

STRATEGIC PLAN FOR CULTURE IN URBAN FRAMEWORK

METHODOLOGICAL
DOCUMENT



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Introduction

Even though all cities declared that urban cultural heritage is important, the built heritage and culture are usually implemented through different and fragmented interventions without an overall holistic vision. A clear strategy for the enhancement of culture and the cultural heritage is lacking.

The result of the separation between urban cultural heritage management and urban policy management determines a divergence between urban development policies and heritage management.

In this context, the risk is not adequately taking into account the needs and potential offered by a more careful management of cultural heritage and culture as a resource for the balanced development of the city. The negative effects of this separation are the loss of an opportunity to valorise resources, impoverishment and greater risk for heritage, general fragility and marginalization of the urban cultural fabric.

Previously and in relation to the issues mentioned above, in the charter of Davos (2018) is declared that culture should have a central role in the built environment, policies must stress the need for culture-centred, sustainable approaches to development everywhere and on every scale and there is an urgent need for a holistic, culture-centred approach to the built environment and for a humanistic view of the way we collectively shape the places we live in and the legacy we leave behind.

Against these issues, the Action proposed aims at developing a model of a strategic plan for culture where cultural heritage is integrated beyond the traditional categories of “protection” or “enhancement” (applied mainly to monuments) used normally in “traditional” plans, that the common logic structure for a strategic plan could be adopted by European cities and then modulated and articulated according to the various local needs and the different territorial specificities.

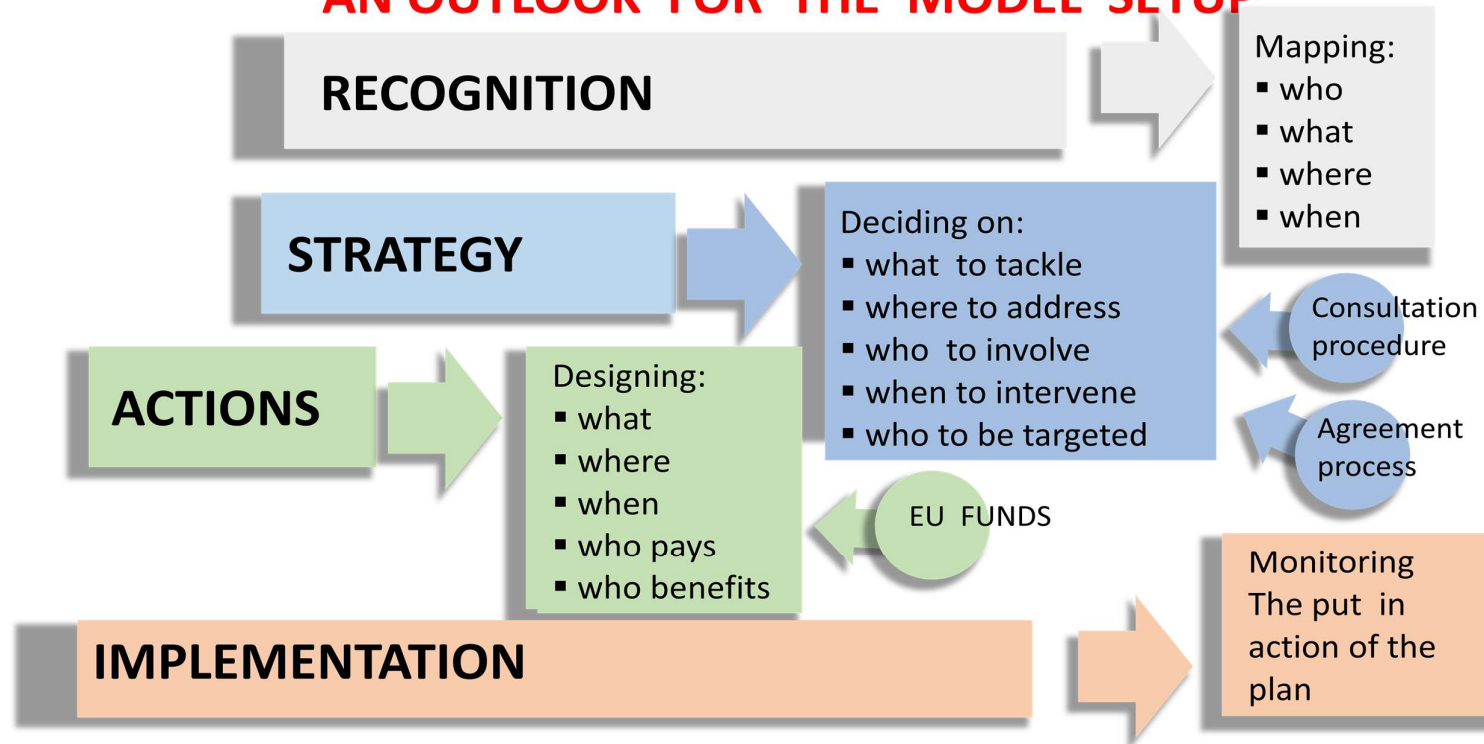
The effort of setting up this model of planning will represent a way to improve the current urban planning tools by making them more interdisciplinary, by giving a more extensive outlook to the urban heritage in a broad sense, and by finding the right balance between cultural, social, economic, environmental and technical aspects of planning, design, building and adaptive re-use, in the public interest for the common good.

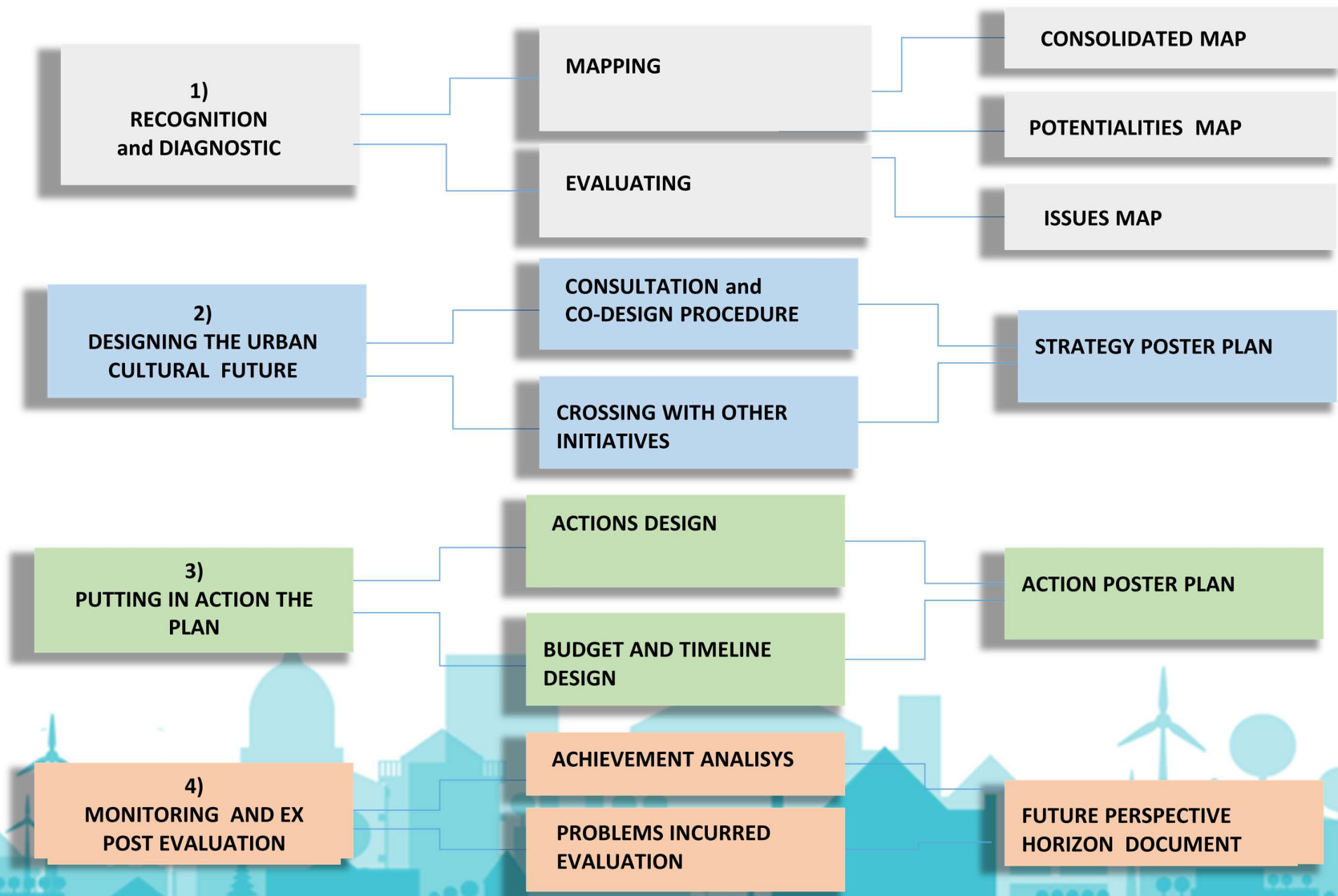
This model should encourage European cities in developing strategic plans for culture in order to strengthen and improve the use of cultural heritage in a process of sustainable development and cultural growth.

