaknesses, Opportunities, Threats) and hold workshops (for example, a *future vision workshop*) for cultural development.
- **Continue the process of active community consultation**. At every stage this can help identify and clarify the local agenda, test any provisional strategic cultural issues identified in research, help establish the needs of the community, help to rank services and activities, give feedback on the performance of services and help set a common agenda and objectives for the development of the cultural plan. This consultation can also be used to set realistic limits on what is achievable in the short and medium term. Specific consultation with Indigenous communities is also recommended at this stage.

step 3 analysis 2–3 months

*This analysis will lead to the identification of the key issues and priorities and the development of goals and objectives for the cultural plan. This will also help to identify **key performance indicators** and monitoring mechanisms.*

Review all the information gathered in the light of the recently decided goals and objectives and consider it within the wider strategic perspective.

Revisit the specific objectives set for the plan (see Step 1 above). This can be helpful in seeing whether the initial assessment of the stage of integration of the council was accurate. The information gathering process, if done correctly and involving key stakeholders will have done a great deal to raise awareness among council staff, elected representatives and the local community of cultural development issues.

step 4 organisation

Ongoing

The effective integration of planning and cultural development depends on organisational structures and decision-making within councils that promote teamwork and minimise administrative and professional barriers to collaborative efforts.

- **Formulate clear lines of responsibility at senior management level** for promoting collaborative efforts.
- **Review the council's skills base** to assess whether it should be modified to better meet needs and whether available skills are being fully recognised and utilised. To ensure sustainability of cultural development, it is crucial that awareness of the issues and relevant skills are spread across the organisation. Council should also commit itself to cultural development knowledge and skills development among existing staff.
- **Locate arts officers where they can be most effective.** Where council employs a community arts officer, cultural planner or cultural development officer, it is important that they are located within a *multi-disciplinary unit with a strategic focus* so that the linkages to social, environmental and economic development initiatives can be more readily developed. It is easy for a cultural worker in local government to become marginalised if he or she is seen as an offshoot of a particular section or service. Where no cultural worker is employed, multi-disciplinary strategic units or teams would be the logical base for strategic planning initiatives and may require some professional development in relation to cultural planning.
- **Include cultural development in the council budget and management plan** and integrate it into the council's other planning processes. There should be clear links to other policies and plans of the council which specify where and

how cultural strategy informs those other policies and plans and where those other policies and plans inform and influence the local cultural strategy, for example, integration of cultural vitality principles into the council's Development Control documents.

- **Decide on the relationship between cultural development and council's cultural assets and resources** (sporting facilities, libraries, museums, art galleries, performing arts centres). The plan should demonstrate how the community uses and interacts with council cultural institutions and services, the role they play in the cultural vitality of the community and the implications of the cultural plan for the business plans of these cultural assets and resources, particularly in relation to programming, audience development, building local identity and distinctiveness and assisting cultural tourism and other economic development.
- **Establish regional links with other councils and agencies**, including, where appropriate, educational, economic development, environmental, social and cultural organisations. Inter-governmental relations should be established. The local cultural plan should refer to its contribution towards national, state and regional cultural development objectives.

step 5 creation

1–2 months

Draft the text of the plan based on the work so far. A consultation draft should be endorsed by senior management and elected representatives, and, where appropriate, partner agencies.

Before the draft is circulated for comment and initial public reaction, the provisional performance indicators developed in Step 3 should be reviewed and refined. These indicators, like the strategies, need to be integrated into the economic, social, environmental and cultural strategies and activities of the council. Much work has been published on the integration of economic, environmental and social sustainability indicators and there is a wealth of written material on cultural indicators. Hawkes (2001) proposes the development of cultural indicators which capture the impact of planning activity on:

- *cultural content*: values, identity, aspirations, history;
- *cultural practice*: fluency in and access to cultural expression; and
- *cultural results*: community initiated cultural action, public access to presented cultural activity, the range and type of public facilities available for cultural activities, the level and range of use of public facilities for cultural activities.

