Cultural Planning in Canada
Patterns, Theories & Authenticity

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PROJECT SUMMARY

This study seeks to evaluate the state of cultural planning across Canada, in terms of prevalent patterns, influential theories, and authenticity in reflecting local community contexts. Do cultural plans from different cities tend to follow a common template reflecting dominant theories in the field, or do they reflect and respond to particular local circumstances and cultural practices? Cultural plans from a selection of 24 Canadian communities, chosen based on geographic location and population size, were evaluated within a framework, and then compared for prominent themes. A series of analyses identified eight influential theories and seven authenticity criteria which illuminate the state of cultural planning in Canada.

Cultural planning should not be assessed on a plan-by-plan basis, but rather as a field that can be used to improve the economy, quality of life and creativity in Canada. Cultural planning is growing in its distinction as an empirical field of study, but has room for improvement. The patterns discovered focus on plan content, definitions of culture, community identities, city roles, and the use of the words 'vibrant' and 'mosaic' – a repetition in language. Each pattern led to an overarching discovery: community values frame cultural planning in Canada.

The most influential theory appearing in the cultural plans studied—that is, Economic Drive -- indicates that Canada is attempting to kick-start the economy through cultural policies and by changing government priorities. Cultural planning is grounded in an attempt to improve the Quality of Life for residents, newcomers, and visitors. Sustainable Communities is another prominent theory in cultural plans: it speaks to long-term forward thinking for Canadian cities. The presence of Social Cohesion, Social Inclusion and Social Capital as theories strongly shaping the cultural plans suggests that authorities see cultural diversity as contributing to the purpose of cultural planning in Canada.

The criteria developed for evaluating plans set a benchmark for understanding whether cultural plans made authentic efforts to suit local context. Determining authenticity is a challenge, especially in the context of a global world, but through local place-based exploration, cultural planning can be assessed for evidence of local context and efforts to be authentic.

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INTRODUCTION

Cultural planning is a community-based approach to planning and development based on cultural aspects of everyday life in a city and its places (Dowling, 1997, p. 23). This definition of cultural planning portrays an idea of positive change. Cultural planning is marketed as a means to encourage "local cultural diversity, community development, and partnerships between the public and private sectors as well as positioning the arts as an industry" (Stevenson, 2007, p. 119). When cultural planning is implemented across government planning and decision-making processes and properly managed, it increases the potential for economic, social, environmental and cultural growth of positive and successful communities. For example, the attraction of new, young and artistic residents to communities is an economic benefit of cultural planning, as well as a means of igniting further positive changes (Canadian Urban Institute, 2012, p. 6).

THE PROBLEM

Relatively little has been documented about the state of cultural planning in Canada. According to Stevenson (2007, p. 120, 129) "scant academic attention has been given to the factors that have framed it" and "a comprehensive analysis of cultural planning and a debate about its goals, basic premises and, indeed, its connection to broader cultural policy frameworks and political objectives is long overdue". Many Canadian cities have developed cultural plans and/or similar policies; however, a study comparing plan content and assessing the local authenticity of plans—the degree to which they reflect and enhance local cultural assets—has yet to be conducted.

"Because towns are unique, they will have different problems, different potentials, and different opportunities. It is important to build from what exists rather than pluck 'off-the-shelf' models from other towns and cities, in the UK and abroad. There is an associated danger of duplication as cities rush to compete with each other to build new art centres" (Montgomery, 1990, 23).

A cultural plan created to keep up with current cultural planning trends cannot have the same effect on a community as a cultural plan created by a community that is explicitly attempting to promote and improve its cultural situation. No two communities are alike. In response to increasing awareness of the potential benefits of cultural planning, cities eye cultural planning as necessary for effective competition, (Montgomery, 1990, p. 18). Markusen (2006, p. 18) describes how successful cultural plans, developed by a few creative cities, added a feeling of pressure for other communities in that they too "must work to be competitive on the cultural front". Yet, as Markusen (2006, p. 18) notes, commissioned "cultural plans from outsiders…have no after-life since they are not generated through the efforts of local coalitions". To be relevant and effective, a cultural plan must be founded in appropriate intentions with a commitment to local community improvement, rather than an attempt to follow trends.

THE SIGNIFICANCE

This study draws on Montgomery's theory that building a cultural plan from what already exists in terms of a community's local culture, as opposed to projecting 'off-the-shelf' copycat plans onto communities, is valuable to communities culturally and economically. Patterns have been revealed that reinforce Montgomery's warning of the dangers of simply duplicating plans. The evaluation of cultural plans across Canada confirms Markusen's findings that cultural plans that are community-driven, and created by local community members are more valuable due to their authenticity and reference to local community context. Theories unearthed in plans studied will help planners understand the influences behind cultural planning and offer insights about how and why plans have been shaped the way they are. Better understanding of the current state of cultural planning in Canada can contribute to efforts to improve cultural planning in the future.

THE DESIGN

This study is based on examining cultural plans from 24 Canadian communities, selected to represent the provinces and to offer a range of community size. A framework was developed to provide a systematic approach to evaluating the plans. Each plan was then evaluated to develop an overall analysis of plan content. The analysis identified patterns, theories and indications of authenticity within the cultural plans.

RESEARCH QUESTION

◻ What is the current state of cultural planning in Canada?

Sub-questions

◻ To what extent do cultural plans reveal common patterns across cities?
◻ To what extent do cultural plans reflect underlying cultural planning theories?
◻ To what extent do cultural plans authentically reflect local identity?

BACKGROUND

CONCEPTUAL BACKGROUND OF CANADIAN CULTURAL PLANNING

In the late 1980s and early 1990s, cultural planning became prominent globally, with roots in the US, UK, Europe and Australia (Baeker, 2010, p. 24). Cultural 'planning' and cultural 'policy' are used interchangeably in articles written during that time. Dowling (1997, p. 23) describes planning in the 1990s as "notable for the emergence and increasing popularity of cultural planning". Darlow's (2010, p. 294) article about policy and planning in Europe discusses the integration of cultural policy with the local authorities and the role that the arts and cultural policy played in cities. Cultural planning remained a popular topic into the 21st century. Integrating cultural planning into government planning and decision-making processes became a common goal, especially in Canadian municipalities (Canadian Urban Institute, 2006).

Canada became immersed in cultural planning in the 1990s as Canadians worked collectively toward integrating the arts into city and community planning and development. Baeker (2010, p. 13) suggests that Canada's leadership in cultural policy and planning issues for the last 20 years was assisted by organizations such as the Creative City Network, Toronto's Creative City Planning Framework, and Municipal Cultural Planning Incorporated. These organizations were instrumental in achieving progressive cultural planning goals such as "promoting cultural planning in Canadian Municipalities; discovering ways to link planning with place, culture and economy; leading the way to cultural mapping and planning by approaching it systematically through data and cultural indicators and integrating culture into the mainstream of public policy" (Baeker, 2010, p. 13-14), reinstating cultural planning at a local municipal level and integrating culture into other planning policies and processes.

CULTURAL PLANNING AIMS

In the mid-1990s, Canadians began to see the economic value of arts and culture in communities and started to use culture as a tool for planning and development. Cities began to plan and invest in community features such as public art events, festivals and community cultural centers. Cultural planning aimed to economically, socially, environmentally and culturally "revitalize emptying downtowns, attract tourists, preserve historic buildings and cultural traditions" (Markusen, 2006, p. 1). In a review of the literature, cultural planning was defined as "a means of tackling *urban issues* through the use of culture in a more *integrated* and structured way" (Darlow, 1996, p. 294). This description was supported in the early 2000s and further defined by the emphasis of "*integrated*, locally focused and coordinated cultural planning/creative city approaches [to] a range of *urban problems*" (Stevenson, 2007, p. 120).

DEFINING CULTURE, IDENTITY AND AUTHENTICITY

Understanding cultural planning requires a clear definition of culture. Darlow (2010, p. 293) describes culture as a two-part idea, with one part dealing with the "traditional" arts, like classical music and dance, and the other including "a way of life". Montgomery (1990, p. 17) expands on culture as a way of life when he describes culture as "a sense of place, the way of life

of a city or town and its inhabitants: the way people eat, talk, think, meet and work, how they spend their free time, and plan their holidays". To evaluate any component of cultural planning, a broad definition of culture must be used: at the same time, though, culture is uniquely local.

Local culture, community identity, distinctive cultural background and sense of place are the foundations of cultural planning. A cultural plan should reflect the distinct local cultural resources and history of a place. When it reflects local culture, a cultural plan addresses questions such as: Why and how is this town different than others? What makes this town special? What makes people feel a sense of belonging here? Stevenson (2007, p. 124) says, "Cultural planning is fundamentally about cities, towns, neighborhoods and local communities. In other words, it is about place". Places and their authentic local identity are developed through the interactions of local people, cultural beliefs and practices.

The concept of place or place identity is something every human experiences. Place is "an interpretation of self that uses environmental meaning to symbolize or situate identity" (Cuba and Hummon, 1993, p. 112). Each place has its own identity naturally reflected in the environment and the people of its community. The environmental meaning that contributes to place identity has a source. "Like people, things and activities, places are an integral part of the social world of everyday life; as such, they become important mechanisms through which identity is defined and situated (Cuba and Hummon, 1993, p. 112). Therefore, cultural planning should reflect local communities, especially when "in a time of increasing competition between places for limited investment capital, the marketing of place and the creation of a distinctive identity for places has become a key mechanism in attracting investment and tourism" (Dowling, 1997, p. 26). Cultural planning cannot preserve community economic strength if it does not reflect distinctive community identity and accompany efforts to improve local conditions.