The model should be focused at promoting a better funding of local, national and ERDF funds, by combining all the urban culture fragments in a coherent and effective strategy of heritage enhancement and local asset.

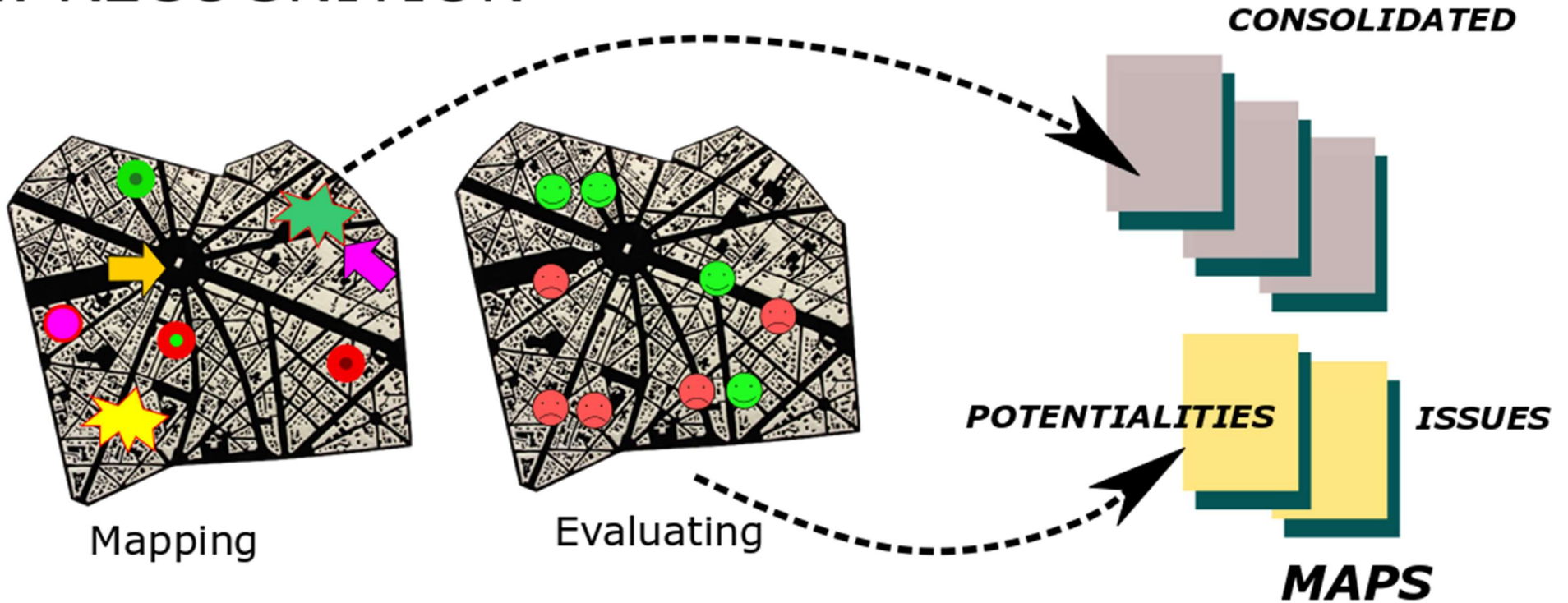
Finally, the model should be designed paying attention to its replicability and scalability between European cities through concrete applications in real situations.

AN OUTLOOK FOR THE MODEL SETUP





1. RECOGNITION



1. **RECOGNITION and DIAGNOSTIC**

REPRESENT THE ELEMENTS THAT PRODUCE CULTURE IN THE CITY

Following the introduction of the concept of "living heritage", which sees continuity and change as fundamental concepts for the new practices of promotion and care of CH, it is necessary to recognise the new panorama of cultural practices that are added to consolidated forms of historical and artistic heritage.

After a first analysis of the consolidated landscape of CH - from monuments to more capillary and widespread forms of culture such as local events and festivals - we aim to describe the various forms of new CH by shedding light on all the unexpressed potentials and criticalities of these extended forms of heritage.

The goal of this diagnosis is to recognise the broad spectrum of cultural forms that can contribute to the achievement of cohesion, economic-social and ecological objectives in line with the final action plan of the

Who

Who are the main actors that contribute to determining the urban cultural fabric? Which institutional and which informal actors?

The Plan must build a complete system of representation of all the players who operate in the city and who contribute to characterize the cultural identity of the city.

What

What are the objects, the representative places, the monuments, the areas, the systems that make up the backbone

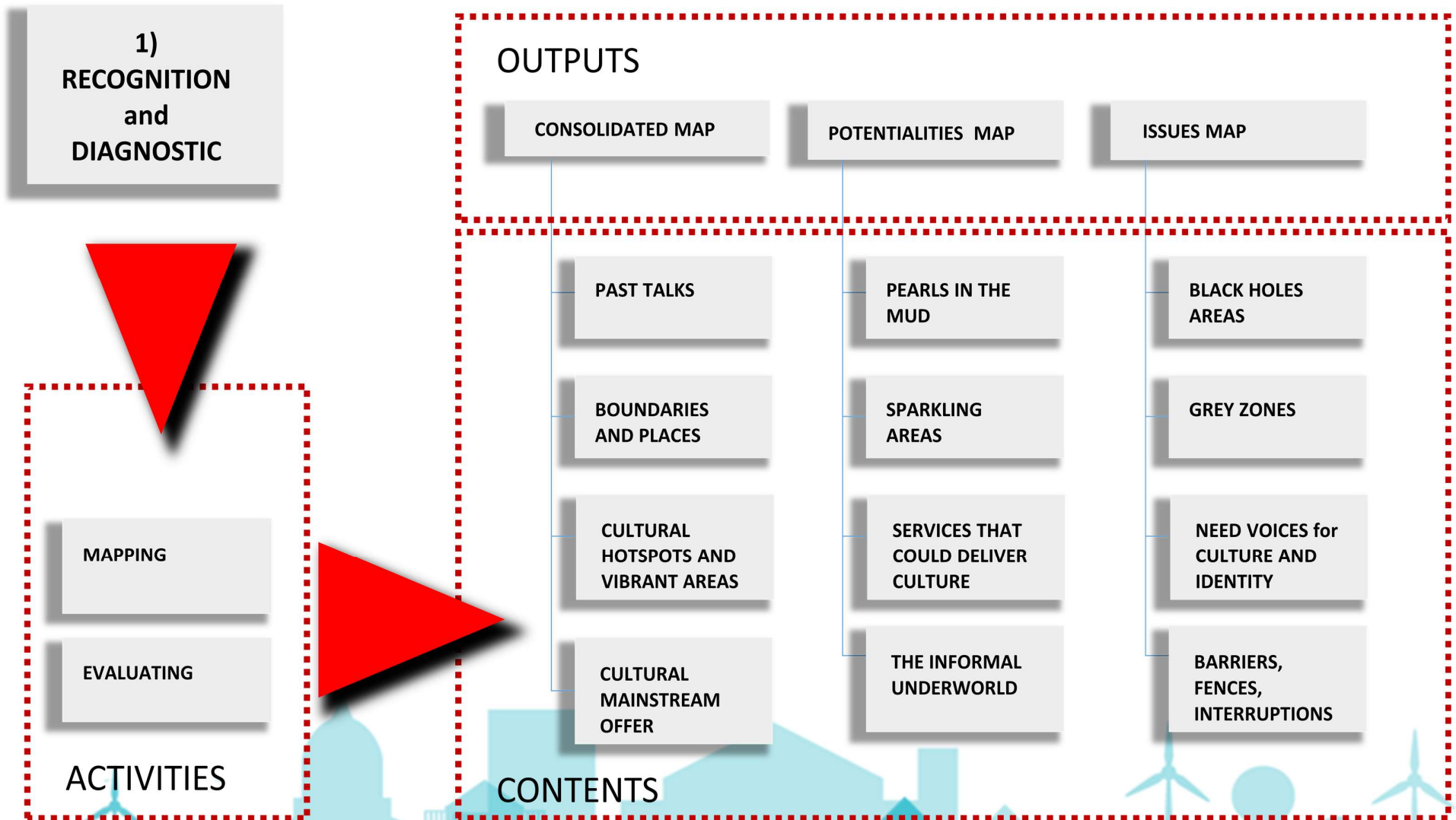
Urban culture produces tangible and intangible "objects" that stratify over time, the representation of these objects constitutes a frame that citizens and users memorize and share as a collective heritage.