Others, such as the Australian Local Government Association (1997), Grogan and Mercer (1995), Matarasso (1999) and Mercer (2002) [see References, Appendix 1], also explore a range of indicators for “livability” and cultural vitality, all of which attempt to measure the impact of activity on the qualities communities may define for themselves as valuable. These indicators not only measure the impact of cultural development strategies on a community but the impact of the council’s other policies and activities on its cultural vitality.

step 6 exhibition and consultation

2–3 months

Make the plan public and begin a second consultation stage. This is designed to encourage feedback on the consultation draft, refine and improve it and remedy any gaps or errors.

If practicable, the draft should be circulated to all organisations that were part Step 2 Involvement and Research and widely publicised so that interested members of the public can also respond. There should also be meetings with the key players, both internal and external to the council, including Indigenous organisations, to discuss the consultation draft and, through this dialogue, amend and refine the draft.

step 7 drafting and adoption

1 – 2 months

Collate and analyse responses to the consultation draft and incorporate them into the plan where possible. The final version should then be presented to senior management and elected representatives for adoption. A public summary should be released before Step 8.

The format in which the final plan appears should be appropriate to local circumstances. What is important is that the plan contains:

- a description of the strategic context in which the plan has been developed;
- qualitative and quantitative data on the values, material and process dimensions of culture in the local community;
- clear cultural policies;
- objectives;
- linkages with council policies, strategies and activities;
- linkages with other councils and agencies;
- linkages to national and State cultural objectives;
- key performance indicators;
- an implementation or action plan;
- assignment of responsibility for implementation; and
- a budget and a timetable.

step 8 Launch

1 month

Aim at a high-profile launch of the plan. This will require the co-operation of a wide range of individuals and organisations.

step 9 implementation, monitoring and review

Ongoing

Ensure monitoring mechanisms are in place to keep the strategy on course. All decisions by the council have cultural implications – particularly in the infrastructure, land use and economic decisions made daily. It is therefore recommended that the issue of corporate culture and its impact on the cultural development of the community be kept on the agenda during implementation (see Grogan and Mercer 1995).

It is also important to maintain a live information base and update both qualitative and quantitative information as it comes to hand, reviewing the implications any changes may have on the cultural plan.

The cultural plan should be *reviewed annually* in line with council's management plan and reporting on the plan's implementation should be included in the council's annual report.

APPENDIX 1

GLOSSARY OF TERMS

1. The scope of culture

The LGSA Regional Distinctiveness Project (LGSA 1996) found that most councils in NSW proposed that culture is principally a 'way of life'. These Guidelines have adopted the following definition which is consistent with local governments' approach.

Culture has a values dimension:

- relationships;
- shared memories, experiences and identity;
- diverse cultural, religious and historic backgrounds;
- values and aspirations; and
- what we consider valuable to pass on to future generations.

In this dimension culture is about a way of life and connections between people and between places and people. Along with the experiences of its inhabitants, the culture of an area is strongly shaped by its history, its geography, its character (land use, settlement patterns, demographics, the built environment). Our culture encompasses the ways in which we belong in and to a place. Local cultural planning helps us to understand the unique character of our communities and to assist communities to express pride in their place. Cultural places are those with importance or symbolic significance to people, often with an important role in collective memory, identity and spirituality. These places can include landmark buildings and sites such as lookouts, meeting places – both traditional and contemporary like the town hall steps - significant streetscapes, monuments and public art.

Culture has a material dimension:

- the performing and visual arts including digital and website art, craft, design and fashion;
- media, film, television, radio, video and language;

- museums, art galleries, artefacts, local historical societies, archives and keeping places;
- libraries, literature, writing and publishing;
- the built environment, heritage, architecture, landscape and archaeology;
- sports events, facilities and development;
- parks, open spaces, wildlife habitats, water environment and countryside recreation;
- children's play, playgrounds and play activities;
- tourism, festivals and attractions; and
- informal leisure pursuits.

In this dimension, culture includes the creative products produced by artists and designers as well as the creative products of communities. Cultural assets and cultural resources are also included in this material way of looking at culture and refer to those places, buildings, facilities, knowledge, skills and works of art which provide a foundation on which people can draw for a community's cultural development, for example art galleries, museums, local historians, artists.

