

## TITLE of Module: Cultural Mapping Workshop

### Process

Based on the Cultural Mapping Toolkit – A Partnership between 2010 Legacies Now and Creative City Network of Canada<sup>1</sup>

Cultural mapping is a systematic approach to identifying, recording, classifying and analysing a community's cultural resources or cultural assets that traced the historical, economic, social, geographical significance of a site (Pillai, 2013 and Rashid, 2015). Cultural mapping may also be defined as a process of collecting, recording, analysing and synthesizing information in order to describe the cultural resources, networks, links and patterns of usage of a given community or group (Stewart, 2007: 8).

Before we proceed with the basic steps of our plan and implementation, let's see who, for what reasons and with what purposes go into the process of cultural mapping:

**Who? – cultural workers and planners at a local level**

**Why? – development and planning**

**Needs? – defining local culture, assessment, identifying gaps, making the case for investing in the community – cultural development.**

There are two main reasons that lead people to undertake a cultural mapping project, first to learn and better understand what is happening in their community and second to discover information about issues that concern them and use it for development, and community empowerment.

### Step 1: Determine the objectives of your C.M. Workshop

The first step of the process is to determine the objectives of your workshop. The defining of your objectives from the cultural mapping workshop should be discussed formally or informally with individuals and representatives from your community. In this case it would be beneficial to hold a preliminary meeting with representatives of civic groups and cultural associations **in order to explore the objectives of organising a cultural mapping workshop with citizens to map cultural organisations and traditional festivals in your area.**

**Plan a community meeting: state who you will invite, for what reason(s), what issues you will discuss, and what you aim to achieve from the meeting. Do not forget to write down how you can make this meeting more inclusive and how will the invitees help you define your objectives.**

### Step 2 – State the Objectives

The structure of the mapping, the participants in the mapping workshop, who the results are for, and the nature of the data to be collected depends on your goal or goals. Do you or the community have a certain issue you want to focus in? At this point you need to answer the 2 questions below:

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<sup>1</sup> [https://www.saskculture.ca/content/grant\\_application\\_files/cultural\\_mapping\\_toolkit.pdf](https://www.saskculture.ca/content/grant_application_files/cultural_mapping_toolkit.pdf)

- What do we need to know?
- Who needs to know?




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

### Step 3 Set Parameters

It is useful to have clear goals and parameters (guidelines) that you can rely on. The scope and the scale at which something is being considered are important factors. In our case you have to consider the following question:

**In mapping the cultural organizations and associations and traditional festivals in the area, do I need to focus only on my area in a larger region or on the entire city? Which best serves my purpose? What type of information will I include to best fulfill my purpose? Who will I ask/address? What will my parameters be to fulfill the goal I have set for the workshop?**

Answer the above questions by setting the appropriate parameters in the bullets below:

- Scale  neighbourhood/district/city/region:
- Scope  all resources/arts only/heritage only, etc.:
- Respondents  person on the street?:
- Principal target group:
- Demographic targets:

### Step 4 Estimate readiness of your potential supporters

Before start planning on your workshop, make sure you have the necessary time, money and skills at your disposal.

At this point create a list where you record:

- The resources you will need to implement your mapping workshop. (money, venue, technology support, machines, materials, etc.)
- The human resources you will need to implement your mapping workshop.
- The support you can get from local authorities and departments (grants, provision of an equipped venue, publicity, support with experts, etc.)
- The support you may receive from potential local stakeholders.

### Step 5 Frame the Fundamental Questions

At this point you should clarify what will be the questions that will lead you build the map. What do you need to know and why? **Carefully consider your answers to the previous steps/questions. The answers to those questions will start you along the road to defining the types of information you need to look for.**

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### Write down your questions:

- 1.
  - 2.
  - 3.
  - 4.
  - 5.
- ☒

### Step 6 ☒ Creating an inventory as base for the map

An inventory provides not only the necessary data but also helps you to structure your process. Also inventorying resources into certain categories, may include attributes that you may be tracking such as location, access, level of usage, types of users or discipline, etc.

Resources can range from facilities and cultural sites, to individuals, artists or leaders at the center of networks.

Initial information is usually provided by the individuals who will participate in the workshop. This is a quite satisfactory initial source; information can also be cross-referenced from researchers and cultural leaders in your municipality or region and from the records of organisations and local authorities. It is therefore important that you have invited official representatives to your workshop or have asked the municipality for an existing list of registered cultural organisations and/or festivals in your area, as this is the main topic of the workshop you are organising.