In an ideal world, all cultural plans would be authentic: in other words, the cultural plans would accurately reflect the local context of the communities for which they were written. Peterson (2005, p. 1086) defines 'authentic' as "a claim that is made by or for someone, thing or performance and either accepted or rejected by relevant others". When applying that logic to the creation of a cultural plan, the "relevant others" would be officials and community members, as opposed to outside professionals. A cultural plan that is shaped by the knowledge of those "relevant others" would inherently lead to a more accurate or authentic representation of the community, thereby making it an authentic cultural plan. Cultural plans that are written by outsiders and include elements copied or borrowed from other communities may lack authenticity.

A CULTURAL TURN

Recently, an economic shift has become apparent in developing economies: the 'cultural turn'. In Canada, attention to cultural matters responds to the need for city survival in the face of globalization and the new economy (Baeker, 2010, p. 15). When the needs of a city change, the government and policies must change to accommodate those needs. In the past, as governments began to change, cultural policy did as well – the transformation was acknowledged by the switch from social and political objectives in government policy, to cities choosing their own individual economic priorities and justifications (Darlow, 1996, p. 293). The cultural turn reflects cities choosing economic priorities linked to culture and cultural industries. This switch initiated

new economic direction, one that perceived culture as a driving force, and led to the term 'cultural turn'.

Some governments have reacted to the economic shift by investing in cultural industries and districts. This "encourages the development of cultural practices and their associated built forms" (Dowling, 1997, p. 25). Cultural industries include the production of goods and services with a cultural basis (Mercer, 2010, as published in Baeker, 2010, p. 19). A cultural district is "a well-recognized, labeled, mixed-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction" (Frost-Kumph, 1998, p. 10). Cultural industries and districts are aspects of the physical side of cultural planning, and are examples of how cultural planning economically and spatially affects society.

ECONOMIC BENEFITS

Municipalities seek to develop cultural plans related to the economic benefits that cultural resources generate when planned for properly (Canadian Urban Institute, 2006). Hume's (2008, p. 5) advice to Canadian Municipalities for future prosperity is to "embrace cultural planning as a key and core element of Municipal government…it will affect local economies and economic prosperity". Cultural resource is a term used widely and deliberately in cultural planning. The meaning is literal. Culture is a resource for building better cities. Baeker (2005, p. 10) describes cultural resources as the characterization of local culture and the basis for creating a unique, local community identity and sense of place. This sense of place and knowledge of cultural resources must stem from local roots in order to be regarded as authentic.

Some municipalities are using cultural planning to create places that are attractive to recent graduates interested in workplaces that involve community partnerships and economic development opportunities. Emerging young leaders are seeking communities that offer a certain quality of life, lifestyle and social environment (Hume, 2005, p. 5). Several aspects of a community make it appealing to young leaders, especially artists. By investing in cultural facilities and programs geared towards art, artists and their audiences, a community is essentially promoting cultural consumption and creating opportunity for employment (Markusen, 2006, p. 6-7).

Job creation is one of the main economic benefits of cultural planning. It influences the integration of cultural planning in other municipal documents such as economic development, tourist strategies and municipal strategic plans. Cultural planning is associated with numerous processes that promote sustainable communities (Hume, 2011, p. 6). For example, the implementation of art programs in communities is believed to improve social cohesion, local image, and organizational capacity, promote interest in the local environment and more, according to Darlow (1996, p. 296). Combining sustainable practices, economic development and cultural innovation has the potential to improve and revitalize Canadian communities.

Although economic development through cultural planning may be beneficial, its path is not clearly laid out path for all communities. Grodach (2010, p. 75) discusses cultural economic development in terms of location and availability of art spaces in communities. Art spaces serve many purposes, the most important being community revitalization and artistic development. However, Grodach (2010, p. 75) states that location, organization and management of art spaces

can be potentially detrimental to economic development and overall community potential if all resources are centralized. Darlow (1996, p. 299) suggests rather than focusing on community centres as areas of revitalization, decentralizing some cultural functions like art spaces into neighborhoods may be a more sustainable approach. This would result in a "polycentric" city. A positive goal for cultural planning is to moderate the focus on art facilities by spreading them out.

PLAN EVALUATION

Currently, few studies are available that provide an overview of the developmental processes used by cities, towns and communities during cultural plan development Neither is there an overview of methods used to determine the authenticity of a cultural plan or methods to measure congruency between plans and outcomes. While beliefs about economic benefits, the importance of a sense of place and local identity are positive factors repeatedly described in the literature as having the potential to positively influence cultural planning, no studies have assessed the success of cultural planning. A study comparing and contrasting cultural plans across Canada could provide a richer description of the state of cultural planning and outcomes. Then the question is, how to best evaluate the cultural plans, or plans in general?

Policy analysis, specifically the evaluation of documents, is an effective method to compare municipal cultural plans. Talen (1996, p. 249) views the evaluation of municipal plans in general as necessary but cites the lack of tools and data. Consequently, she notes a gap between plans and outcomes, because current evaluations seem to focus more on evaluating the planning profession, rather than plans themselves. Furthermore, proposals for plans are often evaluated to a greater degree than actual plans and their implementation (Talen, 1996b, p. 249). This study of Canadian experience seeks to address the paucity of studies evaluating cultural plans.

In *Urban Planning Methods*, Bracken discusses various methods of evaluating and monitoring urban plans. While the main focus is on evaluating alternative plans leading to a single preferred option, Bracken discusses the concepts of operational criteria and checklists. To gain knowledge about plans from development to evaluation, predetermined objectives must be intentionally reflected. This approach identifies both the best and worst aspects of plans. To function properly, evaluation objectives must be transformed into operational criteria, or a series of steps or standardized processes leading to desired outcomes that can be used to measure achievement. These steps need to be defined early in the process to enable modifications throughout the evaluation process (Bracken, 2007, p. 72). Bracken's (2007) logic was applied to develop the framework used here to evaluate the selected cultural plans. A checklist of reoccurring components and general content observed in the plans after the preliminary review served as the foundation for the framework, and after more in-depth review, was modified accordingly.

Berke and Conroy (2000) conducted a systematic evaluation of plans that provided a useful model for this study. They developed six principles that define and operationalize sustainable development, and used them to evaluate 30 comprehensive plans in the US. Their selection rationale and process was detailed and extensive. The authors developed a Plan Evaluation Method that included an evaluation protocol examining information from each plan.

Berke and Conroy's study provides one kind of framework that uses a scoring system to facilitate "grading" the plans to gauge their success. While this is an interesting approach, others could challenge the subjectivity required to generate numerical scores. Nonetheless, the Plan Evaluation Method used by Berke and Conroy influenced the logic behind the steps taken to design the present study to develop a coherent framework to evaluate plans.

PROJECT GOAL AND OBJECTIVES

The vision for this study, guided by the goal and objectives below, provided the foundation for the approach and methods used to complete the required research.

The overall goal for the study was:
◻ To understand the current state of cultural planning in Canada.

The objectives were:
◻ To identify and evaluate patterns, themes and issues in cultural plans.
◻ To assess the theories used to influence and shape cultural plans.
◻ To interpret the authenticity of plans by determining the extent to which cultural plans reflect local community cultural attributes and context.

APPROACH AND METHOD

APPROACH

The research study takes a qualitative approach. Using policy analysis, it evaluates and compares documents from 24 communities. A systematic analysis process ensured thorough examination of the data.

RATIONALE

In order to gain a rich description of cultural plans across Canada, the sample plans selected for this study were chosen to include a range of provinces and community population sizes. The capital city of each province and territory plus the next largest city (based on population) from each province was chosen if the city had a cultural plan in place and if the plan could be obtained. In provinces or territories where the capital and/or the largest/next largest city did not have a cultural plan, another large city was selected. In Quebec, the capital city did not have a cultural plan available in English; therefore the two largest cities with cultural plans were selected. Nunavut is the only Territory that did not reference culture in any municipal document; accordingly, it is omitted from the study. (See Appendix 1 for summary of selected plan details).

The cultural plans or policies selected for analysis in fall 2013 were the original cultural documents written for each chosen community, except for Winnipeg, whose original policy was in the format of minutes from a council meeting, and Laval, whose original policy was written in 1992 but updated and revised in 2010. Many communities in Canada have since written cultural

action plans or arts policies that complement the initial plan and are streamlined to emphasize specific focuses. These plans have different and specific themes and cannot be analyzed in the same format and are therefore excluded from the analysis. A total of 24 Canadian communities with original cultural plans obtainable and in place were selected for study. The sample provided the basis for identifying and comparing patterns, theories and indications of authenticity across cultural planning in Canada.

METHOD

The methods used to conduct the research involved the following three steps:

1. Developed framework

The first step in developing a framework involved preliminary review of all selected documents to identify commonalities in the majority of the selected plans. A table provided a preliminary framework for analyzing the large number of components that appear consistently in each plan. After a more thorough secondary review of each plan, the framework was modified by the addition or removal of sections.

The framework also incorporated elements of cultural plans that speak specifically to the local identity of a community (authenticity), theories that shape the cultural plans, and reference to well-known urbanist authors. A list of criteria pertaining to authenticity and local context was developed as determining factors were revealed. The framework continued to be modified until an entire second reading of each plan was completed in order to ensure a thorough examination. (See Appendix 2 for Framework Template).

2. Compared themes

The evaluation of each plan against the developed framework revealed two types of cultural plans; these were analyzed separately (using Excel). The data from the communities with cultural plans that stood alone as independent plans was analyzed individually using the full range of methods. The data from communities that included cultural sections in other municipal plans was analyzed as a whole, but with fewer methods. To record the data in the most representative way possible, the study used several processes. Plan content (components like vision, values, guiding principles, etc.) was tallied according to its inclusion or reference in each plan. Patterns, theories and indications of context specific authenticity were summarized and flagged for analysis. Once significant patterns, theories and authenticity indications were identified, each plan was reviewed again according to the themes motivating the study.

