Arts and culture in regeneration

August 2006

Prepared by:

The International Federation of Arts Councils and Culture Agencies

www.ifacca.org

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Suggested reference: IFACCA, 2006, 'Arts and Culture in Regeneration', *D'Art Topics in Arts Policy*, No. 25, International Federation of Arts Councils and Culture Agencies, Sydney, http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp.

Introduction

This report summarises the outcome of IFACCA's 25th D'Art question, which was a collaboration between IFACCA and Arts Research Digest (www.arts-research-digest.com) to produce an international literature review on arts and culture in regeneration to serve as background to the third World Summit on Arts asnd Culture, held in NewcatleGateshead, England, in June 2006 (www.artsummit.org).

There were 18 responses to this request (respondents are listed in Appendix 1). The responses were considered as part of the literature review, undertaken by Phyllida Shaw and Graeme Evans, which was distributed at the World Summit and published in Arts Research Digest, issue 37 (summer 2006). The review is reproduced in appendix 2.

Building on an earlier review by Evans and Shaw, which focused on the UK (cited below), the international review explores the art/culture and regeneration nexus across three areas of policy interest: iconic buildings and cities of culture; cultural quarters and clusters; and cultural dynamism. It closes with some of the authors' thoughts on outstanding issues. The report concentrates on literature available in English.

A list of resources and comments provided by D'Art respondents is set out in appendix 3. This list can be read in addition to the references in the Shaw and Evans review, although some references may be repeated. As always, we welcome comments, suggestions and additional references and links.

Question

Arts Research Digest, in conjunction with the International Federation of Arts Councils and Culture Agencies, wishes to compile an international review of research literature on culture and regeneration, and particularly evidence of the regeneration impacts of arts and culture. The review will be published as a D'Art report in time for the World Summit on Arts and Culture, being hosted by the Arts Council England in NewcastleGateshead, England, in June 2006 (www.artsummit.org). Please note that if you submitted research relevant to this D'Art topic as part of the Summit's call for speakers, we would appreciate you sending the information again.

The international review will build on a major UK review undertaken by Graeme Evans and Phyllida Shaw for the Department of Culture, Media and Sport, entitled *The Contribution of Culture to Regeneration in the UK: A Review of Evidence,* published in 2004.[1] That report contains a practical definition of 'regeneration' that will form the basis for this D'Art question:

> Regeneration [can be] defined as the transformation of a place (residential, commercial or open space) that has displayed the symptoms of environmental (physical), social and/or economic decline. What has been described as 'breathing new life and vitality into an ailing community, industry and area [bringing] sustainable, long term improvements to local quality of life, including economic, social and environmental needs.' We are looking for evidence of culture as a driver, a catalyst or at the very least a key player in the process of regeneration, or renewal.
> (Page 4)

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[1] Download at http://www.culture.gov.uk/NR/rdonlyres/3FC15151-C391-4708-8386-4703294DD2A2/0/ADCMSFinal1.pdf.

Respondents are asked to email details of research reports undertaken in their country or region on the regeneration impacts of arts and culture. Please include as much information as possible, but particularly:
- Title
- Author/s
- Year of Publication
- URL address if available on line
- Publisher
- ISBN number where applicable

Because we are building on a previous extensive review, we are interested in publications and research undertaken since 2000 – or in the UK, since 2004.

Appendix 1: Respondents

Responses to this D'Art question were received from:
- Retha Louise Hofmeyr, Retha Louise Hofmeyr, Ministry of Youth, National Service, Sport & Culture, Namibia
- Sanjin Dragojević, Faculty of Political Sciences, University of Zagreb, Croatia
- Lisanne Gibson, Research Centre for Museums and Galleries, Department of Museum Studies, Leicester, United Kingdom
- Jane Fear, Yorkshire Cultural Observatory, England
- Christine Hamilton, Centre for Cultural Policy Research, University of Glasgow, Scotland
- Nancy Duxbury, Centre of Expertise on Culture and Communities, Creative City Network of Canada
- Katrina Baker, National Centre for Culture and Recreation Statistics, Australia
- Elizabeth Kerr, Creative New Zealand
- Iris Daehnke, Eurocult21, Germany
- Iona Crugel, European Network of Cultural Centres, France
- Gordon Bronitsky, Bronitsky and Associates, USA
- Per Mangset, Telemark Research Institute, Norway
- Thorgeir Olafsson, Ministry of Education, Science and Culture, Iceland
- Jackie Horne, Scottish Arts Council, Scotland
- Mateja Lazar, Center for Contemporary Arts and Cultural Contact Point, Slovenia
- Lily Kong, National University of Singapore
- Gesa Büttner, Culture and Cultural Heritage Department,Council of Europe, France
- Emily Aldredge, New York University, USA