Where

Where are the objects and areas located, are there functional or physical relationships between objects, areas and subjects?

When

The time factor: when city produces culture? Recurring events, cultural programming in the city, cultural production in periods and seasons of the year.



MAPPING

Consolidated Map

The consolidated map represents the set of urban components that make up the system of culture and cultural sites of the city.

The map can be organized by overlapping different themes (datasets or layers) represented in one or more maps.

It is advisable, in a first analytical phase, to proceed with separate mappings (Analytical thematic maps) and then to operate subsequent syntheses to build synthetic maps (Synthetic Maps) that can refer only to the culture system or "cross" other sectors, such as example the accessibility system, proximity services, or accommodation facilities, etc ...).

The result of this work is a sequence of thematic maps oriented to the reconstruction of the urban cultural fabric.

The datasets that are recommended in this model are 4 and constitute the main backbone of the cultural system of an average European city, but this structure can vary, be simplified and enriched with new datasets or subgroups of datasets.

Past Talks

MONUMENTS AND HISTORIC HERITAGE

Historically, our cities have inherited a series of monuments, palaces and squares whose value is often recognised internationally as World

Heritage Unesco. The protection of these places is the result of an "object-based approach" that was more focused on the conservation of the tangible dimension of cultural heritage assets, e.g. building materials, façades, structures, and building ensembles.

This type of approach mainly dealt with the protection of surviving remains left to represent significance, helping to preserve many historic buildings and sites and consequently calling itself out (and sometimes opposing) of a development idea.

In this dataset the historical and archaeological places that constitute the historical memory of the city are represented, the dataset should establish at least two levels of importance (High, medium-low).

These are the major presences of heritage present in cities, divided into archaeological, historical-monumental heritage, other types of heritage (for example modern movement or "dissonant heritage"), natural or environmental elements constituting heritage (parks, villas, rivers, lakes, hills, etc ..) and the points of view and panoramas of cultural value.

Boundaries and Places

THEMATIC AND SPECIALISED AREAS

In addition, (or as a consequence) to this, the urban space is characterised by specialised areas, resulting from the relationship between different symbolic places of the city. These areas can be more or less concentrated like the *Museums Quartier* in Vienna or the *Museumsinsel* in Berlin or more diffuse like the *Paseo del Prado* in Madrid or the route of the *Palazzi dei Rolli* in Genoa. Boundaries between these areas and the rest of the city are often quite clear

leaving no room for a cultural osmosis between the established CH and contemporary cultural forms. Similarly, the suburbs, as a place often far from these more institutional cultural centres, are themselves specialised areas of emerging cultures.

Besides the monuments, the collective memory settled in the cities tends to recognize the specific areas of the neighbourhoods that are recognizable and identifiable by the local culture as “topic” places.

This happens because those places were characterized by specific activities (for example the artisans' quarter) or because it was inhabited by recognized ethnic groups (Jewish quarter, Ghetto, Latin quarter, Chinatown, Little Italy, etc ..).

These connotations, although they do not actually constitute a heritage, according to the current meaning, have an enormous value because they represent the living and consolidated culture of the cities and characterize their life in the present and must be represented through a mapping of communities and identities. .

The areas can be more or less markedly marked by limits and boundaries that vary over time.

The mapping of communities and identities in general is built on a sub-municipal scale, however it is possible to build maps on a territorial scale to identify networks of communities that are established on vast territories and constitute clusters with territorial relationships between different cities (dynamic representation: relations).

Cultural Hotspots and Vibrant Areas

WHERE TO GET INSPIRATIONS

Between institutional cultural centres and the emerging islands of (sub) culture in the suburbs, however, we find a sea of more or less consolidated forms of cultural expression that benefit from the sponsorship of local authorities or private foundations, creating a new generation of cultural centres. This new generation of cultural centers often emerges in neighbourhoods with a high social mix, but also with a medium-high educated population with creative skills, or in particular historical moments when progressive forces are in charge of the local administration.

On the institutional side we find innovative spaces like the Medialab Prado (<https://www.medialab-prado.es/>) in Madrid whose future is at stake due to a political transition in the local government. Medialab Prado is *a citizen laboratory that functions as a meeting place for the production of open cultural projects.*

On the other hand, a growing number of bottom-up initiatives is growing creating an European Creative Hubs Network (<http://creativehubs.net/>): *a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighbouring countries.* These creative hubs can be real cultural centers like the Mercato Sonato in Bologna: a self-managed urban regeneration project by the Senzaspine Orchestra with the aim to give new urban centrality to classical music, young people, creative expressions and experiments creating an added value for the entire city.

- **Cultural services**

Within the neighbourhoods and different parts of the urban fabric, it is essential to locate the local public and private services that have a bearing on the provision of cultural services.

Above all, obviously, cultural services properly so-called must be identified, that is, those services that provide cultural services properly so-called in prevalent form for citizens: Museums, Auditoriums, Theatres, Libraries.

Secondly, cultural services dedicated to primary services for educational purposes for certain categories of citizens: primary and secondary schools, universities and research centers, conservatories, music schools, figurative and performing arts schools, etc.

Thirdly, the proximity services must be identified which have a non-primary cultural function but which can play a very important role for the local culture: Parish Centers, headquarters of associations, sports centers, public structures.

- **Cultural hotspots**

Alongside portions of the urban fabric that can be uniquely identified as "neighborhoods", neighborhood units or places that are recognizable from a morphological and typological point of view as "elementary units", the mapping of urban cultural components must necessarily take into consideration the areas and places where they are located. active forces made up of associations, groups of active citizenship, but also of non-evident, informal, sometimes hidden activities, which produce culture and have a relevance in the life of the city (for example, the areas painted by writers, spaces for action of street artists, areas where informal artistic events take place or

where activities of cultural interest are produced, such as book markets, or the sale of antiques, etc ...).

Also included are commercial areas equipped with widespread services where there are concentrations of cultural activities, more or less formal (for example commercial areas near campuses, meeting places for groups.

Where these activities develop in places or areas of the city defined and constant over time, it is possible to try to build this type of mapping. The Strategic Plan for culture and heritage can try to identify some of these realities to develop more or less direct support and protection actions.

- **Vibrant areas**



Figure 2.
The Cultural and Creative Cities Monitor's conceptual framework

The concept of “cultural vibrancy” was derived from the research named “Cultural Cities Monitor” developed by the Joint Research Center, the cultural vibrancy in this study measures the cultural “pulse” of a city in terms of cultural infrastructures and participation in cultural activities.

Although the study identifies precise indicators to measure the level of vibrancy, compared in different European cities, for the purpose of constructing a method for building a mapping of local urban vibrancy, it will be sufficient to think of vibrancy as the degree of cultural activity present at the local level, detected with empiric methods, through interviews to certain categories of citizens, or by noting the presence of different local stakeholders, such as cultural

associations, active citizenship, or simply by the detection of the density of cultural activities present in the neighbourhoods.

Vibrant areas are therefore “extended urban areas that collect as envelopes several components identified in the previous paragraphs”; they may therefore include one or more cultural hotspots, areas with monumental presences and cultural services, etc .

Cultural Mainstream Offer

THE MAIN CULTURAL OFFER MANAGED BY PUBLIC AND PRIVATE URBAN CULTURAL INITIATIVES

An important feature of the mapping is to build different maps in relation to different times (for example seasonal) in order to plan and program support for the tourist and cultural offer. Evidently, the mapping at this stage is limited to representing the events located within the city in space and time.