While their role as managers of cultural and heritage assets on behalf of the community underpins their work, libraries, museums and galleries should be regarded as central to wide-ranging cultural activity and not merely storehouses of collections. They can have an important role in developing audiences, providing educational programs and information material, fostering the development of local artists, facilitating a sense of community identity, enhancing knowledge exchange for tourists, visitors and local community groups and providing a venue or site for community activity of all kinds.

Cultural infrastructure is also part of the material way of looking at culture and includes networks of voluntary socio-cultural associations, art gallery and museum volunteers; directories and data

bases; large commercially driven cultural industries for example publishers, recording companies and movie theatres; and small scale cultural enterprises representing the trading arm of individual artists or artists' collectives; clubs, cafes and pubs.

Culture has a process dimension:

While we may produce material culture which is infused with our cultural values, that cultural production itself does not necessarily facilitate the re/evaluation and development of what we believe and how we choose to act. Material culture is just recording what we believe at that time. We need opportunities to exchange, continually re-evaluate and express our cultural values if we are to create a culture which is vibrant and vital. It is the interaction with other people and our engagement with and participation in intellectual and artistic production, that exposes us to new information and ideas which enable our values to be challenged and reconsidered, leading to personal growth, lifelong learning and (potentially) cultural change.

2. other terminology

community: in this context, this term principally refers to the geographical area for which the cultural plan is developed, most often the whole of a council area and the diverse communities which make up that area. Consideration of the regional context is essential, however, for exploring relationships with other regional issues such as economic development; in considering the provision of major facilities (larger galleries and museums, performing arts centres); and in pursuing joint efforts with State and Commonwealth agencies. In terms of cultural planning, the term community also includes communities of interest which may be linked by such things as age, ethnicity or class. In this context, therefore, cultural planning must acknowledge and support the diversity of cultures which make up a community and not just the dominant or most obvious or acceptable cultures.

creative products: that produced through creative activity, for example, books, paintings, historical publications, stories, plays, playgrounds.

cultural assets and resources: those places, buildings, facilities, knowledge, skills and works of art which provide a foundation on which people can draw for a community's cultural development, for example art galleries, museums, local historians, artists.

cultural development: those actions contributing to cultural vitality. Cultural development therefore involves numerous council functions, not only arts, entertainment and cultural programs, but also community services and facilities, urban and landscape design, heritage conservation, parks and recreation, planning and development controls.

cultural framework: vision, policies, strategies and performance indicators which capture a community's values and aspirations and can be applied to assess the impact of council policies, planning decisions and strategies on the cultural vitality of a community.

cultural infrastructure: includes networks of voluntary socio-cultural associations, art gallery and museum volunteers; directories and data bases; large commercially driven cultural industries for example publishers, recording companies and movie theatres; and small scale cultural enterprises representing the trading arm of individual artists or artists' collectives; clubs, cafes and pubs.

cultural mapping: techniques for understanding how people are experiencing their place and culture.

cultural plan: the cultural framework plus an action plan and budget.

cultural planning: a strategic process which illuminates and gives significance to the values, material and process dimensions of culture in a community in a way which informs a council's thinking, policies and programs.

cultural vitality: community wellbeing as expressed through creativity, diversity of cultural expression and innovation.

Indigenous cultural development: Indigenous notions of art and culture include the material, values and process dimensions of culture listed above and also include: conservation, access to and use of land, intellectual property rights including traditional foods and medicines, the involvement of Indigenous peoples in the management, protection and interpretation of their cultural heritage, restitution for the 'stolen generation', recognition of Indigenous flags and the celebration of our nationhood on a day other than that associated with European settlement. (see Council for Aboriginal Reconciliation, 1995 and ATSIC, 1995).

APPENDIX 2

INTEGRATION OF CULTURAL PLANS – SOME USEFUL INDICATORS

It is important when embarking on a cultural development process, to take time to consider the environment in which this process is taking place, to identify the barriers to effective integration of cultural development into council's policy and operations and design a process which will, over time, remove these barriers. These Guidelines recognise that cultural planning is an evolving process and evidence that progress is being made over time in removing the barriers to the effective integration of cultural development will be a key factor in the assessment of the local cultural plan's effectiveness by the NSW Ministry for the Arts.