Thanks to everyone who contributed!

Appendix 2

Literature Review: Culture and Regeneration
Arts Research Digest, issue 37 summer 2006
Graeme Evans & Phyllida Shaw

In many parts of the world, cultural facilities and activities are increasingly being exploited as a 'driver', or at least an important player, in physical, economic and social regeneration. Sprinkle a little cultural fairy dust on a run-down area and its chances of revival will multiply – or so the argument goes.

In 2003, the British government's Department for Culture, Media and Sport (DCMS) commissioned Graeme Evans and Phyllida Shaw to review the evidence for such claims, with a view to informing its support for cultural initiatives in a regeneration context. The immediate results were *The Contribution of Culture to Regeneration in the UK: A Review of Evidence* (2004) and a subsequent consultation document, *Culture at the Heart of Regeneration* (DCMS, 2005a).

The English government is confident that culture does have a positive contribution to make to regeneration and, in early 2006, DCMS and Arts Council England launched *Where We Live* – an initiative involving government-funded, cultural agencies and designed to deliver sustainable communities policy objectives and to make the case for the inclusion of culture in community planning and redevelopment.

To coincide with the IFACCA World Summit, taking place in Newcastle and Gateshead in June 2006, *Arts Research Digest* asked Evans and Shaw to widen their net to look at recent research, from around the world, on the contribution of culture to regeneration. *ARD* is grateful to IFACCA for inviting its members and readers of the IFACCA Acorns newsletter to propose material for inclusion. The article includes references from the UK since 2004 and from elsewhere since 2000.

Definitions
For the purposes of this article, 'culture' includes the arts, libraries, archives, architecture, museums, heritage and cultural tourism. It does not include sport.

'Regeneration' is defined as the renewal, revival, revitalisation or transformation of a place or community. It is a response to decline, or *de*generation. Regeneration is both a process and an outcome. It can have physical, economic and social dimensions, and the three commonly coexist.

A growing field
Academic and political interest in regeneration processes, led by, or incorporating, the arts, culture, creativity or the creative industries, is growing both in scope and geographic coverage. This is evident in international initiatives such as UNESCO's Creative Cities Network (2005), in comparative policy studies, e.g. *Creative Spaces*

(Evans, Foord and Shaw, 2005) and academic journals that are devoting special issues to the subject, e.g. *Cultural Policy* (2004), *Local Economy* (2004), *Urban Studies* (2005) and *Cities* (2006).

The claims for cultural activity's role in regeneration have prompted interest in its potential relationship to sustainable development. Put simply, culture is being seen by some policy makers and planners as an insurance policy against future decline, and by some investors (private and public) as a value-added distinction and as an accelerator of development. In the UK, initiatives such as *Where We Live*, cross-cutting policy and research priorities including 'quality of localities' and 'quality of life' (DCMS, *Research Strategy 2005-2010,* 2005b) reflect a desire to promote culture's place in sustainable communities and to place the arts, and culture more broadly, in the mainstream of regeneration policy and practice.

The literature on culture and regeneration ranges from minute analyses of employment data at one end of the spectrum to narrative snapshots at the other (e.g. Lutz et al, 2005). Arts councils, cultural agencies and organisations in many parts of the world are investing resources in celebrating culture's contribution to regeneration, while the academic work on the subject is often taking a more critical position. Articles and reports point to the lack of robust evidence and to the methodological difficulty in demonstrating causality.