The perspective is to build scenarios that, through the conscious use of the components of the urban heritage and the potential demand for culture and tourism, are able to build programs capable of bringing together the demand and supply of culture in the city and in the territory.

EVALUATING

Potentialities Map

Going deeper in the analysis of emerging forms of cultural heritage, this section focuses on actions that sometimes are not recognised as cultural, but that have an innovative potential that could link them with the consolidated cultural sector. We adopt a more all-inclusive approach that considers both the tangible and the intangible, the setting and the context, and the social and economic function of heritage sites in urban development. As a result, a map of potentialities emerges both in central and suburban areas. In this section we highlight the way these “sparkling areas” can be mapped and interact with each other, and how adaptive heritage reuse and community empowerment can be an added value to the “potentialities map”.

The map of potentials is the set of datasets that derive from the intersection of the previous datasets with other types of analysis in an attempt to identify areas of intervention induced by “positive” dynamics, that is, of components of value and opportunities present in the urban fabric or in the territory.

Some examples of data crossing: infrastructures for accessibility, analyzes on degraded areas, urban regeneration programs, environmental and landscape redevelopment interventions, programs for the revival of the economy, the plan for public services and for urban welfare.

This type of intersection can produce some insights into possible areas of intervention regarding urban cultural policies and related investments.

Pearls in the Mud

DEGRADED AREAS TO BE PUT IN ENHANCEMENT

The first element of evaluation concerns the precise gathering of all the “pearls in the mud” that’s to say all the elements of the heritage subject to degradation, underutilized or unused. The strategic plan could propose a classification list (table) and for each row a description of the well or of the monument that describes the characteristics, the vocations, the infrastructural boundary conditions, and a sort of SWOT analysis.

Sparkling Areas

PLACES WHERE SOMETHING OF CULTURALLY RELEVANT OFTEN HAPPENS

The effervescent (sparkling) areas may or may not derive from the “vibrant areas” described in the mapping paragraph.

In reality, sparkling areas envelopes all the components that have strong potentials, even unexpressed, due for example to the proximity to a vibrant area, to an intermodal exchange hub, to the presence of cultural services, to the proximity of elements of cultural and / or environmental interest, to the presence of areas or artifacts that can be recovered with available investments, which are of collective interest, etc ..

We are talking about an initial identification of transformable intervention areas, or contexts that can be target areas for policies to enhance the cultural function in the urban context.

The tool for representing sparkling areas should also be a table containing links to the components of the mapping.

Services that could deliver Culture

PUBLIC AND PRIVATE SERVICES THAT MAY CONTRIBUTES TO CULTURAL URBAN'S LIFE

Within the areas and sites to be redeveloped, it is important to understand the potential offered by infrastructures and public services within a project to enhance cultural services.

In other words, understanding the capacity of existing local services to participate in policies to strengthen the urban cultural fabric at the local and territorial level, with respect to the demand for culture expressed within the city and above all, to the demand for economic activity and jobs that can be activated through cultural or culture-related initiatives and activities.

Also in this case, alongside the mapping of the services already illustrated in the "mapping" paragraph, it is advisable to build an evaluation form of the services located within the sparkling areas or on the contrary positioned within the critical areas described in the following paragraph.

The Informal Underworld

PLACES WHERE SOMEONE, EVEN UNEXPECTEDLY, BUILDS COMMUNITY'S IDENTITY

Just as it is necessary to detect the potential of public services for cultural purposes, it is also advisable to accurately identify the dynamics present in the city and in the territory which, at an unstructured and informal level, still play an important role for urban cultural growth.

In this case we refer to the complex of associations and stakeholders that are active in the territory in a more or less organized form and produce "visible" effects in the city from a cultural point of view: cultural associations, third sector associations, representatives of active citizenship who are involved to varying degrees in urban cultural activities of collective interest. Also in this case it is possible to carry out this analysis and evaluation through a descriptive and localization table and an evaluation form.

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Also in this case, alongside the mapping of the services already illustrated in the "mapping" paragraph, it is advisable to build an evaluation form of the services located within the sparkling areas or on the contrary positioned within the critical areas described in the next paragraph: Issues Map.

Issues Map

Beyond consolidated heritage and potentialities, cities have also a set of areas that attract criticalities such as urban and cultural poverty. These “black holes areas” can be seen also as the result of a material-based approach that for decades had promoted culture within areas of consolidated cultural heritage leaving behind the rest of the city. However, it is worth mentioning the work done by the most innovative European cities in working on territorial cultural promotion plans. An innovative example is the case of Barcelona with its “Fem Cultura” (let’s make culture) plan, a Cultural Rights Plan to ensure that citizens have access to culture, can participate in it and guarantee their right to contribute to the cultural life of the city (<https://www.barcelona.cat/barcelonacultura/ca/recomanem/fem-cultura-pla-drets-cultural>). As evidence of what has been said so far in this diagnosis, this cultural plan has at the top of its priorities the mission of “Culture in the neighbourhoods and community action: right to cultural practices and new centralities”.

Similarly to the Potentials map that collects all the "positive" components of the urban context which, so to speak, represents the framework of the offer that the city can develop towards policies for culture and cultural heritage. the framework of needs and criticalities present in the area.

The map of the problems tends to highlight the socio-economic problems present in the city and the elements of crisis for which an intervention to strengthen cultural identities and support of a cultural nature could have positive effects, together with other forms of strengthening and support.

Black Holes Areas

PLACES WHERE CRITICALITIES ARE HIGH AND CULTURE CAN HELP TO FIX PROBLEMS

This type of localization should be built on the basis of indicators capable of representing areas of crisis or suffering. By way of example, reference is made to a study by the Italian department of cohesion policies which uses a set of indicators to detect poverty.

- Low schooling rate.
- Unemployment rate.
- Vulnerable migration rate.
- Building decay rate
- Degree of rarefaction of services

Such analyzes could be used to find an appropriate set of indicators for the target city.

Other types of indicators could refer to the presence of crime and poor coverage of the territory by mixed commercial and service activities and public transport infrastructure deficits.

The black holes zones include limited areas constituting the real black holes (buildings, industrial complexes, more or less extensive areas) that have totally lost their urban function.

Grey Zones

**URBAN AREAS WHERE CULTURE IS NOT OFFERED/ PRODUCED/
REPRESENTED**

The "grey zones" are intended as the opposite of the sparkling zones, that is the zones that, even if not particularly degraded, are not culturally active zones and through targeted interventions. These areas could be a target for revitalization policies (for example by activating interventions in one or more "black holes" included in the "dead zones").

This obviously depends on political decisions, however such a tool could be very useful in the strategic decision and consultation phase in the co-planning and stakeholder engagement procedure.

Need Voices for Culture and Identity

**PLACES WHERE PEOPLE ASKING CULTURAL HELP AND NO MICROPHONES
ARE SWITCHED ON**

It is important that the plan reserves a specific listening space reserved for all parts of civil society who wish to contribute to the construction of an urban cultural policy, this listening space can be located in the city, indicating the physical position and the field of action. of the specific stakeholder.