The strategic aim of a cultural planning process should be "to move progressively towards a point where a broad approach to cultural development is accepted, understood and fully integrated into a council's operations" (Ohlin, 1992 cited in *Better places, richer communities*, 1997). In other words, to have the culture of the community informing councils' thinking, policies and programs and to strengthen councils' relationships with their communities.

When a council embarks on a cultural planning process, how far that strategy can go in realising the objectives and criteria for integration and sustainability (see Part 3 of these Guidelines) will depend on the degree to which council staff and elected representatives are aware of, have engaged with and support council's current involvement in cultural development. This, in turn, will determine whether they are able to articulate and respond to a long term vision for cultural development. The extent to which council staffing policies support a multi-disciplined and team based approach to strategy development and implementation will also have an impact on how far the first attempt at cultural planning can go. The extent of council/community networks in cultural development will influence council's perceptions of cultural development in their community.

The changes necessary to achieve full integration of cultural development into a council's thinking, planning and decision-making will only take place gradually. The goal of integration should, however, remain in place and be used to measure progress

and to assess the value of alternative courses of action. A simple model of change which can be adapted to local circumstances follows:

stage 1 activity, but low awareness

- Council unaware of full extent of its involvement in cultural activities.
- Council unaware of full extent of community involvement in cultural activities.
- Short term, ad hoc community arts projects.
- Cultural assets, resources and services not fully integrated into council's overall strategic plan.

stage 2 raising awareness and extending engagement

- Broader concept of cultural development emerging.
- Greater awareness and recognition of the extent of council's involvement in cultural development.
- Greater awareness and recognition of the extent of the community's involvement in cultural activities.
- Greater awareness of Indigenous cultural development activities and initiatives.
- Development and adoption of Indigenous consultation protocols.
- Initiation of some longer term cultural development projects which engage different sections of council.
- Developing understanding of the role of museums, galleries and local historical societies in supporting local distinctiveness and identity.
- Continuing strong dependence on energies/ leadership of one or two key individuals.

stage 3 emerging vision and relationships

- Widespread awareness/acceptance of broad cultural development approach.
- Beginnings of a long term vision.
- Development of extensive council-community networks.
- Development of strong council – Indigenous community networks.
- Wider engagement by council staff in cultural development activities.
- Solid basis of support within council among elected members, senior managers and various professional groups.

stage 4 vision, commitment and development

- Commitment to routine consideration/incorporation of cultural development factors in council activities/decision making processes.
- Indigenous consultative protocols routinely and widely applied throughout council. Advice from Indigenous community routinely sought.
- Well articulated long term vision.
- Establishment of multi-disciplinary teams.
- Cultural development skills identified, acknowledged and developed in council staff.
- Council's cultural assets, resources and services aligned to the overall strategic direction of council.
- Responsibility for cultural development shared across a range of disciplines and at senior, middle management and operational levels throughout the council.

stage 5 integration

- Formal integration of cultural development into council's strategic planning, corporate planning and budgetary processes.
- Powerful 'quality of life' ethos pervades all council activities.

[Modified extract from *Better places, richer communities: Cultural planning and local development, a practical guide* (revised edition, 1997), published by the Australia Council for the Arts and used with their permission.]

APPENDIX 3 POLICY BACKGROUND

It is important that cultural plans take account of current Government policies already in the areas of culture and local government.

These Guidelines are part of a broader initiative by the NSW Cabinet Office and the NSW Ministry for the Arts to embed cultural development processes into the objectives and operations of Government agencies so that a whole-of-Government approach to cultural development can be achieved.