The Contribution of Culture to Regeneration in the UK (2004) identified three different relationships involving culture and regeneration. These were: *culture-led* regeneration, in which cultural activity is 'the catalyst and engine of regeneration'; *cultural* regeneration, in which cultural activity is 'fully integrated into an area strategy, alongside other activities in the environmental, social and economic sphere'; and *culture and* regeneration, in which cultural activity is part of the bigger picture, but is not integral to the planning or development processes.

For this, much shorter, article, we have organised our references under three headings likely to be of interest to *ARD* and IFACCA readers: iconic buildings and cities of culture, cultural quarters and clusters, and cultural dynamism.

Iconic buildings and cities of culture
Cities are continuing to invest in iconic, culturally-driven flagships and open spaces in areas identified for regeneration. The Guggenheim Museum Bilbao, Tate Modern on the South Bank of the Thames in London, the Lowry, Salford Quays, and the Disney Concert Hall in Los Angeles are familiar exemplars. Resistance to this trend can be seen in the fraught regeneration and city branding efforts in Rio, where the proposed Guggenheim Museum franchise came to nothing and in Liverpool, European City of Culture 2008, where the city rejected plans for a striking new building (Will Alsop's 'Cloud') that would have stood next to Liverpool's historic, waterfront buildings. One of the reported weaknesses of this project was the uncertainty about what it would house.

Newcastle and Gateshead, two distinct, but neighbouring, conurbations, have re-branded themselves as Newcastle-Gateshead, to capitalise on the pulling power of their respective cultural attractions. Newcastle has the architectural advantages of an historically prosperous city, while Gateshead is home to two of the most important

new cultural facilities in the north of England - the Sage Gateshead (a music centre) and the BALTIC (a contemporary art gallery) – and, on its outskirts, one of the country's best known works of public art, Anthony Gormley's *Angel of the North*. This is an example of culture-led regeneration initiated by the local authority and supported by national and as regional funds.

In Toronto, an entire city cultural renaissance is underway, following a decline in tourism revenues after the SARS outbreak and 9/11. A buoyant Canadian economy has provided the opportunity and C$900m of federal and provincial funding are being invested in upgrading the city's cultural infrastructure. Earlier this year, Valerie Ross wrote in the *Globe and Mail* that Toronto's renaissance would not just be about buildings, but also about human content. She cited Richard Florida, who has advised the city: 'You've got to play in the big leagues...but the mistake would be to put big institutions before actual artists' and also Evans: 'Much now rests on a strategy that can incorporate high-arts facilities with artist-led and creative industries and community-based development'. The Province of Ontario has accepted this analysis and launched a Creative Toronto strategy, mirroring Creative London (established in 2004), Creative New York (2005) and Create Berlin (2005).

Meanwhile, in the Thames Gateway region of South East England (the site of major urban regeneration that will include facilities for the London 2012 Olympics), a group of artists invited to take part in the planning process, concluded that: 'There is a tiredness around the idea of the single cultural icon, and a growing awareness that new models of cultural facilities need to be explored…Not every town can sustain its own Tate Modern, and the long-term sustainability of such iconic statements is being increasingly questioned…the iconic building as regenerative catalyst may be the wrong answer.' (Charrette 3, 2004)

Just as some countries with a tradition of erecting iconic buildings are beginning to question the practice, others are adopting the same seductive formula. Yeoh (2005) has drawn attention to the number of South East Asian cities building iconic cultural venues and re-branding themselves as 'creative cities' - Seoul, Shanghai, Taipei, Hong Kong and Singapore among others.

Writing about Russia, Moss (2005) concludes that 'Western models of cultural growth are not always appropriate models…because the history of cultural development and consumption has followed entirely different patterns; concepts of the fundamental roles of culture are different; and culture-led regeneration has to tackle different problems from those in the West.'

More researchers are beginning to look at the impact of these major projects on existing cultural provision. Writing about Shanghai, which had a long pre-Communist tradition of attracting and supporting artists and is now investing heavily in landmark buildings (cultural and otherwise), Gilmore (2004) describes the city's 'hunger to absorb advancements from abroad. Today,' he writes, 'this permeability is sapping the city's own creativity: its unique culture and traditions are sinking under external influences. Shanghai must begin the task of nourishing this inner force — the imagination of its people.'