3. Determined patterns, theories and authenticity

Following the tabulation of the data into one large set, it became clear which patterns, theories and authenticity indications were most significant, as well as which plan content components appeared most frequently. Those were then examined further, while other less prominent themes were set aside. Each remaining theme was then separated, using different data sheets, at which point it was analyzed for further patterns. The breakdown of information involved tallying sums of the themes, which could be quantified, such as plan content sections that were included and referenced, theories mentioned within plans and authenticity criteria met. Data that had to be analyzed qualitatively was extracted from the documents in full quotations

and placed in tables. The tables were then analyzed further for patterns within the overarching themes to narrow the range of results. Key results were then transitioned into brief, summarized tables by city and include either examples of themes through excerpts from the plans or key phrases and words to describe the resulting patterns.

RESULTS AND ANALYSIS

DIFFERENT TYPES OF CULTURAL PLANS

Within the selected communities for this study, two types of cultural documents were discovered. (See Table 1 for summary of plan types). Eighteen communities have independent cultural plans or policies that stand alone as separate plans; these **Independent Plans** were analyzed for patterns, theories and authenticity. Results appear in the sections below. The six remaining communities included cultural sections within other municipal plans: these are referred to as **Cultural Sections** and were analyzed separately from the independent plans. (See Cultural Section Analysis).

TABLE 1: TYPES OF CULTURAL PLANS

Independent Plans	Cultural Sections	No Cultural Plans
Edmonton, AB *	Whitehorse, YK *	Iqaluit, NU *
Calgary, AB	Dawson City, YK	Arviat, NU
Victoria, BC *	Mount Pearl, NL	
Vancouver, BC	Sydney, NS	
Winnipeg, MB *	Yellowknife, NT *	
Brandon, MB	Hay River, NT	
Fredericton, NB *		
Saint John, NB		
St. Johns, NL *		
Halifax, NS *		
Ottawa, ON **		
Toronto, ON *		
Charlottetown, PE *		
Summerside, PE		
Montreal, QC		
Laval, QC		
Regina, SK *		
Saskatoon, SK		

* Provincial or territorial capital; ** National capital

TIMELINE

Since 2003, cultural plan adoption spiked in four years: 2003, 2008, 2010 and 2012. In 2003, the spike occurred in Central Canada and the Maritimes. In 2008 the spike happened in Western Canada. In 2010 many plans appeared in Central Canada, the Maritimes and the Territories. In 2012 the spike appeared in Western Canada, the Maritimes and the Territories.

FIGURE 1: TIMELINE

> Note: Nunavut omits culture from all municipal documents and is not included in the timeline or analysis. See the results section for further discussion.

Timeline

Adoption Date | Type of Plan

2003
- Toronto
- Ottawa
- Fredericton

2004
- Calgary

2005
- Saint John

2006
- Halifax

2007
- Yellowknife
- Montreal

2008
- Brandon
- Edmonton
- Vancouver

2009
- Hay River
- Sydney

2010
- Laval
- Whitehorse
- St. Johns
- Mount Pearl

2011
- Winnipeg
- Saskatoon

2012
- Dawson City
- Victoria
- Summerside

2013
- Charlotte-town

2015 (In Progress)
- Regina

Type of Plan	Description
Independent	A Cultural Plan that stands alone, separate from other municipal documents.
Section	A Cultural Section that is included as part of another municipal document.

> Note: The Northwest Territories and Yukon omit culture from their municipal documents entirely and are not included in the timeline or analysis. See the results section for further discussion.

PATTERNS

Within the 18 independent plans, six predominant patterns were identified. Each pattern demonstrates key results, shown below in tables, charts and written descriptions that speak to the current state of cultural planning across Canada.

Recurrent and significant plan content components were identified and quantified according to their inclusion or reference in each of the independent plans. (See Table 2 for examples of Included and Referenced plan content components from different cities'. See Table 3 for components organized by overall presence in the plans and Table 4 for components organized by number of components utilized per city). '**Included**' means that an entire section was included in the plan dedicated specifically to that type of content, as in a section titled 'Goals and Objectives'. '**Referenced**' means that the content was referred to in a broad sense within the plan but not explicitly stated in a separate section, as in goals and objectives were alluded to within other sections of the cultural plan.

TABLE 2: PLAN CONTENT

Example of Included: Saint John	Example of Referenced: Calgary
5.0 General Goals & Objectives 5.1 Goal 1: Accessibility and Participation 5.2 Goal 2: Strong Arts and Culture Infrastructure 5.3 Goal 3: Unique and Stimulating Environment 5.4 Goal 4: Integral Part of Growth Strategy P. 7-9	"An overriding goal of this policy is to celebrate and build on the best of what we have, while creating the conditions to unlock the potential that clearly exists. It will not happen overnight, but with the continued dedication of the arts community, working in partnership with the private sector, government, and other stakeholders, the vision articulated in this policy is achievable." P. 1

Plan Content	Included in # of Plans	Plan Content	Referenced in # of Plans
Vision	12	Steps	6
Strategies	8	Partners	5
(Guiding) Principles	8	Outcome/Deliverables	5
Values	7	Resources	4
Purpose	6	Budget	3
Implementation	6	Challenges	3
Goals	5	Vision	2
Timeline	5	Values	2
Objectives	4	Timeline	2
Priority Actions	4	Objectives	2
Steps	4	Policies	2
Policies	3	Models	2
Rationale	3	(Guiding) Principles	1
Partners	3	Goals	1
Budget	2	Priority Actions	1
Challenges	2	Rationale	1
Outcome/Deliverables	1	Strategies	
Resources	1	Purpose	
Models	1	Implementation	

The most frequently appearing included component within the selection of cultural plans was 'Vision'. 'Vision' was included as its own section in 12 out of 18 plans. 'Strategies' and 'Guiding Principles' tied for the second highest included components. 'Values' was the third most reoccurring included component. 'Models', 'Resources' and 'Deliverables' were the least included components. 'Timeline' was the most frequently appearing referenced component, being referenced in six plans. 'Resources' and 'Deliverables' were the second most referenced components. 'Models' was the third most reoccurring referenced component in the plans.

TABLE 4: PLAN CONTENT PER CITY: INCLUDED AND REFERENCED PLAN COMPONENTS FROM MOST TO LEAST

City	Included in # of Plans	City	Referenced in # of Plans
Calgary	7	Halifax	9
Edmonton	6	Vancouver	8
Vancouver	5	Fredericton	8
Brandon	4	Ottawa	8
Summerside	3	Saint John	7
Saskatoon	3	Saskatoon	7
Toronto	2	St. John's	6
Montreal	2	Calgary	5
Laval	2	Winnipeg	5
Winnipeg	1	Summerside	5
Fredericton	1	Regina	5
St. John's	1	Edmonton	3
Halifax	1	Montreal	3
Charlottetown	1	Laval	3
Victoria		Victoria	2
Saint John		Brandon	2
Ottawa		Toronto	2
Regina		Charlottetown	1

Halifax referenced the most plan content components in its cultural plan, with Ottawa, Fredericton and Vancouver tying for referencing the second most plan content components. Saint John and Saskatoon had the third most referenced plan content components in their plans. Charlottetown had the least referenced plan content components in its plan. Calgary included the most significant plan content components at seven, with Edmonton including a close second at six plan content components being Included in the plan. Vancouver had the third most included plan content components.

DEFINITION OF CULTURE

Each Independent Plan defined culture either explicitly, shown below in quotation marks, or indirectly, shown below as a summarization of the indirect definition. (See Table 5 for definition patterns).

TABLE 5: DEFINITION OF CULTURE

City	Themes
Edmonton *	"Features that characterize a group, **arts**, modes of life, rights, **value** systems, beliefs, **traditions**"
Calgary *	"Features that characterize a group, **arts**, modes of life, rights, **value** systems, beliefs, **traditions**"
Victoria *	"Features that characterize a group, **arts**, modes of life, rights, **value** systems, beliefs, **traditions**"
Vancouver	**Values** of a group
Winnipeg	Beliefs, **values**, customs, behaviors, artifacts
Brandon	"Who we are, **traditions**, environment built and inherited, **heritage**, language, **art**, social norms, ethnic make up, **values**, people"
Fredericton	**Values**, customs, **traditions**
Saint John	Way of life, **arts**, **heritage**, distinguishing characteristics
St. Johns	Culture in terms of the city
Halifax	Creative expression, learning, identity, sense of place, resources
Ottawa	Creative continuum
Toronto	Culture in terms of the city
Charlottetown	Public dialogue, education, wellness, sustainability
Summerside	**Arts**, **heritage**, expression, resources, activities,
Montreal	Brand image
Laval	Human activity
Regina	Cultural resources
Saskatoon	**Traditions**, religions, languages, history, **heritage**, spirit

   While several cities defined culture uniquely, ten (over half) of the plans demonstrated similar patterns with definitions, focusing on several or all the following characteristics: arts, values, traditions and heritage. While art is a predominant pattern compared to other mentioned characteristics, it's only used in six cities' definitions of culture overall. Heritage is only used in four cities' definitions. Three cities--Edmonton, Calgary and Victoria-- used the precise

definition coined by UNESCO, which includes art as an aspect of culture, but not heritage. Other characteristics that occur more than once throughout the definitions include: learning, cultural resources, expression, beliefs, and language.

Several characteristics of cultural definitions were distinctly unique to the community that the plan was written for. For example, Winnipeg uses artifacts as a way to define what culture means to them, while they also focus a great deal on aboriginal roots in their cultural plan. Other places, like St. John's and Toronto, don't clearly define what culture means to them at all, and only obliquely allude to it concerning the city as 'culture' itself. In such plans, the meaning of culture is left unclear. Montreal defines culture as a way to brand itself, essentially using the concept of culture as a trademark to represent the city.