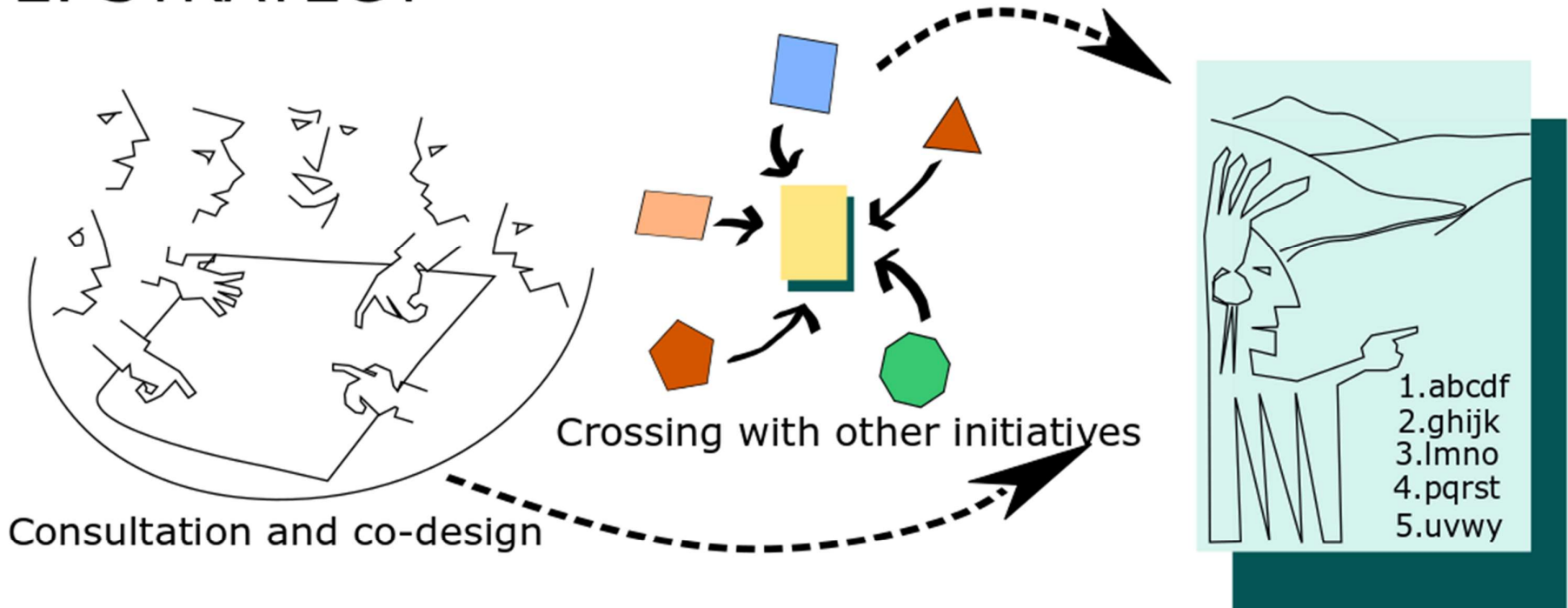
Therefore, the plan will prepare a list of stakeholders with the location and field of action of each and an analysis of the characteristics as well as their location.

Barriers, Fences and Interruptions

POINTS LINES, AREAS WHERE THE CULTURAL RED THREAD IS CUT OFF

Finally, the Plan can represent physical barriers and morphological, natural, infrastructural impediments, but also due to the history of the communities that are problematic and that require specific intervention to solve problems of cultural inclusion in the city.

2. STRATEGY



STRATEGIC POSTER PLAN

2. STRATEGY

DESIGNING THE URBAN CULTURAL FUTURE

Deciding on: what to tackle, where to address, who to involve, when to intervene, who to be targeted. The strategy for culture is the key document that summarizes and translates the global recognition of the main components that "produce culture" within the city into strategic actions.

The strategy document must be built through a participatory process. In this sense, the strategy constitutes the basic document, the frame where the possible actions are "pinned" to create, consolidate, increase, systematize what emerged in the mapping and evaluation phase.

The possible actions will be proposed and discussed through a co-design procedure, such as the construction of a piece of furniture in which the stakeholders can fill the various "drawers" with contents (but also eliminate or add others)

The strategy of the Strategic Plan for Culture can constitute an important ingredient for urban strategic plans, integrating with them, as well as the construction of the integrated territorial strategy promoted by the European Union for integrated territorial investments (art.29 Reg. 1060 2021) and implemented through ITI and CLLD.

What to Tackle

The strategy for cultural growth must select a small, well-identified number of concrete and feasible goals

Where to Address

Few objectives, reasonably achievable on the basis of human resources, governance capacity, financial resources available, are the ingredients of a credible strategic plan.

Who to Involve

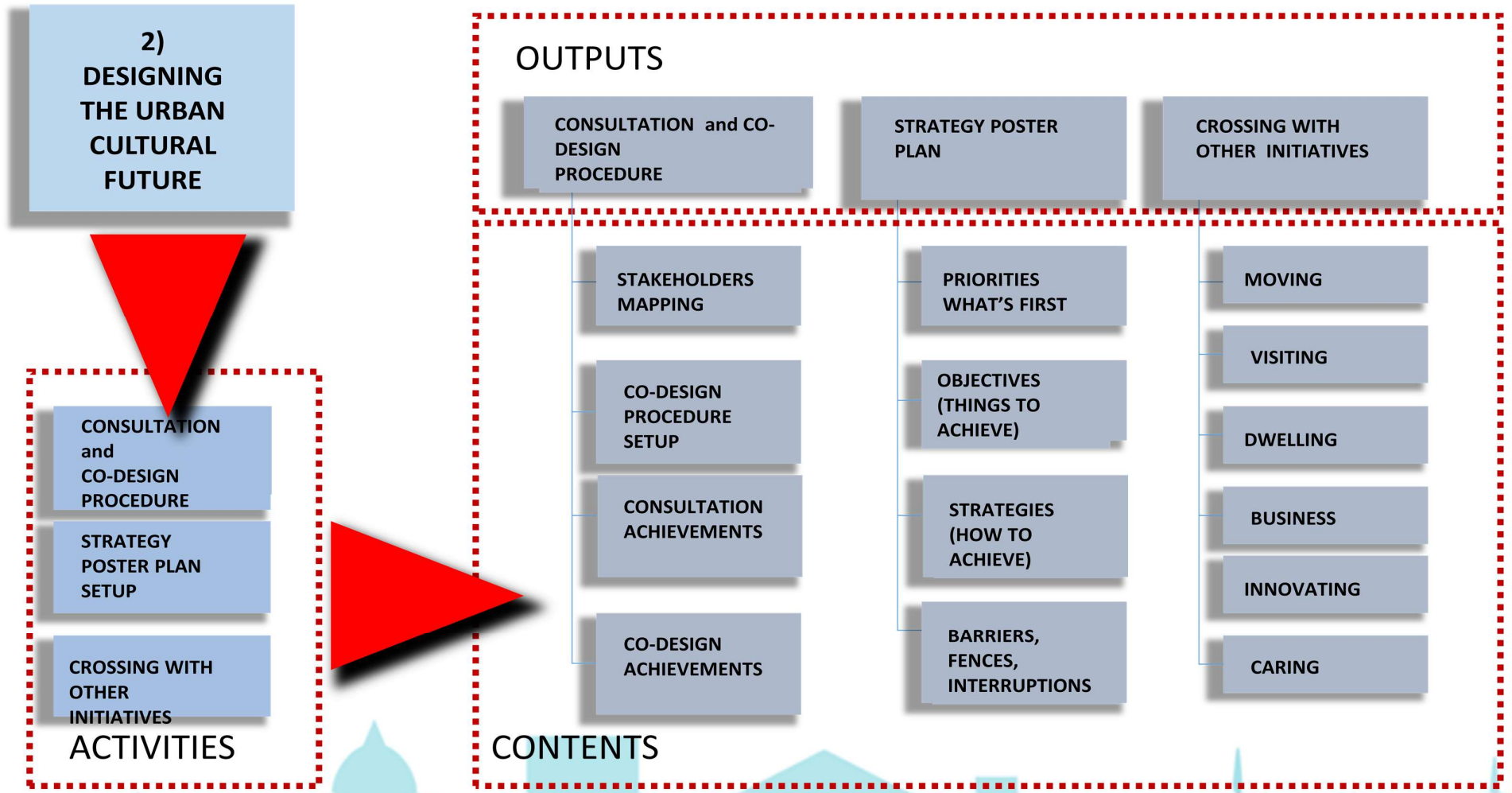
An accurate definition of the participatory process in the decision of the operations to be selected, of the investments and of the support to be provided, is the crucial point of the formation of the strategies. Consultation and co-decision must be aimed at defining these three aspects.

Who to be Targeted

The identification of priority intervention sites, direct beneficiaries and target groups is the real result of the strategy of the Culture Plan.

When to Intervene

The strategy must place all the actions envisaged in a defined period of time: in the short, medium and long term. In this way it will be possible to trace a real "Road map", shared, explicit in terms of timing (chronoprogramme) interventions, necessary financial resources



CONSULTATION AND CO-DESIGN PROCEDURE

Way to build a participative process

Stakeholders Mapping

SELECT CAREFULLY REPRESENTATIVES OF PEOPLE TO BE INVOLVED

Mapping all the stakeholders of a given area aims to identify the interests and motivations of stakeholders, as well as possible actions to address these various interests. Different tools, such as the stakeholder analysis table and the stakeholder matrix, could be employed in order to efficiently map all the relevant stakeholders, and for a wider understanding of the related interests and possible actions. The stakeholder analysis table allows to list all the categories of stakeholders that may have an interest (or 'stake') in the given area. This includes beneficiaries, intermediaries and those involved or excluded from the decision-making process. The listed stakeholders can, then, be subdivided into primary and secondary stakeholders:

- Primary stakeholders are those affected directly by the intervention, either positively or negatively;
- Secondary stakeholders are those with an intermediary role in the intervention. The next steps identify the actual situation and how each stakeholder is affected by the intervention to be done, their potential role and desire to bring about change and how the project can meet their demands.