Bailey, Miles and Stark (2004) have argued that culture-led regeneration is 'not about about a trickle-down effect at all, but rather represents a counter-balance to broader processes of cultural globalisation'. They maintain that 'only an in-depth understanding of geographical and historical specificities will help us understand the way in which cultural regeneration potentially strengthens existing sources of identity rather than imposing new ones.'

Singapore's marketing initiative 'Global City for the Arts' and the impressive Esplanade development have been criticised for failing to include in the new venue spaces of a scale and style suitable for use by local groups (Chang, 2000 and Evans, 2003).

Ellis (2005) regrets what he calls the 'copycat' tendency, concluding that it is likely to fail, unless it is part of a much more comprehensive plan for urban renewal. 'Culture cannot revitalize downtown alone. Where cultural infrastructure plays a role, it plays it alongside public and private investment in other civic amenities, transport systems and housing.' He warns that major new cultural facilities can 'preempt and siphon off existing audiences and philanthropic resources rather than generating new ones. This is hardly the regenerative function that the planners will have had in mind.'

Architectural critic, Dejan Sudjic, in *The Edifice Complex* (2005), argues that these buildings are a decadent, short-lived phenomenon, while Charles Jencks (2006) sees them as having both staying power and potential as creative, pluralist forces, providing they observe a code of good practice.

In the responses to the DCMS' *Culture at the Heart of Regeneration* (2005) it was felt that landmark buildings did not have to be big to be of high quality, while small buildings and smaller-scale, community-based schemes, rather than buildings, are likely to detract less from the cultural activity itself. Two contrasting community, culture-led projects illustrate this point.

The Yerba Buena Arts Centre in San Francisco is a new multicultural arts project, forming part of a mixed-use regeneration scheme. It has been funded by private and public investment and includes hotels, a public garden, shopping mall and the Museum of Modern Art (MoMa). In its first three years, the new complex attracted over 7.5m visitors, making a tangible improvement to the local quality of life, reducing crime in what had been a 'no go' area. The city's hotel bed tax revenue for the arts (established in 1961) also increased by 14%, and the contribution from new hotels in the cultural district was estimated at US$271m per year, producing wider benefits as well as a return to city (Shimuzu, 2002).

On a different scale, in Singapore, the case for iconic community buildings includes a Chinese school and a Malay Mosque. Built with the support of a particular community, these buildings have been found 'to derive symbolic as well as use value by reflecting shared memory, identity and solidarity of a social group', and to 'act as a counterbalance to transnational iconic projects that often dissociate the local society' (Ho, 2006).

Cities of culture

Griffiths (2006) describes the European Capital of Culture programme as 'a significant catalyst for culture-led regeneration' and it is true that many of the winners of the title City or Capital of Culture have argued that it will help them to achieve their regeneration objectives. There is, however, disagreement abou the best ay to do this. In his research into Porto's experience as city of culture, Balsas (2004) found 'that despite rich and well-participated [sic] cultural events, too much emphasis was put on attracting public investment to regenerate the public space, replacing infrastructures, and modernizing cultural facilities. This was done at the expense of institutional capacity building, building conservation and boosting civic creativity.'

In an assessment of the impact of the Capital of Culture 2001 on Rotterdam's image, Richards & Wilson (2004) concluded that while the city's reputation as a cultural destination did grow marginally (at least in the short term), the pre-existing physical characteristics of Rotterdam and its image as a working port continued to dominate public perceptions of the city. Deffner and Labrianidis (2005) concluded that opportunities had been lost in Thessaloniki (City of Culture 1997) because of the focus on flagship projects and the lack of a tourism policy and city marketing strategy.

In a longitudinal assessment of European Capitals of Culture and Cultural Months (Palmer, 2004a), the authors found that 'too often, Capitals of Culture have focussed most of their efforts on funding events and projects that form part of a year-long celebration, with too little time and investment given to the future' (Palmer, 2004b).

Newcastle-Gateshead have embarked on a ten-year, longitudinal study of the impact of the new cultural developments on the two communities, and in Liverpool, the Faculty of Social and Environmental Studies is tracking the social, economic, cultural and environmental changes that take place in Liverpool in advance of and after the city's tenure as European Capital of Culture 2008.