CITY ROLE

Each Independent Plan either explicitly or indirectly states the importance of the City's Role in the cultural planning process. The roles were described using self-administered titles, like Advocate or Partner, in many plans. Plans that did not apply titles to their roles described them in enough detail to permit summarization of the intention behind the role. Five patterns were discovered amongst the roles in ten (over half) of the plans: Partner, Program Provider, Supporter, Advocate and Facilitator (See Table 6 for patterns). Out of five of the main roles, only Program Provider and Facilitator denote a direct involvement of the city in the after-life of the cultural plan. Titles like Partner, Supporter and Advocate imply a secondary involvement, a complementary role that distances the City from whoever is actually responsible for making sure the plan is effective and successful. Other role titles that appear within the plans that do denote direct city involvement include Administrator, Planner, Manager, Deliverer and Champion.

TABLE 6: CITY ROLE

City	Key Roles
Edmonton	Agent, **Partner**, Driving Force, Leader
Calgary	Delegator, Administrator
Victoria	Advisor
Vancouver	Policy, **Program and Service Provider**, **Supporter**
Winnipeg	Steward, Funder, Administrator
Brandon	Corporate Leader, Builder of Dialogue, Witness to the Evolution of a People, Incubator of the Hopes and Dreams of Individuals and Neighborhoods
Fredericton	**Supporter**
Saint John	Promoter, **Advocate**, Planner, **Facilitator**, Enabler, **Partner**, Custodian, Manager, Exhibitor, Patron, Designer, Architect
St. Johns	**Facilitator**, Communicator, **Advocate**, **Supporter**, **Partner**, **Program Provider**
Halifax	**Programmer**, Investor, **Facilitator**, Manager
Ottawa	Grant-maker, Planner, Developer, Initiator, Convener, Researcher, Communicator, **Partner**, Keeper, Deliverer
Toronto	Organizer, **Supporter**, **Advocate**
Charlottetown	Champion
Summerside	Responder, **Facilitator**, Listener, Evaluator, Resource Provider,
Montreal	Implementer
Laval	Master of Cultural Development, Catalyst, Contributor
Regina	Preserver, Conserver
Saskatoon	**Supporter**, **Partner**

References to local community identity occurred in over half of the plans, which made identity a significant pattern. Within the descriptions of or references to local identity, three broad patterns were discovered: Cultural background, art and Capital City status. (See Table 7 for patterns). Within the broad frame of cultural background as an identifying factor, aboriginal cultures, entwined ethnic roots and cultural diversity were used as describing influences in only three of the plans that allude to a community identity. Identity is one of the few themes within the cultural plans through which Capital City status was recognized or expressed. Halifax and Montreal identify themselves by incorporating distinctively local attributes like the Halifax Harbour and the Francophone population in Quebec in their definitions of identity. Singularly, Summerside referred to identity as something to decide on and then manifest in the form of a brand for the community.

TABLE 7: IDENTITY

| City	Key Identifying Factor(s)
Edmonton	Northern climate, western exploration, **Aboriginal cultures**
Victoria	Home for **artists**
Vancouver	**Entwined ethnic roots**
Winnipeg	Cultural resources
Fredericton	**Arts** scene
St. Johns	**Arts** community
Halifax	Halifax Harbour, cultural centre
Ottawa	**Capital** City
Charlottetown	Cultural **Capital**
Summerside	Branding purposes - tourism
Montreal	Francophone city
Laval	History rediscovered
Saskatoon	**Cultural diversity**

The word vibrancy appears frequently across the independent cultural plans. There is no significant chronological, or population size-related pattern apparent, but the number of times the word is used is too significant to dismiss (See Figure 4). Table 8 provides examples of three different contexts in which the word vibrancy is used: a vibrant Indigenous culture, a city that is vibrant and a vibrant economy. The Oxford Dictionary defines vibrant as "full of energy and life – (of color) bright and striking, (of sound) strong and resonating" (Oxford University Press, 2014). When seeing the word in the contexts shown below, the meaning becomes nonrepresentational, if it is not lost altogether due to generalization and overuse. In certain plans, the same word is used numerous times within the same section in several different contexts.

TABLE 8: VIBRANCY

City	Example	Theme
Victoria	Along with a **vibrant** Indigenous culture, Victoria is home to people from more than 240 countries, which speak more than 280 languages and follow more than 128 faiths. (P. 2)	Vibrant **culture**
St. Johns	The City of St. John's is experienced by its residents and visitors as a city of culture. A city of culture is **vibrant**, encourages life long learning, and fosters creativity, personal discovery and an appreciation for arts and culture. (P. 12)	Vibrant **city**
Winnipeg	Cities that are able to attract and retain the most creative workers increase their chances for building a strong and **vibrant** economy, which is becoming increasingly important in the era of globalization, where recent downturns in the economy have threatened the livelihood of cities. (P. 12)	Vibrant **economy**

Broadly, a regional pattern can be detected in that the word appears in more cultural plans in Western cities than any other region, and second most in Eastern cities. In Central Canada, the word is used substantially more frequently in two cases: Ottawa and Winnipeg. It is used most frequently in Winnipeg, Ottawa and Halifax. The fact that one city from each Canadian region except the North uses the word more than 12 times as often as the next highest record of use is noteworthy, as it suggests that the trend is reaching parts of each region. Northern Canada appears to have rejected the trend entirely. The two large cities selected from Quebec also omit the word from their plans.
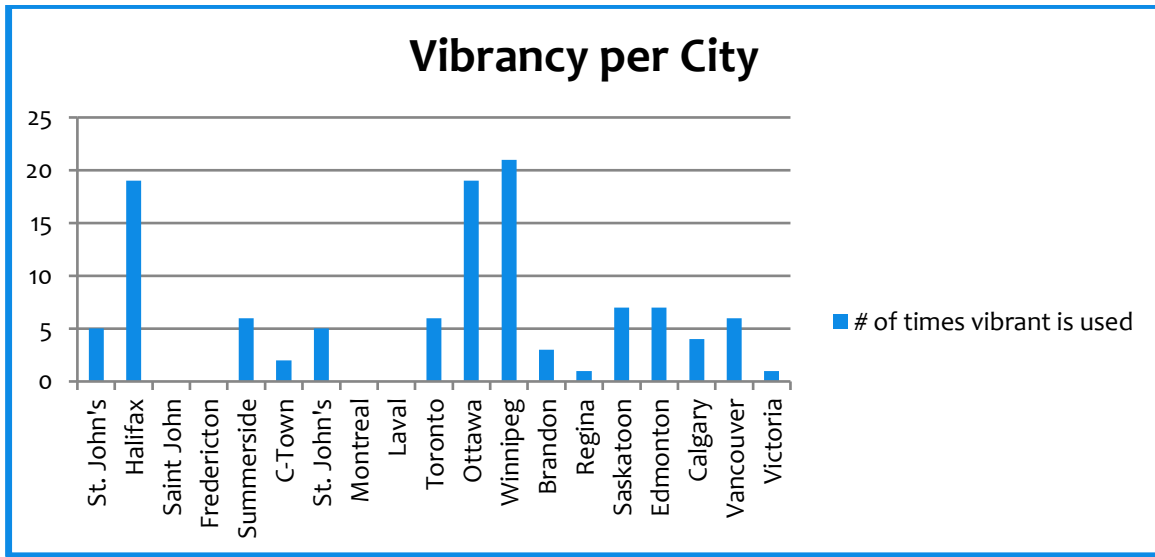
MOSAIC

The term 'mosaic' is used in plans from six cities, in phrases that are relevant to the purpose of this study. Three patterns were discovered in the context of which the word was used: Cultural (ethnic) diversity, artistic diversity and diversity of available resources. (See Table 9 for patterns). The fact that the word 'diversity' isn't used instead is noteworthy. The word 'mosaic' has shifted from its original meaning as a picture or pattern made of small pieces, to a regular part of planning-related dialogue. While the word itself may be a trend in cultural planning, the intention behind its use is anything but trendy. The passages below each have one of two things in common – they are either *celebrating* what is already a mosaic about their community, or they are *striving* to make their community become a mosaic. The word reveals a trend, but the fact that the word is used in different contexts to reflect different communities and different purposes alludes to an attempt at authentic representation in the plans that use it.

TABLE 9: MOSAIC

City	Example	Focus
Brandon	Individuals are no longer willing to give up their beliefs, customs and traditions just because they change their location. As a result communities are now being comprised of various distinct groups that have varying traditions, languages and ideals. These groups celebrate and attempt to share their uniqueness with the rest of the community. Today the terms **"mosaic society"** and "tossed salad" are being used rather than the traditional "melting pot" descriptor. P. 12, 2008	Cultural **diversity**
Fredericton	The City of Fredericton values the contribution of the three founding cultures – First Nations peoples, Acadians and other francophones, and British – to the arts in the community, values all other cultures adding to the city's **cultural mosaic**, and recognizes the diversity of artistic processes. P. 9, 2003	Cultural **diversity**
St. Johns	A desirable city for residents, visitors and businesses is one that has a **mosaic of artists** – from writers, musicians and actors to painters, sculptors and dancers. St. John's is that City - rich with artists whose creativity is key to shaping the vibrancy of this place. P. 6, 2010	**Artistic** diversity
Halifax	HRM constantly strives to be a cultural panorama of geographically and socially diverse communities, a **rich mosaic of natural beauty, heritage, artistic creation, leading colleges and universities, and leisure.** P. 15, 2006	Tangible cultural/ natural **resources**
Toronto	Toronto's **diverse cultural communities** celebrate their unique identities through community festivals like Black History Month, First Nations Awareness Day, Pride Week, Fiesta Corso Italia, Asian Heritage Month and Ya Hala Festival. Harbourfront showcases a **mosaic** of Toronto's world music, dance and craft traditions from all over the globe. P. 23, 2003	Cultural/ Tradition-al **diversity**
Saskatoon	The Culture Plan will outline how the City can **facilitate integration and collaboration across institutions, disciplines, ethnicities and generations to strengthen partnerships, build capacity, retain talent, and celebrate the mosaic** of culture in Saskatoon. P. 9, 2011	Intangible cultural **resources**