- Co-Design Procedure Setup

SET THE RULES OF GAME

In a world of increasingly complex problems, collaboration is pivotal in any decision-making process. The success of an intervention required multiple stakeholders to come together and actively create, in order to improve the systems and services.

Consultation Achievements

BE SURE TO ACHIEVE SHARED RESULTS

Collaboration is more than just tapping into the individual knowledge that different stakeholders possess. It is about discovering their unique, and collective perspectives on the system in which they live, which makes it vital to create together.

Co-Design Achievements

FOCUS ON CONCRETE PROJECTS

Nowadays, co-design is an emerging design practice that involves different non-designers in various co-design activities throughout the design process. There is a need of amalgamation of different repertoires of tools and techniques for participatory design to find a way to innovate and offer a solution to a need quickly and effectively. Design Thinking is the methodology that best brings this need together. It uses a 'double diamond' model that is applied in a cyclical manner from the definition of a problem to the proposal of a solution.

STRATEGY POSTER PLAN

The urban manifesto you pin at the walls

The Poster Plan is the communication tool that summarizes the strategy of the Strategic Plan for Culture in an urban context. The Poster Plan therefore constitutes the clear representation of the priority actions mapped on the map of the city in a non-technical, communicative way. The priorities appear on the map of the city, represented in a way that everyone can understand, with monuments, emergencies, points of recognition, neighbourhoods, streets and routes.

The Poster Plan can and must be considered as a real manifesto that disseminates the results of the co-design process defined by the strategies.

The Poster Plan should not be a static and non-amendable document, but should rather constitute a basic document for the dialogue which in any case testifies to a "first point of arrival" which obtains a sort of validation by the institution that promoted the tool and performed the synthesis downstream of a participatory process.

Therefore the Poster Plan can also be a digital platform that can inform and share information in both directions, constituting a real platform for dialogue and co-design.

Three elements of representation combine to define the synthesis of the strategy: Priorities, objectives and strategies. The characteristics of this tool are described below.

Priorities

WHAT'S FIRST

The actions emerge as "priorities" marked with an alphanumeric reference and recognizable in the urban space. In this way it is possible to read the priorities together and therefore to grasp the aspects of mutual interaction between the different priorities. The actions in the Poster Plan should clearly show how they contribute to create / strengthen / integrate to form an urban "system" focused on cultural aspects.

Objectives

THINGS TO ACHIEVE

Alongside the geographical and localization representation of the actions, the description of the objectives complete through short written captions, the meaning of the action: why it was chosen as a priority, the possible correlations with other actions and with other priorities, restoring organicity and rationality of the General Poster Plan.

Strategies

HOW TO ACHIEVE

For each action it should be clear in a synthetic way what is the implementation path, the financial resources used, the participation of public or private entities that are involved in various capacities in the strategic part of the Plan.

CROSSING WITH OTHER INITIATIVES

Putting on the spot the relationship among Culture Plan and other sectoral and spatial plans

Although the Strategic Plan for culture in an urban environment is a thematic plan, it is not a sectoral tool: it is important that the strategy interacts with the forecasts of plans and programs that affect the city. The study of relationships can trigger very important multiplier effects capable of increasing the effectiveness of the plan and in many cases "making the difference".

Moving

CULTURE AND URBAN MOBILITY

The analysis and planning of accessibility conditions, which are simple, effective and sustainable, is probably the main key to guaranteeing the success of policies for the enhancement of culture and heritage, both at a micro level, guaranteeing pedestrian accessibility and proximity, and at a macro level, territorial, favoring connections with hubs and major mobility lines. For this reason, verification and interaction with local and regional mobility plans is essential.

Visiting

TOURISM STRATEGIES AND CULTURAL TOURISM

Culture and tourism is an indissoluble combination that constitutes, for many cities, the backbone of the local economy. The Plan contributes to achieving the supply-demand balance between culture and tourism, increasing and optimizing the offer according to the potential to achieve an optimal level of tourist use from both a qualitative and quantitative point of view.

Dwelling

HOUSING POLICIES AND CULTURE OFFER

In the city, culture is nourished daily in the lives of citizens within the neighborhoods, blocks, proximity services and "empty" spaces, left at the disposal of the creativity and expressiveness of young people, the elderly of musical groups, etc. Thinking about the cultural role of all local services and providing urban spaces available for local expression is the precondition for keeping communities alive and developing identities.

Business

ECONOMIC SECTORS AND CULTURE MANAGEMENT

The local economy, stratified over time, becomes culture, markets, historic shops, villages and craft streets together with the monuments build a testimony to be preserved and nurtured in the future. On the other hand, even the new creative and cultural sectors can and must find a place to take root and produce urban culture.

Innovating

WHEN CULTURE MEETS INNOVATION

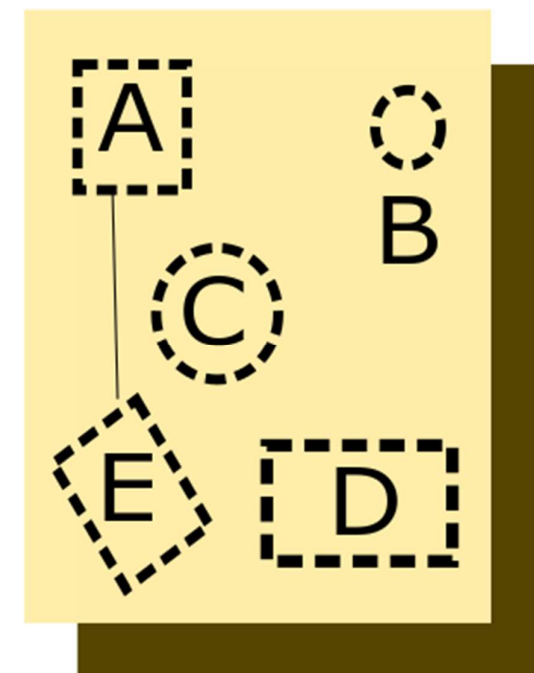
The city as the "field of experimentation and application" of technologies can enormously favor the new expressive forms of culture offered by technical innovation, through direct and indirect interventions, functioning as a showcase, stage and laboratory. The city thus fosters an "ecosystem" in which training, research, transfer, multidisciplinary application and involvement of the various sectors of citizenship coexist.

Caring

SOCIAL SERVICES TO STRENGTHEN LOCAL IDENTITY

The city, through its proximity services and cultural initiatives, has a precise ethical role, that is, to ensure that culture is an opportunity for growth for all and promotes cohesion and solidarity. The Culture Plan will have to interface with the planning of activities related to inclusion and social innovation.

3. PUT IN ACTION THE PLAN



ACTION POSTER PLAN

3. ACTION

OPERATIONAL ACTION POSTER PLAN

Putting in action the plan in a technical way

The Poster Plan is the communication tool that summarizes the strategy of the Strategic Plan for Culture in an urban context.

The Poster Plan therefore, constitutes the clear representation of the priority actions mapped on the map of the city in a non-technical, communicative way. The priorities appear on the map of the city, represented in a way that everyone can understand, with monuments, emergencies, points of recognition, neighbourhoods, streets and routes. The Poster Plan can - and must- be considered as a real manifesto that disseminates the results of the co-design process defined by the strategies.

The Poster Plan should not be a static and non-amendable document, but should rather constitute a basic document for the dialogue which in any case testifies to a "first point of arrival" which obtains a sort of validation by the institution that promoted the tool and performed the synthesis downstream of a participatory process. Therefore, the Poster Plan can also be a digital platform that can inform and share information in both directions, constituting a real platform for dialogue and co-design.

What

The actions specify the object of the intervention, the objective to be achieved, the type and nature of the intervention, the final result, in terms of increased benefits, improved service, etc.

Where

The Action Plan precisely locates the intervention, explaining the correlations with the surroundings, whether it is a localized intervention, along an axis or a network path, or extended to an area, or of an intangible nature, but with local effects on places.