Cultural quarters and clusters

Towns and cities have been developing cultural, or creative industries, quarters and clusters since the 1980s. Perhaps because of the involvement of economists and planners in the design of many of them, their impact has been more closely studied than some of the more visible initiatives. Like the iconic buildings and cities of culture programme, cultural quarters have their advocates and their detractors.

McCarthy (2005) sets up the argument. Cultural quarters 'may involve uses related to cultural production or cultural consumption, or both, and further spatial concentration is assumed to lead to synergy, agglomeration economies and minimization of amenity loss. However, the designation of such quarters is contested. First, the notion of cultural clustering and designation of cultural quarters in principle may be questioned in terms of its contribution to urban regeneration; and second, there is contention over the optimum orientation of such quarters—for instance whether they should be oriented primarily to consumption, production or both.'

Writing about cultural quarters in Bolton, Dublin and Vienna, Roodhouse (2006) comments on the importance of responding to the specific historical, spatial and social context of each place, and on the key role that universities can play. O'Connor (2006) echoes this: 'Creative industries create economic value in cities, but require sustained

and cumulative intelligence and experience which balances economic and cultural dimensions; past failures to do so have reduced the creative spatial potential of city centres.'

Sustainability is a key issue for cultural and creative industries quarters. Evans and Shaw (2004) found that sustainability is less likely 'where there has been less mixed-use (mix of property, activities, employment sectors, temporal use, production-consumption) and greater dependency on public intervention... This suggests that the mixed economy model and greater sectoral specialisation, identifying with place, heritage (environment, history, industry) and with a comparative advantage…together creates a more vibrant and self-sustaining model of a creative cluster.'

The public-private sector mix is evident in the Newtown area of Johannesburg, where the cultural quarter has a range of cultural facilities. According to Stark and Debnam (2005) cultural productivity has increased by 100% and audiences by 200%. The private sector has been an important player, with catering outlets, residential, retail and commercial developments spilling over into the surrounding areas.

Arabianranta, an 'art and design city' in Helsinki, is another example of public-private sector collaboration involving the design and ICT sectors. Arabianranta is a brownfield/waterfront redevelopment that combines art, design and technology in business, education and community development. The project includes new infrastructural investment in units for creative/technology/ knowledge enterprise development (6,000 workspaces/offices, an enterprise incubator, network and business development resources) and homes (8,000 live/work spaces, student accommodation and apartments for knowledge and creative workers).

Cultural dynamism
Florida's analysis of the characteristics of the creative city (2002, 2005) has stimulated considerable debate beyond his North American homeland (other proponents include Nichols Clark (2004). The 'rhetoric has entered the vocabularies of local cultural policy makers and city boosters alike' (Stevenson, 2004).

Florida's creative class thesis uses a number of quasi-scientific proxies for success through a creative milieu and the model has been applied in Canada (Gertler, 2004), Europe (Florida and Tinagli, 2004), and in Australia. 'The relevance to Australian cities and cultures of these European-inspired prescriptions is an open question' (Stephenson, 2004).

Critics see the notion of a creative class as something divisive and superficial, that is contributing to exclusion and gentrification (Peck, 2005; Nathan, 2005, Montgomery, 2005). They point out that cities scoring high on Florida's Creativity Index also score high on the Inequality Index (as Florida himself confirms). In the UK, the Department for Trade & Industry (DTI, 2004) undertook an analysis of the creative class model and concluded that correlations were largely due to particular lifestyle/life cycle factors (i.e. of white males under 30) and to London's dominance in the creative industries. The study found little causality between creative clusters and higher productivity or, importantly, any link between the 'creative class' and innovation.

Some smaller American and non-European cities (UNESCO, 2005) continue to refer to the cultural (rather than creative) industries in their economic development policies, rejecting the idea of 'creatives' as a class apart and instead promoting cultural development, heritage and regeneration 'for all'.

Florida's work has prompted debates about 'cultural vitality' and 'cultural dynamism'. Herranz, Jackson and Kabwasa-Green (2005) have proposed three measurable dimensions of cultural vitality: 'the presence of opportunities for cultural engagement, participation by residents in viewing and contributing to cultural production, and systems of support that develop and maintain artistically- and culturally-rich urban environments.'