THEORIES

After the preliminary and secondary review of the Independent Plans, a third review was completed specifically in search of theories embedded prominently throughout the plans. For the purpose of this paper, 'theories' imply concepts that drive, shape and influence cultural plans across Canada. A total of eight significant theories were evident across the plans. Once the eight theories were recognized from frequent outright reference through the majority of the plans, a fourth review of the plans allowed for a more holistic screening, and indirect references to the

theories were noted as well. (See Table 10 below for an example of each theory mentioned in the selected cultural plans).
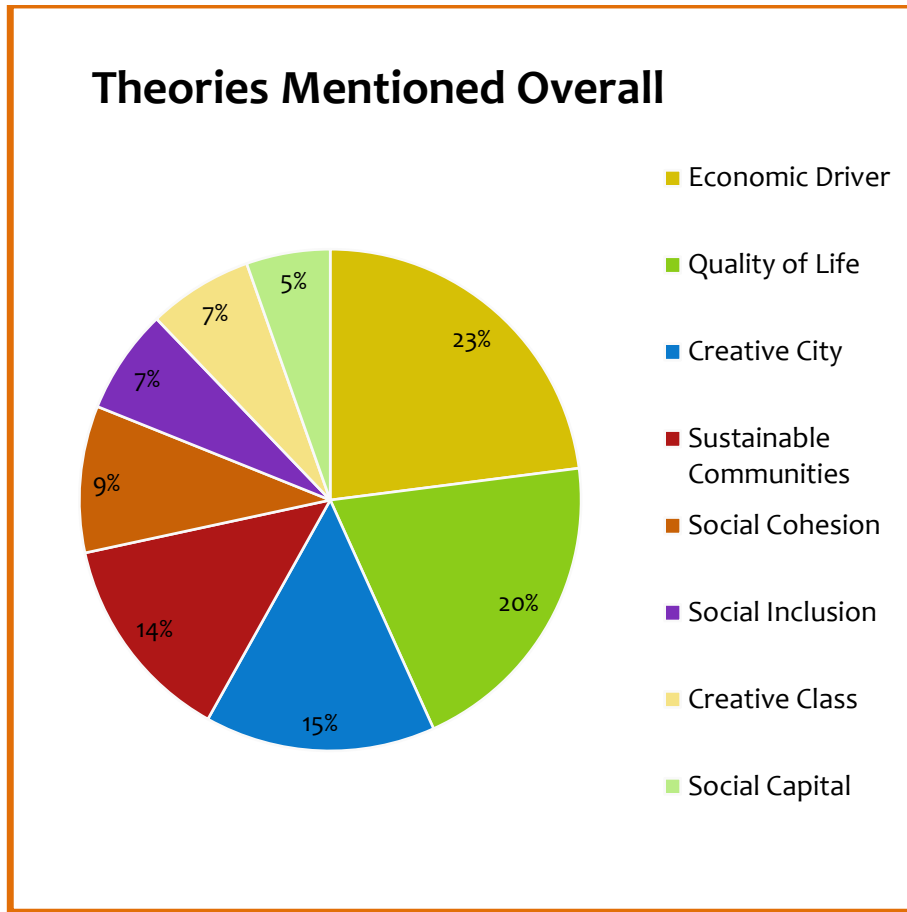
Figure 3 illustrates the theories mentioned overall from most to least. Analysis showed that the foremost theory behind cultural planning across Canada is its purpose as an economic driver. The economic benefits of cultural planning are highlighted in every cultural plan studied, except for Victoria. The economy is a central focus of cultural planning. Improving the local economy through cultural planning is the underlying goal evident in the plans, whether it is through the development of cultural districts, an attempt to foster a local cultural industry or a commitment to recognizing culture as a way to attract young and talented residents to live in and invest in communities. The second most frequently mentioned theory behind the cultural plans is quality of life. Except for Montreal, Regina and Victoria, each of the communities emphasized the ways in which cultural planning can improve quality of life for residents and acknowledged that it is another of cultural planning's main goals.

Richard Florida's 'Creative City' theory is mentioned third most overall, as it is included in eleven cultural plans. It is the most directly stated theory, as the author is referenced by name in several cases. (See Appendix 3 for list of authors referenced in the plans). 'Creative City'

theory encompasses both economic drive and quality of life as components to a successful city; therefore it is not surprising that such a large number of communities include this work in their plans. The fourth most commonly mentioned theory, and the most unexpected, was cultural planning as a means to create sustainable communities. The notion that a successfully executed cultural plan could promote sustainable lifestyle choices within a community was fairly common across the majority of the plans. Sustainability was most often referred to in terms of the historical built environment, local economic driving forces and above all, sustainable cultural development and partnerships within and between the community itself, and the public and private sectors.

Social cohesion, inclusion and capital are nearly tied for their prominence with the cultural plans. They are mentioned frequently enough to consider them as strong driving forces in cultural planning. Their presence within the cultural plans supports an effort to promote cultural diversity and socioeconomic fairness within the communities. Many of the plans focus strictly on goals and recommendations that improve social cohesion, inclusion and capital, and state their contribution to other prominent theories and influences of cultural planning like quality of life. Richard Florida's 'Creative Class' theory is mentioned in several plans, most often as means of measuring the Creative Class already existing in communities and stating efforts to increase that demographic cohort.

Table 10 demonstrates which theories are mentioned in each city. The cities are listed in geographical order from Eastern to Northern Canada and the bracketed number implies how many theories are mentioned in each. Geographically, the Maritimes are most consistent across the selected cities in the number of theories mentioned per plan, which is three to five. Central Canada appears to mention the most theories overall, with Ottawa mentioning the highest total of seven theories in its cultural plan. Table 11 offers examples of text from the plans.

Cities: East to North	Theories in Plans: Most Common to Least Common							
	Economic Driver	Quality of Life	Creative City	Sustainable Communities	Social Cohesion	Social Inclusion	Creative Class	Social Capital
Halifax (5)	X	X	X	X				X
Saint John (4)	X	X	X			X		
Fredericton (4)	X	X		X	X			
Summerside (4)	X	X	X				X	
Charlottetown (3)	X	X		X				
St. John's (4)	X	X	X		X			
Montreal (2)	X				X			
Laval (4)	X	X		X		X		
Toronto (5)	X	X	X			X	X	
Ottawa (7)	X	X	X	X	X		X	X
Winnipeg (6)	X	X	X	X		X		X
Brandon (5)	X	X	X	X	X			
Regina (2)	X			X				
Saskatoon (6)	X	X	X	X		X		X
Edmonton (4)	X	X	X				X	
Calgary (3)	X	X				X		
Vancouver (5)	X	X	X		X		X	
Victoria (2)				X	X			

TABLE 11: EXAMPLES OF THEORIES MENTIONED

Theory	Example	City
Economic Driver	"Figure 1 below shows the relationship between creative economy, creative industries, and creative cultural industries. The creative **economy** is an overarching force that **drives** the overall economy." P. 4	Winnipeg
Quality of Life	"Moreover, people looking for a high **quality of life** for themselves and for their employees seek communities with a lively arts profile. A healthy and sustainable community is therefore one in which the arts play an integral role in the quality of urban life." P. 3	Fredericton
Creative City	"The recent "**creative city**" movement across North America, combined with a more innovative approach to public policy and development, has fueled a greater understanding and valuation of cultural capital in public decision-making. The cultural sector could be described as an emerging component of the regional economy, as it has only recently been given broad recognition as a driving economic and community development force. P. 9	Halifax

Sustainable Communities	"The community's vision for culture has emerged principally through the Culture Plan process. A fundamental premise of the emerging Culture Plan is that culture is inextricably linked to the city's economic, environmental and social well- being and therefore vital to building a **sustainable city**." P. 9	Saskatoon
Social Cohesion	"The most important impact is the creation of meeting places that promote **social cohesion**, where Montreal's vitality and diversity find expression." P. 9	Montreal
Social Inclusion	"Laval believes in principles of cultural **inclusion**, which requires an overall, multi-sector approach encouraging the participation of all groups of residents in Laval's cultural life." P. 8	Laval
Creative Class	"The "Creative Cities" movement, which has emphasized the importance of the "**creative class**" to community building, has given this belief tremendous impetus in the last 10 years." P. 90	Edmonton
Social Capital	"Social capital is thus the glue that binds communities and as such has significant ramifications for planning and policy making pertaining to heritage and other sectors and resources. Therefore, the Heritage Plan reflects the importance of both community and **social capital** in its analysis, strategies, policy statements and actions." P. 12	Ottawa

AUTHENTICITY

Seven prominent criteria were revealed that speak to the local context of a community when included in a cultural plan. Each criterion is different, and each speaks to a different aspect of locality. The more criteria that a cultural plan meets, the more authentic, or locally relevant the plan is. The seven chosen criteria were the most consistently appearing, locally reflective components across all of the plans. Each criterion initially began as an additional plan content component to the initial framework that the cultural plans were evaluated against. After the second review of all the plans, the additional components were consolidated into a separate section of the framework and were then referred to as the authenticity criteria.