When

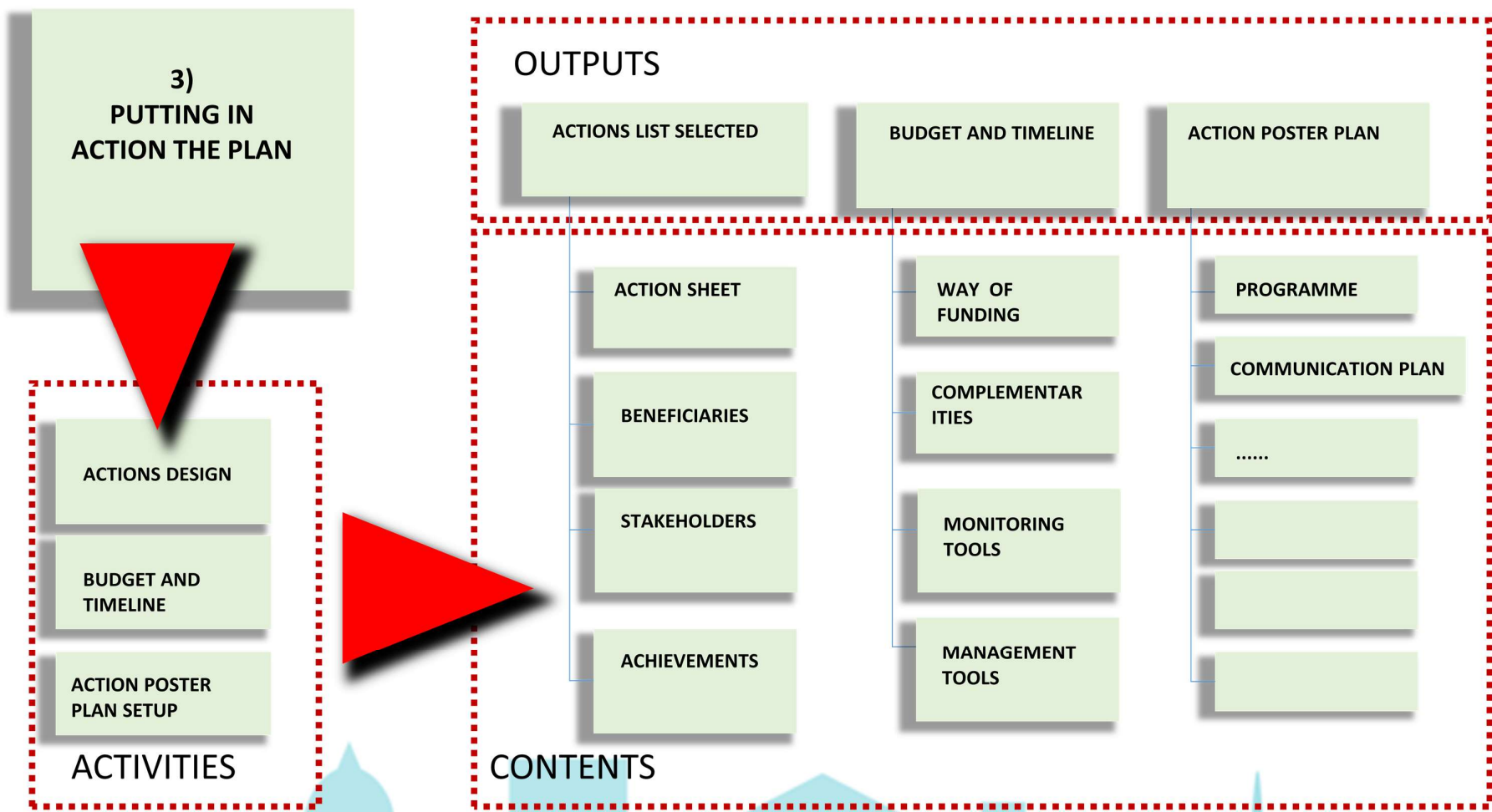
The positioning of actions and events over time allows effective planning and optimization. The time factor is an integral part of the action, both in terms of carrying out interventions and in terms of planning events.

Who

The precise identification of the contact persons for the actions, the organization of the involvement of the various operators, institutional, technical, informal, is the key to the success of the operation.

Who Benefits Of

Involving the target groups in the initiatives and sizing the actions according to the people who use the initiatives is part of a correct planning work.



ACTION LIST

Careful planning of the individual interventions

Action Sheet

IDENTIFICATION OF EACH SINGLE ACTION

The Plan provides for each individual action, a project sheet that identifies the title of the action, the type of project, the beneficiaries, the stakeholders, the products and the results.

Beneficiaries

ACTION'S RESPONSIBLES AND DEVELOPERS

Identification of who receives the resources and is responsible for the material implementation of the actions, either directly or through implementing bodies: carrying out cultural programmes, organizing events, managing investment interventions for the transformation of areas and buildings.

Stakeholders

TARGET GROUPS

Involvement of organizations and target groups, through activities of information, listening, consultation and co-planning of actions, with particular reference to the creation of stable networks of users through the creation of web platforms, exchange communities,

communication events and permanently recurring discussion meetings.

Achievements

OUTPUTS AND RESULTS

The expected products and results must be clearly identified as a product of the activity distributed over time and results, or the positive changes determined by the action in relation to the intentions (objectives) defined in the strategic Plan and in the Action Plan.

BUDGET AND TIMELINE

Definition of timing for interventions and methods of financing

Accurate definition of the beginning and end of the activities divided into work packages or phases of activity. For each activity the products will be defined and the expected results indicated.

Way of Funding

Action Plan should investigate different and varied strategies, initiatives and investments that all address and impact the urban cultural heritage from various perspectives. These were, subsequently, divided in: promoting entrepreneurial potential,

adaptive heritage reuse, identification and ecosystem building of local resources and community empowerment.

Complementarities

MAKING THE SINGLE ACTIONS INTERACT TOGETHER

The study of the effects of individual actions and their interaction can increase the effectiveness of each single action. This also applies to interventions defined by other instruments.

Monitoring Tools

TO UNDERSTAND WHAT HAPPENS AND WHAT HAPPENED AND WHAT WILL HAPPEN

Monitoring tools are needed to verify the proper conduct of operations and measure the effectiveness of results and products through a small number of appropriate indicators.

Management Tools

TO MANAGE, PREVENT, INTERVENE

The composition of the budget of the Action Plan and of the individual interventions must take into due consideration the financial resources for the management of the entire operation. The management structure must include experts in financial management, management of public procedures, experts in legal and technical-administrative matters.