A study of creative industries policies and projects worldwide, commissioned by the London Development Agency and the City of Toronto, has analysed the main rationales for interventions by city and regional authorities. The first phase of the study was based on a 'global scan' of literature and other evidence of creative spaces and their promotion of creative industries and creative city policies and strategies. More than 200 publications from 35 countries and over 75 cities were abstracted and reviewed (Evans, Foord and Shaw, 2005). 'Regeneration' was the third most frequently cited reason for policy and investment, after 'employment' and 'infrastructure', the latter including major investment in physical improvements such as transport and land reclamation.

Much of the writing on creative industries and cultural quarters acknowledges the role of artists and other creative people in early stages of an area's redevelopment and the fact that 'successful' regeneration can lead to their displacement, unless there is a policy or financial mechanism to enable them to stay. In *Art, Gentrification and Regeneration – From Artist as Pioneer to Public Arts* (2005) Cameron and Coaffee trace the historic role of the artist in the gentrification of impoverished areas. Artists and small creative businesses are recognized as agents of change but may have to move out when rents and property prices rise beyond their reach. In his recent paper for *Renew*, the regional economic development agency for North West England, O'Connor (2006) confirms that 'cultural industries can help kick-start property-led regeneration, but without effective planning are driven out by high land values and incompatible new uses.'

Some outstanding questions

The contemporary literature on culture's contribution to regeneration begs some important questions. If cultural activity does have a positive role to play in the process of regeneration, are certain types of cultural activity and certain types of intervention more effective than others?

The research does tell us something about different types of intervention. Developers, architects, artists and public authorities are probably more aware than they were of the importance of involving local communities in the development process and of doing so in a respectful and meaningful way. Very little work, however, has been done on whether one art form or type of arts practice is more effective than another.

At the beginning of this article, we described regeneration as both a process and an outcome. The *sustainability* of positive outcomes will be of growing interest to

researchers, policy makers and developers in years to come, as what are currently new projects become established. As noted by several of the researchers cited here, the sustainability of regeneration activity depends to a great extent on the sense of local ownership and how that is reflected in the use of new buildings and public spaces by a diversity of users. High-profile projects that ignore the historic context of a site and the needs and interests of existing communities (which may be business, or residential, or both) are far less likely to flourish. Similarly, cultural and creative industries quarters that are home to a range of creative businesses and activities are more likely to thrive than those that are more narrowly focused.

Sustainability is critical both for those whose quality of life is most directly affected by the success or failure of these initiatives and for those who have invested in them. Does the integration of culture into the mainstream of regeneration policy and practice represent value for money?

Researchers and those who commission them are keenly aware that the methods used to measure the contribution of culture to regeneration are imperfect. Particular gaps remain in longitudinal research and methods of measuring the social and cultural impact of regeneration programmes that include culture as an integral part of the process.

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Appendix 3

Additional resources supplied by D'Art respondents

Below is a list of additional resources supplied by D'Art respondents. The resources are listed in the following order:

1. General or international resources
    Literature, conferences, other resources
2. Regional or national resources
    Australia
    Balkans
    Canada
    Europe
    Germany
    Japan
    Namibia
    New Zealand
    Nordic region
    Slovenia
    United Kingdom
    USA

1. General or international resources

Urban Spaces and the Uses of Culture, special issue of the International Journal of Cultural Policy, vol. 10(1), 2004. Gibson, L and Stevenson, D (eds), http://journalsonline.tandf.co.uk/openurl.asp?genre=issue&issn=1028-6632&volume=10&issue=1

Contents:
- Urban Space and the Uses of Culture, Lisanne Gibson and Deborah Stevenson
- Denmark's Creative Potential, Darrin Bayliss
- Locomotives and Stargates, Ben Goldsmith and Tom O'Regan
- Culture-Led Urban Regeneration and the Revitalisation of Identities in Newcastle, Gateshead and the North East of England, Christopher Bailey, Steven Miles, Peter Stark
- Urban Redevelopment, Live Music and Public Space, Chris Gibson and Shane Homan
- Neighbourhood Renewal and Government by Community, Denise Meredyth, Scott Ewing, Julian Thomas
- Urban Regeneration, Arts Programming and Major Events, Beatriz García
- "Civic Gold" Rush, Deborah Stevenson