Authentic Criteria Met Overall

Legend:
- Local Plan Creation
- Community References
- Cultural Inventory
- Community-Specific Recommendations
- Projects
- Programs
- Mention of Trends

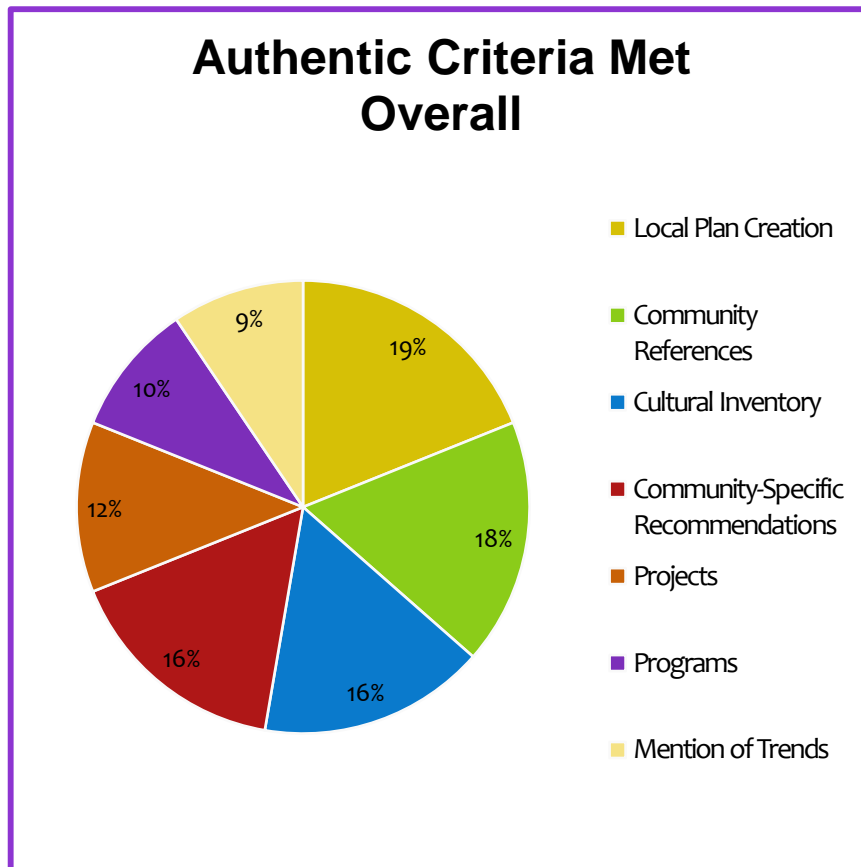Values shown: 19%, 18%, 16%, 16%, 12%, 10%, 9%

Figure 4 illustrates the distribution of results. Local Plan Creation is the first criterion, met by the most cultural plans, at 14 plans overall. When this criterion is met, it implies that the cultural plan was created by local community members, which could mean city employees, a steering committee made up of local arts and heritage stakeholders, etc. The second most commonly met criterion is Community References. In order to meet this criterion, a cultural plan must refer specifically and clearly to the community for which it was written, in terms of the culture that exists there and how the creation of the cultural plan will improve it. Cultural Inventory is the third criterion; it encompasses any and all references to or mentions of the cultural resources that currently exist in the community, including cultural facilities, programs, projects, committees, events, contests, historic properties, or sacred places, etc. The fourth criterion is Community-Specific Recommendations, which means that recommendations within the cultural plan must be directed at and demonstrably achievable by the community in question, rather than broad commendations regarding cultural planning in general. The fifth and sixth criteria are Local Projects and Local Programs. To meet these criteria, the cultural plans must indicate existing or planned local projects and programs. The final criterion is Mention of Trends. To meet this criterion, the cultural plan must recognize that cultural planning is indeed a trend currently happening in Canada, and explicitly state they are creating the cultural plan in question for authentic local purposes and not as a means to keep up with a trend. The purpose of the criteria is to demonstrate authenticity through either community-driven accountability or local reference.
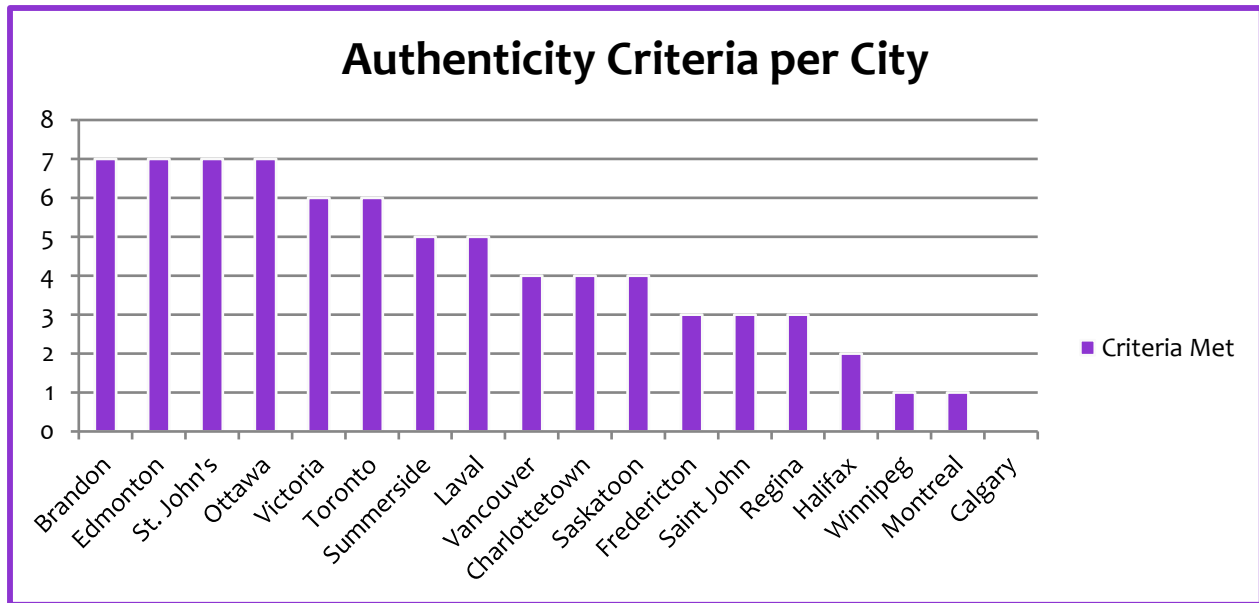
FIGURE 5: AUTHENTICITY CRITERIA MET BY CITY

Authenticity Criteria per City

TABLE 12: AUTHENTICITY CRITERIA BY CITY FROM MOST TO LEAST MET

| City's: East to North	Authenticity Criteria: Most Contained to Least Contained Across Plans						
	Local Plan Creation	Community Reference	Community-Specific Recommendations	Cultural Inventory	Local Projects	Local Programs	Trends
Halifax (2)	X						X
Saint John (3)	X	X		X			
Fredericton (3)	X			X			X
Summerside (5)		X	X	X	X	X	
Charlottetown (3)	X	X	X				X
St. John's (7)	X	X	X	X	X	X	X
Montreal (1)	X						
Laval (5)	X	X	X		X		X
Toronto (6)	X	X	X	X	X	X	
Ottawa (7)	X	X	X	X	X		X
Winnipeg (1)	X						
Brandon (7)	X	X	X	X	X	X	X
Regina (3)		X	X	X			
Saskatoon (4)	X	X	X	X			
Edmonton (7)	X	X	X	X	X	X	X
Calgary (0)							
Vancouver (4)			X		X	X	X
Victoria (6)	X	X	X	X	X	X	

Six of the selected communities included cultural sections (referred to in this study as Cultural Sections) in other municipal documents rather than producing independent cultural plans. These six communities were analyzed using the same framework; with fewer cities and fewer results, however, the analysis was simpler. Each municipal document including a Cultural Section was adopted between the years 2007 to 2010, which are fairly recent compared to the range of adoption dates for the Independent Plans chosen for this study. The type of documents that included these Sections ranged from Official Community Plans, to Smart Growth Plans to Integrated Community Sustainability Plans. The length of the Cultural Sections ranged from two paragraphs to several pages.

Many of the same plan content components were included and referenced in the Cultural Sections as seen in the Independent Plans. Out of the six Cultural Sections, Mount Pearl and Hay River included and referenced the most components. Overall, nine components were included across the six plans, and ten were referenced. Only one community, Dawson City, defined culture in its Cultural Section. Dawson City defined culture as "the expression of ideas, experiences, and customs individuals or groups through the arts, heritage, and a wide range of events including festivals and tournaments and other community events" (P. 17). Dawson City was also the only Cultural Section to recognize its cultural identity as a Cultural Capital, and did so by implementing a long-term goal to "celebrate, support and promote Dawson as the cultural capital of the Yukon." (P. 17)

Several theories were embedded in the Cultural Sections. Sustainable Communities was the most prominent theory, found in three places: Mount Pearl, Sydney and Dawson City. Economic Drive was the second most prominent theory, contained in two Cultural Sections: Mount Pearl and Dawson City. Quality of Life was alluded to as a theory that shaped the Cultural Section in Sydney, and Social Inclusion was emphasized as a shaping factor in the Whitehorse Cultural Section. A surprising number of authentic criteria were met in the Cultural Sections. Five out of six communities met the Local Plan Creation criterion, included or made reference to a Cultural Inventory and wrote in detail about Local Projects. Three communities also made Community References and Community-Specific Recommendations. Figure 6 demonstrates the number of criteria each community met in order from most to least met.

Figure 6 Authenticity criteria met by city in Cultural Sections

Authenticity Criteria Per City (Sections of Plans)
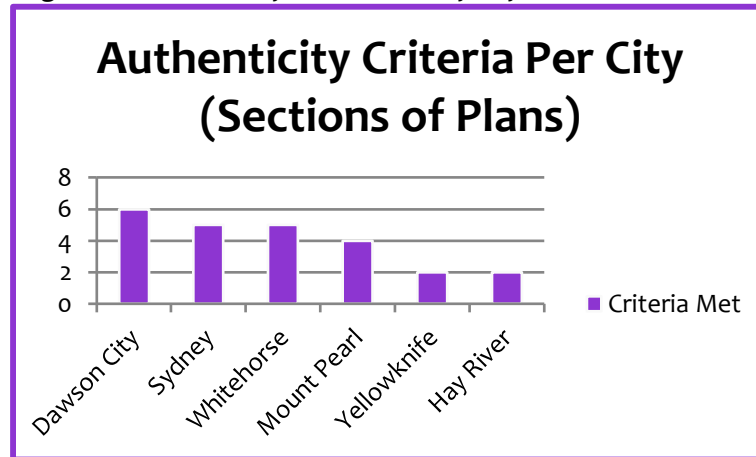
SYNTHESIS

DISCUSSION

The problem that motivated this study was the lack of a systematic overview of cultural planning in Canada. Pertinent information regarding the factors framing cultural planning, the goals and premises behind it and its links to broader cultural objectives was missing. Literature revealed concerns about the duplication and consequential ineffectiveness of cultural plans. Questions surrounded the field: are cultural plans following common trends, or are they uniquely designed to address authentic local concerns? How do locally created cultural plans compare with 'off-the-shelf' copycat plans? Through a systematic analysis of cultural plans from 24 Canadian cities, in search of patterns, theories and authenticity, this study sought to answer the following question:

◻ What is the current state of cultural planning in Canada?