Mapping is a process of exploration and as you go along, you are likely to discover resources and relationships of which you were unaware when you started. Mapping can and should be expanded as new information and opportunities present themselves. For example, there may be close links between festival organisations and cultural organisations or groups, or close contacts and relationships between groups.

**At this point and once you know what you are trying to capture initially on the map (cultural organisations & area festivals) create data categories for both categories of findings you are looking for (cultural organisations & festivals). Picture the map in your mind. What would you like to see there? E.g. Name of organization, location, type of organization, sector, accessibility, number of employees, etc.**

**Write down your categories in tables**

### Step 7- Develop your Workshop Questions for the individuals and groups involved

During the Workshop, questions can be asked individually or shared questions in groups of people working on the map. These questions will be the main tool together with the group work during the workshop to collect inventory data. In the case of the workshop it is good to have divided the participants (community members,

artists, representatives of cultural organisations, representatives of the municipality's culture, etc.) into mixed groups not necessarily based on their qualities but on their expertise and the range of information they can offer, in order to work together, each one offering his/her point of view, answering the questions and contributing actively to the design and creation of the map. One category of group could be key respondents. This group could be composed of people who have a lot of experience and contact with the issue of the organisation and activities of cultural organisations and festivals and who can offer a lot of information around specific issues. Similarly, the second category may be groups of people who do not have a great deal of contact with the organization and action of cultural organizations and festivals just participate, or use some facilities and services, i.e. they are either public or artists and are not so active in the organization.

The questions should be different for the 2 types/categories of groups. You can use questions that involve quantitative answers (e.g. use a 1-5 scale) however short qualitative answers that can also be inventory data and can be directly reflected on the map are particularly important. To check their preferences, if relevant to the purpose of your workshop you could ask individually the group members to list in order of priority 3 cultural facilities of organisations they use frequently and/or 3 festivals they have been attending consistently for the last 5 years. The answers will not be the same. The survey questions should be specific and tailored to your objectives. When designing the questions, it is usually useful to mention possible answers or give examples, these will encourage respondents to think about the questions in ways they might not otherwise. It is also recommended that group members should be able to freely express their comments and at the end each group should merge their most important comments. From these comments you can get useful information and capture it on the map directly, which could not happen if participants were not given the freedom and opportunity.

**At this point create 2 sets of questions, 1 set of questions for the key respondent group and 1 set of questions for the auxiliary respondent group. Pay attention to the questions to collect all the key data you will need for your map, as the group responses will determine the type, quantity, quality and usefulness of the information captured on the map and whether it agrees with and serves the purposes you set for your workshop.**

#### **Workshop questions Group 1**

#### **Workshop questions Group 2**

### **Step 8- Contact local authorities and organizations that can support the implementation of the workshop**

The next step is to contact the representatives of the municipality or the cultural centre or the historical archive of the municipality in the area, present your idea for the cultural mapping workshop and ask for their help. Choose direct channels of communication, either by phone or video conference. Send an email with a short concept note a summary of what you want to organize and achieve with this workshop, it is always helpful to the officials to know the process, goals, and objectives of your action. Provide a list of issues that local authorities could contribute to in order to fund or facilitate the workshop. It is always useful to see how they can help you and at what cost, especially in our case it is very low. Suggest some potential dates and secure the maximum support for your workshop by contacting them. Besides, the implementation of such a workshop is generally low cost while active participatory mapping and cooperation with the citizens and cultural actors of your area is always useful in creating synergies and utilizing the resulting data for the municipality and cultural actors of your

area. It is also very important to invite press representatives, local journalists, and photographers to cover the event and give you access to photos and material from the event.

## Step 9- Contact your community and local stakeholders

The next step is to approach community members and local stakeholders to participate in the workshop and contribute to the map by answering questions in groups.

It is always a good idea to put out an announcement and let the public know about the workshop through a press release and public announcements. If there are local media (press, radio), websites of partner cultural institutions/associations, but also pages of cultural associations or cultural groups on social media and groups you are a member of and can post or request to publish a post about the workshop it is extremely important to use these communication channels. Explain in a simple and clear way the process and objectives of your workshop both in the announcement and in social media posts in order to attract more people and to give participants the opportunity to prepare themselves appropriately. Reach out to community leaders or key individuals who can also prove to be valuable contacts.