The NSW Ministry for the Arts, as the government instrumentality principally concerned with the support, development and promotion of creativity and cultural practice, provides financial assistance through its Cultural Grants Program for arts and cultural development across the State.

ministry for the arts vision statement

The NSW Ministry for the Arts will foster a spirited arts and cultural environment which values our artists and our heritage, which builds community, excites our imagination and inspires our future

Values

Underpinning this vision is our commitment to:

- Participation – the widest possible involvement of people in the cultural life of their communities
- Creativity - originality, expressiveness and imagination
- Excellence - recognising the highest professional standards
- Respect – for Indigenous communities and their cultural aspirations
- Diversity - of practices, cultures and access needs
- Collaboration - working together with artists, arts organisations, all tiers of government, business and community sectors

- Sustainability - meeting present and future needs
- Quality - best practice in cultural management

role of the ministry for the arts

The Ministry for the Arts works for the people of NSW by providing support to the arts and cultural sector, advice to the government, and advocating a meaningful role for the arts in everyday life.

key results areas

To achieve its vision the NSW Ministry for the Arts will:

- Increase significance of arts and culture in NSW
- Increase innovation in arts and cultural in NSW
- Improve access to arts, creativity and life-long learning
- Deliver a sustainable arts and cultural environment in NSW

The Ministry has developed a number of policies that have informed these *Cultural Planning Guidelines*. They relate to equal opportunity, cultural diversity, Indigenous cultural development, regional programs by State cultural institutions and a Western Sydney arts strategy. Copies of these documents and policy statements may be obtained on request or through the Ministry's website: www.arts.nsw.gov.au

access and equity

The NSW Government is committed to a policy of equal opportunity in the arts, as in all other fields. In this context, the NSW Ministry gives priority to special areas of activity, including:

- Multicultural arts and cultural activities;
- Indigenous arts and cultural activities;
- Regional New South Wales;
- Western Sydney and Central Coast; and
- Arts and disability.

cultural diversity

In accordance with its 1997 policy statement, *The Arts and Cultural Diversity*, the Ministry encourages arts and cultural organisations to reflect the cultural diversity of the State in their governance, employment policies, audience development strategies and cultural programming.

indigenous culture

In 1998 the NSW Ministry's Indigenous Arts Reference Group (IARG) devised *Indigenous Arts Protocol: A Guide* to help nurture Indigenous cultural expression in NSW.

The Protocol contains a set of principles, guidelines and a checklist to inform and advise arts workers and organisations developing projects or consulting with Aboriginal communities.

The Ministry's *Policy for the Promotion and Support of Indigenous Arts and Cultural Activity* sets out a series of principles which include an acknowledgment of the significance of Aboriginal Australians as the oldest living culture in the world and the impact of colonisation on Indigenous people and their cultural heritage.

The policy also supports the principle of self-determination in setting cultural priorities and affirms the responsibilities of the public sector in supporting, maintaining and nurturing Indigenous cultural heritage and expression.

culture in regional areas

The NSW Government has identified as a high priority the need to develop cultural programs in regional NSW. This is achieved through the NSW Ministry for the Arts' support for the development of local cultural programs and infrastructure in regional NSW and, in particular, through its support of Regional Arts NSW and its network of Regional Arts Boards and Regional Arts Development Officers.

The establishment of enduring relationships between Sydney-based cultural institutions and museums, galleries, performing arts centres and cultural organisations in regional NSW is also an important platform of this policy. The Ministry's policy *Principles for Regional Programs by State Government Cultural Institutions* require the Sydney-based institutions to develop collaborative activities with regional arts and cultural development organisations, and to take account of the needs and interests of local communities and cultural organisations.

western sydney

A Strategy for the Arts in Western Sydney, 1999 aims to achieve a more equitable distribution of resources across the region, at the same time giving expression to local differences. Specifically, the strategy aims to encourage arts and cultural activity that is locally determined and helps communities to grow, to build artists' potential, to build community participation in the arts, to build cultural development and to nurture local arts industries.

arts and disability

In accordance with State legislation dealing with people living with disabilities, all applicants for funding from the NSW Ministry for the Arts are expected to consider the needs and requirements of people with disabilities as creators, participants and audiences.

The second cultural accord

Another important policy having direct bearing on these Guidelines is the *Second Cultural Accord 2002 – 2005* between the NSW Ministry for the Arts and the Local Government Association of NSW and Shires Association of NSW (the Associations).

