

Foundations of Cultural Planning: Course Syllabus

Introduction

‘Cultural planning’ is a term that has been progressively entering the language of planners, policy-makers, cultural and community organisations, and international cultural agencies since the early 1980s. Originating in the USA in the modern period in the late 1970s – though with a longer history than that, as this course will show – it was taken up enthusiastically by local, municipal, and regional agencies and cultural organisations, first in Australia, and then in Canada in the 1990s, and as an approach to the cultural field, if not in name, it has spread more widely since then in Europe, Latin America and the Asia-Pacific region as a strategic and integrated approach to the management of diverse cultural resources, especially in urban and community contexts.

This course will trace the history of the concept and practice of cultural planning back to the late 19th and early 20th centuries and to the origins of the Town and Country Planning Movement, especially in the work of the Scot Sir Patrick Geddes, and then up through various understandings of the concepts of both ‘culture’ and ‘planning’, including in the work of Lewis Mumford and Jane Jacobs, to its present day application and development in Canada, Australasia, Europe and the Asia-Pacific Region in the context of the recognition of the ‘creative economy’ and what has been termed the ‘cultural turn’ in urban planning.

Instructor: **Colin Mercer**, *PhD*

Learning Outcomes

By the end of this course, you will be able to:

- Understand the history and principles of cultural planning and their relationship to current practice, policy and programs;
- Identify and understand the relationship between cultural planning and other types of planning – urban and regional, social, economic, environmental;
- Develop a strategic, integrated and comprehensive approach to cultural resources, policy, and planning at community, urban or regional levels;
- Situate cultural planning – and cultural plans – in a wider policy landscape and make the necessary connections to various policy and planning agendas including social cohesion and inclusion, cultural diversity, quality of amenity and place, local and regional economic development and well-being; and
- Understand the mapping, research and consultation needs of cultural planning to be both sustainable and inclusive.

Readings and Resources

Required Readings

The following readings will be referenced throughout the course. You should make note of them now for future reference. Publications by Colin Mercer listed or referred to in this course, and many others, except those protected by publisher's copyright and marked in bold text can be downloaded from his website at <http://sites.google.com/site/colinmerc52/>

Mercer, C. (1997). Geographies for the Present: Patrick Geddes, Urban Planning and the Human Sciences. *Economy and Society*. 26(2). pp. 211-232.

Mercer, C. (2002). *Towards Cultural Citizenship: Tools for Cultural Policy and Development*, Hedemora, Gidlunds Forlag.

Mills, D. (2003). Cultural Planning - Policy task, not Tool. *Artwork Magazine*, 55.

Everitt, A. (1999). The governance of culture: approaches to integrated cultural planning and policies. *Cultural Policies Research and Development Unit, Council of Europe*.
www.coe.int/t/dg4/cultureheritage/culture/resources/Publications/PN_5_Everitt_EN.pdf

Additional Readings

Download a bibliography for the class here:

https://connect.ubc.ca/bbcswebdav/pid-877958-dt-content-rid-2563363_1/courses/WS.UBC.CSTUDIES.UC002.2012W2/resources/Foundations_of_Cultural_Planning_Bibliography.pdf

Additional readings and resources will be referenced within each module.

Course Structure

Foundations of Cultural Planning is a fully online course. This means that you will be working with your instructor and fellow students entirely within a Learning Management System. It is necessary for you to participate fully in all parts of this course to successfully complete it. Lectures by the instructor, guest lectures and online material, combined with pre-assigned readings and resources, will outline key issues and concepts in Cultural Planning. All components of this course have been designed to provide an opportunity for application of these concepts.

The online component includes course materials, activities, class discussion and additional readings to provide students with the necessary components for achieving a successful level of understanding. There are a total of four (4) modules distributed over eight (8) weeks. There will also be two (2) synchronous Webinars, which will take place within the Learning Management System. The number and timing of the Webinars is subject to change depending on speaker availability, so it is important to check this information regularly.

On average, you should expect to spend, ten (10) to twelve (12) hours per week working on the course materials and activities. You are also expected to participate in the Discussion Board weekly throughout the course. There is no minimum number of posts that is expected; however, your participation mark will depend on your regular participation in the discussion forum.

The Learning Environment

In this course, you will work through modules that outline concepts and issues related to Cultural Planning. You will undertake a certain amount of self-directed learning by reviewing the assigned readings and resources, but will also be required to work with your fellow students, either through discussing the issues/topics in the Discussion Board or by working in groups. By discussing topics as a class and in small groups, you will learn from each other and acquire knowledge and understanding of the important issues.

Such a learning format means that there is no limit to the amount of time you can spend learning, reading, and discussing the issues. Therefore, focus clearly on the materials and issues at hand, ensuring your focus is on the topic(s) you have been assigned for the module you are working on. The instructor will be moderating the discussions on the discussion board and will let you know, privately or as a group, if you are off topic or if you are not reaching the required depth in your discussion of the issue(s).

Additional information and guidelines on time management and organizational skills can be found in the student handbook from the Centre for Teaching, Learning and Technology (<http://ctl.ubc.ca/>).

Student Evaluation

To be granted the UBC Certificate in Cultural Planning, participants must successfully complete required courses and demonstrate competency in cultural planning by earning a minimum passing grade of 60% on each of the required courses. Participants are assessed and receive a number grade from 1 to 100 according to University guidelines on student assessment and will be assessed on participation, assignments, individual and group projects, and tests.

Please go to <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,42,96,0> for further information on grading.