**Be sure to keep full details and attributes as well as contact information for individuals who will be attending the workshop and answering questions in each group and a consent form for their participation.**

## Step 10 The implementation of the Workshop

For the implementation of the workshop you will need to have the following:

- Data forms and attendance lists for participants
- GDPR statements for participants
- Printed question sets (2sets) 1 set of questions for the key respondent group and 1 set of questions for the auxiliary respondent group.
- A printed map of the area at a large scale analysis and HQ resolution that you can place on a large round table.
- A large whiteboard
- Pins with different colours
- Post-it Arrow Flags in different colours
- Post-it notes in different colours
- Large rulers
- Blue Pens and markers of different colours for participants

**Initially all participants must complete the attendance list with their details and GDPR declaration.**

1. In the workshop implementation process the separated groups receive the different sets of questions. One group registers the cultural organizations or another one registers the festivals in the area. The members of the groups cooperate with each other and answer your questions collect the necessary information and record their answers in the questionnaires. It is important that team members work together smoothly and capture by agreement the most important information that they decide as a group.

**Each group presents its answers to you as moderator and you briefly discuss the results, asking any clarifying questions or giving answers where necessary. Responses to the questionnaires should be short and concise**

2. Then the 2 groups record the basic names of an organisation or festival on post-it arrow flags.
3. Then participants record the main points from the questionnaire responses on post-it papers. E.g. the characteristics, years of operation or capacity, qualities and expertise of a cultural organisation whether it is a public or private body, who is its leader, who it works with and any other information put in the questionnaires, or respectively the place where a festival is organised, its characteristics, its themes, the years it has been organised, its duration, the organiser(s) and the organisations involved in it, the support it receives from the municipality or other private body, etc.

**Be very careful! It is necessary that each post-it starts with a unique code for the registration of an organization or a festival. For a better flow of the workshop it is good that the 2 different groups have different code systems. For example the team that records the cultural organisations can use only letters of the alphabet (a,b,c,d etc.) while the team that records the festivals can use only numbers (1,2,3,4 etc.) to avoid confusion in the recording of the post-its. It is also important that the two teams use different post-it colours e.g. red for the team that records the festivals and yellow for the team that records the cultural organisations and institutions of the region.**

4. Then each group will go to the table with the map of the area and identify the locations of the cultural organizations of the area or the places where the festivals are held, place a pin and a post-it arrow flag with the name of each organization or festival respectively on each place and stick the relevant post-it on the map. If there is not enough room to place the post-it on the map the group will mark the post-it unique code with a marker on the map and place the post-it on a whiteboard placed next to the table with the map and divided into 2, with a separate side for each group.

**At the end of this process, there should be 2 different colours of post-it, post-it arrows and pins on the map or if the post-it does not fit on the map it should be placed on the whiteboard.**

5. Then the groups observe the map and read it for 20 minutes the new challenge for the groups is to mark on the map using markers, lines to indicate the relationships between cultural festivals and organisations. Which organisation(s) corresponds to which festival(s) in terms of organisation or support. Organizing a festival can be recorded in green marker and the participation or support in brown marker.

6. Reading the map with the participants: At this point as the workshop facilitator you read the map with the participants, have a long active discussion and record on the board: How many festivals and how many cultural organisations are there in your area. What are their common characteristics what is the relationship between the festivals or which ones are organised and by which organisations. What synergies exist between the cultural groups of the festivals and the cultural organisations. What support the festivals and organisations receive from the municipality or other private and public bodies. What is the relationship between the festivals or organisations and certain cultural groups or distinct communities (migrant communities, artists' communities, unions, communities of people with a common origin, religious or cultural identity, etc.) What cooperation exists between these communities in the cultural field. The discussion should also include the dimension of synergies that could emerge between organisations, festivals and communities in the coming years, and what conclusions and lessons learned we had from the workshop. Record the discussion and take notes of the key points of the discussion.

**Congratulations! you have organized a Cultural Heritage Mapping Workshop and extracted useful conclusions and results.**

### **Step 11 After the Workshop- Export results (Optional Step)**

- Photograph your map and create HQ images for each point/area of the map.
- Put in an excel worksheet all the organisations and festivals and the corresponding categories of information you have requested in the questionnaires and post-its. Match each organization with its photo from the map.
- Group your information as you wish into different groups: e.g. organisations or festivals that receive support from the municipality or other private bodies, organisations that collaborate with each other to organise specific festivals, festivals related to specific cultural groups/communities etc.
- Record in a summary the conclusions from the discussion about the relationship between festivals, organisations, communities, and the synergies that exist or can emerge. As well as the conclusions and lessons learned from the workshop.
- Prepare a short PDF with the information contained in the excel sheet and the grouping and include the summary of the discussion outcomes. Include the map photos and match each organization and festival with photos from the map.
- Deliver all the results material to your municipality's community cultural center, the director or secretary for culture in your community, and ask for it to be made public along with photos from the workshop.
- Congratulations! you have organized a Cultural Heritage Mapping Workshop and extracted useful conclusions and results to share with individuals and decision-makers in your community.