The *Second Cultural Accord* emphasises:

- the integration of cultural planning into local government's other planning processes including the management plan;
- recognition and support for cultural diversity;
- recognition and support for Indigenous cultural development models and processes;
- the development of regional cultural planning processes;
- the development of a partnership with the NSW public library network; and
- recognition, support and employment of professional artists in urban design, public art and cultural development programs.

The Accord underpins all NSW Ministry for the Arts funding programs related to local government. It acknowledges the Associations as the representative voice of local government in NSW and requires that all Ministry policies in relation to local government be developed in consultation with them.

The department of Local government - social and community planning

The Department of Local Government has developed a set of *Social and Community Planning and Reporting Guidelines* to assist councils meet the requirement under the Local Government (General) Regulation 1999 to produce a social or community plan at least

once every five years. The *Social and Community Planning and Reporting Guidelines* require councils, if they choose to develop a cultural plan, to consider developing the plan in conjunction with their social/community plan. Policy principles have been formulated to guide this process. *These principles should also be applied when developing cultural plans:*

The principles cover five areas –

1. **Social justice** – All members of the community are entitled to fair and equal treatment irrespective of age, gender, cultural or linguistic background or whether they have a disability.
2. **Local and Regional Co-ordination** – Councils are encouraged to co-ordinate their activities with other government agencies and non-government organisations in providing services within their areas and with other councils where regional approaches are appropriate. The community deserves the benefits of reduced costs, greater efficiency and the better targeting of services resulting from improved co-operation between agencies.
3. **A Whole-of-Council Approach** – A whole-of-council approach to planning and service delivery is encouraged. This means ensuring that all relevant operational units of the council are involved in the development of the cultural plan and ensuring that their input is integrated into the implementation of the plan. It also means recognising the cultural implications of existing policies and activities and being prepared to modify them in the light of the implications of the cultural plan.
4. **Councils as Advocates for the Community** – Councils do not have to be the implementing body for all recommendations in a plan. A council can play an important advocacy and leadership role even on issues where it does not have the statutory authority or the resources to implement a recommendation itself.

5. Sustainability – In the past, local government programs such as social services, economic development, natural resource management and environmental protection were usually provided in isolation from each other. Today there is a growing understanding that these programs are interdependent and interact in complex ways. They should also be sustainable over time. “Sustainability” is usually seen as applying to economic, social and environmental areas (the “triple bottom line”).

Cultural planning would add a fourth dimension to the bottom line. The “quadruple bottom line” means that sustainability indicators which measure the impact of policies and activities on the cultural vitality of a community are developed alongside the social, environmental and economic indicators. The interdependence of these indicators should also be recognised.

The principles of Ecologically Sustainable Development (ESD) were incorporated into the Local Government Act in 1998. These require councils to manage their regulatory and service functions in an ecologically sustainable manner.

Many NSW councils are already implementing policies and programs to make their operations more sustainable. A number of councils include sustainability indicators that have economic, social and environmental components in recognition of the fact that they are inter-dependent. For example, noise, waste and heritage indicators can relate to both community well-being and the environment.

Much of the information needed in making the quantitative and qualitative cultural assessments which form the basis of cultural planning will be found in the information gathered as part of councils’ social, and other, planning processes. While the social/community plan can inform a cultural plan, and vice versa, it is, however, important to understand that cultural planning is not a sub-set of social planning. Cultural planning

should provide an extra dimension to councils’ current economic, social and environmental planning and their service delivery functions. It is important during the planning process to understand that these functions can be inter-dependent. (For an example of a council management plan developed in this way, see the *City of Port Phillip’s Corporate Plan 2002/2006*.)

other legislative provisions

Amendments to the *Local Government Act* in 2002 provide that a council may be required to include in its management plan a statement on matters not included in the original Act (including, for example, statements on social, community or cultural matters) and may prescribe additional principal activities to form part of a council’s management plan. This does not mean that councils are required to develop a cultural plan. However, they may find this approach an efficient and effective way of addressing cultural matters in their management plans.

APPENDIX 4 REFERENCES – FURTHER READING

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