Academic Integrity

Students are expected to know what constitutes plagiarism and that plagiarism is a form of academic misconduct. As such, plagiarism is subject to penalty. Please review the Plagiarism and Student Discipline sections of the UBC Calendar, available at <http://www.vpacademic.ubc.ca/integrity/> and <http://www.students.ubc.ca/calendar/index.cfm?tree=3,54,0,0>.

Instructors are required to report all instances of academic misconduct to the Department, who will in turn notify the Dean's Office. The penalty for plagiarism or for cheating is serious and normally entails suspension from the University and a notation on the student's transcript.

Resources

- The University Calendar contains the full text of the Academic Misconduct Principles and Procedures: <http://students.ubc.ca/calendar>
- Academic Integrity Resource Centre: <http://learningcommons.ubc.ca/get-study-help/academic-integrity/>
- UBC Policy #85: Scholarly Integrity: <http://www.universitycounsel.ubc.ca/policies/policy85.pdf>

Summary of Assessment

Students will be evaluated on various activities, including both submitted assignments and participation.

Participation	25%
Assignment 1: Principles and history of cultural planning	15%
Assignment 2: Cultural planning today: evaluation of contemporary national and/or international developments	20%
Assignment 3: Making the connections: cultural planning, creative cities and the creative economy	40%

Assignment Descriptions

1. Online Participation

Participating in the discussion with your classmates is a key component of this course. Participation will be graded according to the following criteria:

- Thoughtful, engaging and insightful posts in the Discussion Board that respond to the module activities;
- The ability to synthesize and integrate the course materials into the post in order to support your position. The use of 'real-world' examples where appropriate is encouraged;
- Responding to your classmates' postings in a manner that further develops the topic and stimulates a critical understanding of the concept being discussed;
- The timely use of posts to initiate, develop or summarize the topic being discussed. All students will need to initiate the discussion at various times throughout the course. It is equally important that you respond to the posts of your classmates and give them sufficient time to respond to your posts;
- Well-formulated, coherent and grammatically- correct postings. The quality of your posts is more important than the quantity;

In Week 8, you should select five (5) of your best discussion posts to forward to your instructor. Your 'Statement of Participation' should summarize your active involvement in the course and provide an accurate self-assessment of your contributions in this course.

2. Assignment 1: Principles and history of cultural planning

Assignment 1 is in two parts: (i) signing up to one of the groups and exchanging information about yourself, why you are interested in cultural planning, and indicating how you think it may help in either your professional practice or your community, or both; (ii) writing a brief paper (1200 words max), with reference to both the history and the key principles of cultural planning, on how you think the cultural planning approach may assist in your professional and/or community practice.

3. Assignment 2: Cultural planning today: evaluation of contemporary national and/or international developments

You are required to present a short paper (1200 words max) on the implications of your study so far in relation to your own professional practice and/or community. This time, however it should be a projective piece of work outlining specific areas where a cultural planning approach could be developed and in relation, if possible, to specific and realisable projects or programmes that are either underway or being planned.

You should discuss this with your fellow students collaboratively and exchange ideas and check with your tutor that your chosen focus is appropriate to the objectives of the course. There is a particular focus in this module on making connections so you will need to ensure that you have covered that area in your paper by identifying the key stakeholders to be addressed engaged and involved in the project or programme.

4. Assignment 3: Making the connections: cultural planning, creative cities and the creative economy.

The third and final assessment item for this course requires you to *discuss* – that is, write an informed commentary on and response to – the following quote in the light of what you have learned from the course as a whole. This should be around 2000 words in length. The quote is from a 2010 journal article by Montreal-based artist, educator and author Marc James Léger:

what is required for a critical articulation of culture is not only a progressive approach to the links between culture, technology and the global economy, but a critique of the political economy of neoliberal cultural production that is able to politicise culture rather than culturalise politics. In the Canadian context, the near absence of any serious discussion of the creative industries is partly due to the emphasis on cultural identity and cultural nationalism. Identity, however, figures as part of a transnational process of symbolic production in which it has become seemingly impossible for the designers of cultural policy to construct a meaningful view of arts social function.

The Non-Productive Role of the Artist: The Creative Industries in Canada, *Third Text*, [Volume 24, Issue 5](#), 2010.

This is not an assessment of your knowledge of the mechanics and detail of cultural planning. Rather, it asks you to step back and situate the principles and practice of cultural planning in the wider strategic context in which it is increasingly gaining a purchase. This is the context of the creative economy, of the relationship between culture and industry, between culture and identity and therefore wider social and policy fields – including politics itself. You should also address, in this context, to return to one of the initial issues addressed in this course, the extent to which cultural policy can be integrated with social options as a whole with the assistance of a cultural planning approach.

You are required to present a paper (1500 - 2000 words) on the question: What are the things we need to know for an effective process of cultural planning and who should be involved? You should discuss this with your fellow students collaboratively and exchange ideas and check with your tutor that you are going in the right direction.

Expectations for Student and Instructor

You are expected to fulfill your module objectives, assignments, and discussions in a timely manner, and to contact the instructor whenever you need help, who will, in most cases, return your communication within 24 to 48 hours. Should the instructor be away and offline for an extended period (i.e. for more than a few days), you will be notified in advance via the Announcements tool.

Spend enough time on the instructional resources for each module in order to make the most of the activities and discussion posts. You will be expected to use the Discussion Forums to discuss the readings and activities in the modules with your classmates in a thoughtful and engaging manner. These discussions will provide you with an opportunity to share your knowledge and to seek feedback on your ideas from fellow students as well as your instructor. They will also give you a chance to ask for help when you need it.

Typically, no late assignments will be accepted. Extensions of the due date for the written assignments will be considered only under extenuating circumstances and in accordance with University policies. Assignments submitted later than the due date will be penalized 10% percent of the possible grade for each week past due.