The lack of a systematic overview of cultural planning in Canada is not for lack of cultural plans or useable content within them. Cultural planning should be assessed as a field that can be used to improve the economy, quality of life and creativity in Canada. Cultural planning is growing in its distinction as an empirical field of study and strategy for economic development and cultural improvement. In the communities selected for this study, one to four plans have been adopted every year since the first one was implemented in 2003. In the smaller communities, cultural sections were included in other municipal plans adopted in recent years, which speaks to the recognition of the importance of planning for culture everywhere, no matter the size or location of the community.

The study identified three more questions. As the results of the analysis became clear, the questions grew in scope. Below is an extended interpretation of each revised sub-question.

- To what extent do cultural plans reveal common patterns across cities?
  - What do the patterns discovered mean and how do they contribute to the state of cultural planning in Canada?

The cultural plans in this study revealed common patterns across the selected cities. The extent of patterns that emerged from this overarching analysis was too great to fully examine. Whether these patterns are intentional is difficult to determine: however, their presence cannot be dismissed.

As described in the Patterns section of this report, six predominant patterns were revealed. The patterns can be interpreted to mean many things. One meaning behind them is clear: the foundation of cultural planning in Canada is belief in community values. Every pattern discovered centres around values, whether clearly or circuitously. The values exposed through the patterns not only contribute to the state of cultural planning in Canada, but also define it. In definition of culture, over half of the plans used the words heritage, art and traditions. When self-identifying, over half of the communities referred to their ethnic background, art community or Capital City status. When pursuing 'vibrancy' and celebrating 'mosaic' achievements, the communities describe, through their cultural plans, what they value and what is most important: people, city, economy, art and local resources. In other words, every pattern that was revealed led to one overarching pattern, that community values frame cultural planning in Canada.

Other parallels can be drawn between the six dominant patterns found by the study. In two patterns, two layers of findings were revealed. When defining culture, the majority of the plans used locally relevant characteristics by referring to local resources or specific traditions in their definitions: however, a small number of the cultural plans (three) used the exact same definition, coined by UNESCO. This suggests a layer of authentic, or locally specific definitions and correspondingly authentic philosophies about what culture means across Canada, while also demonstrating that some trend following has taken place. When describing the city's roles within the plans, the majority of the cities used titles that speak to secondary involvement in plan implementation and management, such as Supporter or Advocate. However, a small number of cities used titles that allude to the city's direct involvement. This suggests that municipalities across Canada are taking one of two standpoints on cultural planning: responsibility to direct or responsibility to delegate.

Patterns related to vibrancy and mosaic serve an ulterior purpose. The words themselves are overused in the plans. The inconsistent use of the words in too many contexts has rendered them too generalized to have clear meaning. However, the fact that those two words are used so often, not just in the cultural plans themselves, but also in the literature surrounding the field of study, is clearly serving a purpose. The words themselves reflect a current trend in language and planning-related dialogue. Using those words has inadvertently come to lend credibility to the communities that the words are describing.

- To what extent do cultural plans reflect underlying cultural planning theories?

- What do the theories that have shaped and influenced the cultural plans in this study say about the underlying purpose of cultural planning in Canada?

The cultural plans in this study reflect underlying theories. While many theories, like Richard Florida's 'Creative City' and 'Creative Class,' are present in the cultural plans, as many unpatented theories shape the plans as well. Many of the strongest influences of the cultural plans have yet to be acknowledged, but the evidence of their existence and effect is strong.

The eight dominant theories discovered describe the purpose of cultural planning in Canada. Economic Drive, Quality of Life and Creative City are the top three influential theories. The most influential theory overall, Economic Drive (mentioned in 19 of the 24 selected communities), undeniably indicates the underlying purpose of cultural planning in Canada – economic benefits and all that they intersect with. Through cultural planning, cities are attempting to kick-start the economy by implementing cultural policies, changing government priorities to those of a cultural nature and generally pointing the economy in a new direction. In other words, Canadian cities used cultural plans to undertake a Cultural Turn for economic reasons.

The overarching emphasis of the importance of Quality of Life is almost as equally prominent in the plans as the Economic Drive. Quality of Life can be linked to almost every vision, set of guiding principles and strategies, and list of values in the plans (the top four included plan content components). Cultural planning in Canada is grounded by a strong attempt to improve the quality of life for residents, newcomers, and visitors. The fact that Sustainable Communities is one of the predominant theories speaks to long-term forward thinking for Canadian cities. The significance of social cohesion, inclusion and capital as strong shaping influences of the cultural plans suggests that cultural diversity also contributes to the purpose of cultural planning in Canada. The question of authenticity appears to be less of a priority in the plans.

- To what extent do cultural plans authentically reflect local identity?
  - Does meeting the authenticity criteria developed in this study mean a cultural plan is authentic?

The study developed a set of criteria to measure authenticity based on reoccurring locally specific components in the plans, and applied them to each cultural plan to determine the overall authenticity; however, it remains unclear if the criteria actually mean a plan is authentic. Some plans show greater evidence of local content and an effort to be authentic than others do. This is helpful as it demonstrates that authenticity in cultural planning must be considered as implying several dimensions which may operate separately. It is possible that the most important aspects of a cultural plan authentically reflect the local community that it was written for, while other elements follow national trends.

REFLECTION

The findings of this study agree with what others have shown regarding cultural planning in Canada. It is clear from the emphasis on the 'city role' in many of the cultural plans, that municipalities do share the common goal of "integrating cultural planning into government

planning and decision-making processes" (Canadian Urban Institute, 2006). Many of the plans recommended the development of cultural districts: culture has been broadly accepted as an industry with strong economic potential. Governments recognize within their plans that the cultural economy plays an important role in the attracting recent graduates to communities. Hume said that "emerging young leaders are seeking a certain quality of life" (2005, p. 5). This study of cultural plans demonstrates that communities have acknowledged the potential role of culture and are doing their best to deliver on its promise.

LIMITATIONS

Several limitations restricted the level of detail of the results produced. The primary obstacle was the amount of time able to spend on the evaluation and analysis of the plans. The breadth of the project scope permitted a general overview of cultural planning, but constrained the depth of analysis.

In order to gain a deeper understanding of the state of cultural planning in Canada, further research could evaluate each of the patterns and theories that emerged in this study. Discourse analysis of the plans could enhance the framework for analyzing patterns and theories, and for evaluating authenticity. Extending the selection of cultural plans to a broader scope, to include an analysis of well-known high quality plans, rural plans, action plans, and other secondary cultural plans could provide a more accurate depiction of cultural planning overall. Cultural planning emerged quickly in the 1980s and may already be waning by 2014: studying its impact and implications further can provide useful insights on how planning practices respond to wider cultural and political contexts.

CONTRIBUTIONS TO FIELD

Using a combined comprehensive plan evaluation and comparative policy analysis approach, this study contributes to the body of knowledge surrounding cultural planning in Canada. In particular, patterns surrounding content within cultural plans, theories used to shape and influence cultural plans and attention to authentic representation within cultural plans will be useful in understanding and improving relevant studies and potential application of new cultural plans or policies. The study provides findings that lead to new information that can be used in future cultural planning education, practice and research. This knowledge is essential as cultural planning has the potential to create economically sustainable, culturally diverse communities that offer exceptional quality of life to residents, newcomers and visitors.

CONCLUSION

The state of cultural planning in Canada must be addressed as a whole. Each cultural plan studied contributes to the understanding of the state of cultural planning, but one community's cultural plan cannot define the field. Cultural planning is that it is not static – it has grown in both recognition and distinction for many municipalities as a strategy for achieving economic growth, sustainability and quality of life. Community values are the pillars that support the undertaking that is cultural planning in Canada. Kick-starting the economy is the motivation that spurs it forward, and improving quality of life is the grounding purpose that keeps it on track.

Authenticity is the challenge that cultural planning continues to face, especially in the context of a global world, but the plans studied have demonstrated some of the mechanisms used by cities determined to use cultural planning to identify their own unique qualities and prospects.