ACTION POSTER PLAN

Manifesto on what will happens in the next future

Interventions Programme

SHOWING WHERE, HOW AND WHEN INTERVENTION IS MADE

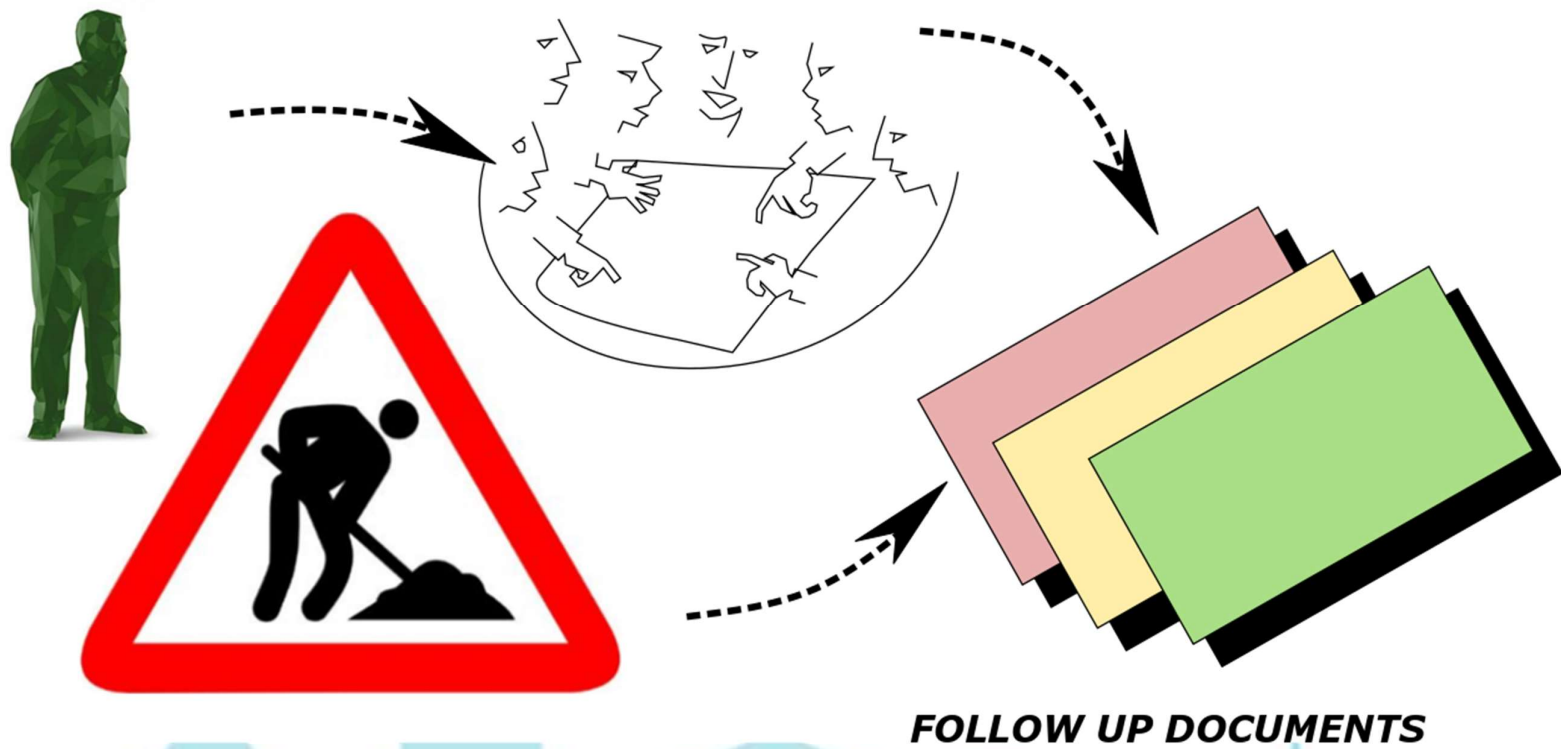
Just as the Strategic Poster Plan is a general strategy document for the whole city, to be implemented in the long term, the Action Poster Plan is a simple and communicative tool to inform citizens about the events and operations to be implemented immediately, referring to the short times that is embodied in a programme.

Communication Plan

NESSUN DORMA!

The Communication Plan is the tool for disseminating and informing the contents of the Poster Action Plan which will be conveyed through institutional channels, but also published on the WEB platforms, or even more traditionally hung on the walls of the neighbourhood streets, inside the shops, schools, markets etc ...

4. IMPLEMENTATION AND FOLLOW UP



4. MONITORING AND FOLLOW UP

MONITORING AND MANAGING THE IMPLEMENTATION OF THE ACTION PLAN

The fourth and last phase consists of the process of managing and monitoring the actions. The relevant element for the purposes of the Strategic Urban Plan for Culture is that of collecting information for the purpose of an incremental process of improving urban policy.

The survey and analysis of the development of the city's cultural policy allows us to understand any problems and bottlenecks to improve action in the future.

IMPLEMENTATION MONITORING

The process of monitoring the implementation can take place through surveys of the implementation of expenditure and achievements, trying to intervene through the management structure, in cases where problems arise that may delay the

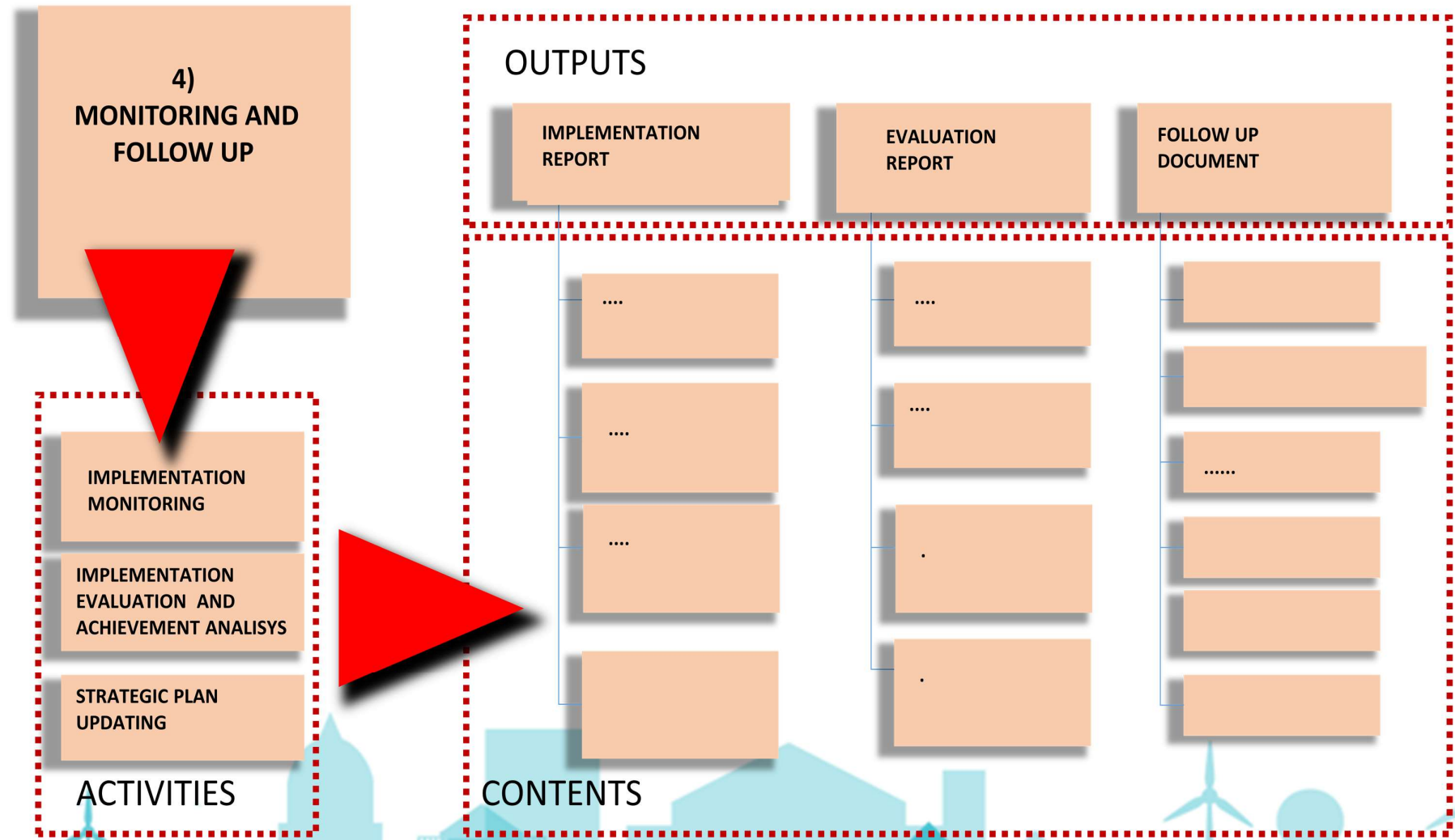
implementation or compromise in whole or in part the correct performance of the actions.

IMPLEMENTATION EVALUATION AND ACHIEVEMENT ANALYSIS

The analysis and evaluation of the results of the implementation, according to the principles of Project Cycle Management, allows to make the necessary corrective measures, consolidate and capitalize the positive results and develop the Strategic Plan with a view to evolution in the future.

STRATEGIC PLAN UPDATING

The periodic updating of the Urban Culture Plan allows the city to consider the Urban Culture Plan not as a static document, which is produced on a one-off basis and which runs out as part of an implementation cycle, but rather as a dynamic document which is conceived, elaborated, lived by urban communities, which live with them and which becomes an instrument of cultural development, knowledge and collective identity.



Implementation Report

WHAT WE HAVE OBTAINED

This document reports the stages of implementation of the plan and defines the stages, describing the progress of the implementation of the various interventions

Evaluation

HOW DID IT GO

The evaluation document reports the successful situations and problematic elements that emerged during implementation, providing useful guidelines for updating the Action Poster Plan and possibly the Strategic Plan.

Follow up document

EVIDENCES, ADDRESSEES AND IDEAS TO UPDATE THE STRATEGIC POSTER PLAN

This is the Agenda to update / modify / build / renew the Poster Plan and the Strategic Plan.

The document will be able to give guidelines for an update of the plan, summarizing the main problems by proposing new solutions, adding new initiatives, involving new sectors, actors, project contents, in the perspective of a new updated strategic plan.