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City	Title	Adoption Date	Type
Regina	Cultural Plan	2015	Independent
Charlottetown	The City of Charlottetown's Task Force on Arts and Culture Presents a New Arts and Culture Strategy for the City	2013	Independent
Victoria	Cultural Diversity Action Plan	2012	Independent
Summerside	City of Summerside, PEI Municipal Culture Plan	2012	Independent
Dawson City	Official Community Plan	2012	Section
Winnipeg	Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg	2011	Independent
Saskatoon	City of Saskatoon Culture Plan	2011	Independent
St. John's	Planning for a Creative Future: City of St. John's Municipal Arts Plan	2010	Independent
Mount Pearl	Mount Pearl Integrated Community Sustainability Program	2010	Section
Laval	Laval's Cultural Policy: Laval, City of Culture: A culture that's alive and forward-looking	2010	Independent
Whitehorse	City of Whitehorse Official Community Plan	2010	Section
Hay River	Town of Hay River Integrated Community Sustainability Plan	2009	Section
Sydney	CBRM's Integrated Community Sustainability Plan	2009	Section
Edmonton	The Art of Living: A Plan for Securing the Future of Arts and Heritage in the City of Edmonton	2008	Independent
Vancouver	Culture Plan for Vancouver 2008-2018: Creative City	2008	Independent
Brandon	Cultural Development and Diversity Strategy	2008	Independent
Yellowknife	Yellowknife Smart Growth Development Plan	2007	Section
Montreal	Montreal Cultural Metropolis: Action Plan, 2007-2017	2007	Independent
Halifax	HRM Cultural Plan	2006	Independent

Saint John	City of Saint John Arts and Culture Policy	2005	Independent
Calgary	City of Calgary: Civic Arts Policy	2004	Independent
Fredericton	Fredericton Municipal Arts Policy	2003	Independent
Ottawa	Arts and Heritage Plan for the City of Ottawa	2003	Independent
Toronto	Culture Plan for the Creative City, City of Toronto	2003	Independent

Province:				
City:				
Title:				
Adoption Date:				
Examine Components		Theories	Authenticity/Local Context	Issues
Vision				
Values				
Purpose				
Goals				
Objectives				
Strategies				
Policies				
Rationale				
Adoption Date				
Principles				
Timeline (Updates)				
Budget				
Priority Actions				
Deliverables				
Implementation Plan				
Partners				
Resource Requirements				
Models				
Steps				
Identity				
Scope				
Citizen Engagement				
Guiding Principles				
City's Role				
Focus				
Mandates				
Outcomes				
* Local Plan Creation				
* Local Programs				
* Local Projects				
* Local Recommendations				
* Community References				
* Trend Mention				
Preliminary Analysis				
Analyze Key Components:				
Patterns:				
Differences:				
Local context observations:				

* Authenticity Criteria

APPENDIX 3: ALL REFERENCES TO AUTHORS MADE IN THE PLANS

Author(s)	Reference	City
Richard Florida, Joel Kotkin, Jane Jacobs	"The resulting alignment, or friendship, between arts and culture and the City arose as national and international attention from economics, business and urban studies highlighted the significance of creative cities, most dramatically captured in **Richard Florida's The Rise of the Creative Class** (Basic Books, 2003). In short, future power centres would be the places where arts and heritage, a major university, and a progressive and dynamic city coalesced to forge a new economy, innovative technologies and contemporary social structures in the new millennium." P. 14 "The work of **Richard Florida, Joel Kotkin, Jane Jacobs and other contemporary thinkers** about cities emphasize that arts and heritage are essential to a successful city. Debates about the need for civic government to be involved in the arts and heritage have—for the time being—been settled. Edmonton, like most major Canadian cities, has accepted that arts and heritage are central to the ongoing civic agenda and our raison d'être. By legislation, however, Canadian cities are limited in some areas in their ability to influence arts and heritage. In Edmonton, patrons of the arts have for a long time known that there was a great arts scene here—lots to see, hear and do—and much of it of a calibre that by no means required any explanation or caveat. (We didn't say, "It was a great night at the theatre— well, by Edmonton standards.")" P. 17	Edmonton
Richard Florida	"A creative city must be able to sustain a concentration of artists, creative people, arts organizations and creative industries within its boundaries. According to a recent study of Canadian cities that employs **Richard Florida's** "creativity index" as a measurement tool, Ottawa ranks 6th across the country in its concentration of creative people. The study indicates that one in every seven Ottawa residents belongs to the "creative class"." P. 10	Ottawa
Richard Florida	"**Richard Florida** and his colleagues have argued that cultural diversity promotes creativity, and that creativity has replaced raw materials and geographic location as the crucial wellspring of economic growth." P. 13	Brandon
Richard Florida, Charles Landry	"Across North America, a debate exists as to whether cultural planning is primarily as an economic development strategy, or whether it is primarily a community-building activity. The economic development argument is powerful on several levels. First, cultural activities (in the broadest sense, as defined above) attract tourists to a community who then spend and create economic benefit. Second, the development of cultural facilities can be a catalyst to the development of other enterprises in the community (for example, the creation of a new museum will often stimulate the subsequent development of restaurants, hotels, bed and breakfasts, new shops, etc.). Third, the development of cultural facilities and programs increases the perceived attractiveness of a community (i.e., improves its brand image),	Summerside

	which, in turn, can attract new residents, entrepreneurs, and investment. (This is the 'creative class' argument put forth by urbanists such as **Richard Florida and Charles Landry**)." P. 10	
Richard Florida, Meric Gertler	"The American economist **Richard Florida** and his colleagues have found a correlation between a city's creative sphere and its economic competitiveness; they call it the Creativity Index. Cities that offer a high quality of life and accommodate diversity enjoy the greatest success in attracting talent and holding on to it, as well as seeing the greatest growth of their technology sectors. A recent study prepared by **Florida, Meric Gertler** and others for the Ontario Ministry of Enterprise, Opportunity and Innovation confirms that vibrant and diverse Canadian cities attract knowledge workers more easily than cities with a different profile. The study concludes that arts and culture, ethnic diversity and cultural openness act as magnets to draw high-technology industries and spur economic growth. In sum: a lively culture and a lively economy are an equation." P. 9	Toronto
George Latimer, Philip Kotler, Michael Porter, Richard Florida	"**George Latimer**: 80% of future investment and economic growth is driven by assets already in the city. Rather than leveraging these assets, economic development offices spend too much time chasing a small number of business/industry relocations. **Philip Kotler**: Strategic marketing of place is key to building rigorous local economies. Cities must invest in essential public infrastructure and market distinctive local features and assets. **Michael Porter**: Economic success depends on geographic concentrations of interconnected companies, suppliers and research infrastructure. Cluster strategies are needed to map existing strengths and assess gaps/weaknesses. **Richard Florida**: Creativity and culture are the new economic drivers. Quality of place is now a core competitive advantage because business and investment follow people, not vice versa." P. 24	Winnipeg

APPENDIX 4: AUTHENTICITY CRITERIA EXAMPLES

Criteria	Example	City
Local Plan Creation	"The process began with the formation of a steering committee whose 10 members (listed in Appendix 1) were **representative of a range of perspectives relevant to arts and heritage in Edmonton**. Edmonton Arts Council Executive Director John Mahon was appointed to lead the development of the plan. This was followed by public and stakeholder consultations, a review of comparable cultural plans and surveys of Edmonton artists and heritage practitioners." P. 5	Edmonton
Community References	"**Culture, in all its forms, has played a leading role in Laval's efforts to express its vitality as a modern city**. In 1992, the municipality was regarded as a pioneer, by adopting its own cultural policy. In making this strategic move, Laval gave itself a mission to mobilize the City's Administration in this field of activity. Like the Québec government, with its cultural policy, the City then recognized that culture, along with the economy and the social environment, forms part of the three basic elements of a society." P. 6	Laval
Community-Specific Recommendations	"Recommendation #4 – Improve the reporting to the community on the level of financial support provided by the **City of Brandon** related to arts and culture." P. 37	Brandon
Cultural Inventory	2.3 Arts, Culture and Heritage Context of the Community "In this section we discuss the various **arts, culture and heritage facilities** currently available to residents and visitors to Summerside. First, the various resources available though Wyatt Heritage Properties are described, followed by other key arts, culture and heritage facilities in the community." P. 19-23	Summerside
Recognition of Local Projects	"In May 2002, the federal and provincial governments announced substantial capital pledges to the Canadian Opera Company (so it can have a permanent home); the National Ballet School (so it can graduate from its cramped quarters); the Royal Ontario Museum (so it can build an architecturally daring extension); the Art Gallery of Ontario (so it can build a magnificent new wing); Roy Thomson Hall (to help with renovations); and the Royal Conservatory of Music and the Gardiner Museum of Ceramic Art (for expansion). In total, the federal and provincial governments have offered $233 million to these major Toronto cultural institutions. This is wonderful news, amplified by the plans announced in April 2003 for a significant new home at King and John Streets for the world-famous Toronto International Film Festival. **These projects are being dubbed Toronto's Cultural Renaissance**, and they have the potential to	Toronto

	brilliantly transform this city. These ambitious projects will create a vibrant arts and culture district that will help build civic pride." P. 11-12	
Recognition of Local Programs	One of the first achievements of the Arts Advisory Committee was the creation of a Public Art Policy and Program for the City of St. John's. This included reinstating the *Art Procurement Program*, doubling its budget, and revising the policies and procedures for public art. These policies and procedures have been developed to ensure open, fair, and equitable competitions while at the same time ensuring that a quality art collection is built (Appendix III). *Summer Lunchtime Concert Series* Beginning as a partnership with Memorial University's School of Music and now in its sixth year, the summer concert series engages the public with art by providing free outdoor Friday lunchtime concerts to the citizens and visitors of St. John's between Canada Day and Labor Day. *St. John's Days* St. John's Days Celebrations on Discovery Day (June 24) weekend focuses on the arts and heritage of the capital city. Arts organizations open their doors to the public and, with support from the City, off er free programs and hands-on demonstrations over the course of the three-day weekend. The City of St. John's partners with the Anna Templeton Centre for craft, art and design as custodians of the building that was once the Bank of Newfoundland and is now an historic site. Council owns and maintains the building while the Anna Templeton Centre operates from it, providing programs and educational opportunities for the general public and emerging artists. P. 41	St. John's
Mention of Trends	"There are **notable trends in heritage** that are important to bear in mind. Clearly, globalization and the "threat" of a global monoculture put many heritages at risk. There is also a **recognizable trend towards a commodification** of heritage and slick packaging of heritage interpretation and presentation. In many cases this has resulted in entertainment becoming more important than research and authenticity. It has also triggered an appropriation of heritage and careless or indifferent interpretations of those "stolen" heritages. **As a response to this, there is an increasing recognition of the critical value of cultural diversity and of the central role and right of a specific heritage's community in ensuring the authenticity and therefore the "heart" of their heritage."** P. 63	Edmonton