Culture and regeneration, special issues of Urban Studies, vol. 42, nos 5-6, 2005, http://taylorandfrancis.metapress.com/openurl.asp?genre=issue&issn=0042-0980&volume=42&issue=5. The issue contains:
- Introduction: The rise and rise of culture-led urban regeneration, Steven Miles, Ronan Paddison

- Deconstructing the city of culture: The long-term cultural legacies of Glasgow 1990, Beatriz García
- Urban designscapes and the production of aesthetic consent, Guy Julier
- Interruptions: Testing the rhetoric of culturally led urban development, Malcolm Miles
- 'Our Tyne': iconic regeneration and the revitalisation of identity in NewcastleGateshead, Steven Miles
- Arts festivals and the city, Bernadette Quinn
- The global cultural city? Spatial imagineering and politics in the (multi)cultural marketplaces of South-east Asia, Brenda S. A. Yeoh
- Measure for measure: Evaluating the evidence of culture's contribution to regeneration, Graeme Evans
- Sport and economic regeneration in cities, Chris Gratton, Simon Shibli, Richard Coleman
- Just art for a just city: Public art and social inclusion in urban regeneration, Joanne Sharp, Venda Pollock, Ronan Paddison

Cultural policy and urban regeneration, special issue of Local Economy, vol. 19(4), 2004: http://www.journalsonline.tandf.co.uk/openurl.asp?genre=issue&issn=0269-0942&volume=19&issue=4. Issue contains:
- Cultural policy and urban regeneration: a special edition of local economy, Stuart Wilks-Heeg and Peter North
- Cultural policy and urban regeneration in Western European cities: lessons from experience, prospects for the future, Beatriz García
- Cultural policy as urban transformation? critical reflections on Glasgow, European city of culture 1990, Gerry Mooney
- Capitalising culture: Liverpool 2008, Paul Jones and Stuart Wilks-Heeg
- Making space for culture(s) in Boomtown. Some alternative futures for development, ownership and participation in leeds city centre, Paul Chatterton and Rachael Unsworth
- Big ideas for a small town: the huddersfield creative town initiative, Phil Wood and Calvin Taylor
- City centre regeneration in the context of the 2001 european capital of culture in Porto, Portugal, Carlos J. L. Balsas
- Overview: arts, culture and the local economy, Jo Dungey
- Creative sheffield: creating value and changing values?, Gordon Dabinett
- Brighton and hove: a natural festival city, Paula Murray
- Shared space: new audiences, Naseem Khan
- A festival of ideas, Gill Cooper

Stuart Cameron, Jon Coaffee (2005) *Art, gentrification and regeneration - from artist as pioneer to public arts,* European Journal of Housing Policy 5(1): 39-58.

Phil Carey, Sue Sutton (2004) *Community development through participatory arts: lessons learned from a community arts and regeneration project in South Liverpool*, Community Development Journal 39(2): 123-134.

COMEDIA, 2004, *Culture and Regeneration: An evaluation of the evidence*. Culture and Regeneration looks at the evidence for the value of culture in contributing to social, environmental and economic regeneration. Its purpose is to present a

judgement of the available evidence of the regenerative impact of cultural facilities, projects and activities. It is directed to those concerned with urban and rural development and stakeholders in regeneration in the East Midlands, and to cultural organisations seeking to support regeneration objectives through their work.

This document summarizes a considered view on the available evidence and has tried to limit the number of references by pointing to a number of major literature reviews and studies. A separate fuller document Evidencing the Value of Culture in the Regeneration Context: A report and literature review (Comedia 2004) includes an extensive review of the literature and linked studies, a specially commissioned review of the evidence in relation to sport, a study of the kinds of evidence which influence regional stakeholders, and a bibliography. A third paper, Regeneration and the Cultural Consortium (Comedia 2004), is addressed to Culture East Midlands itself and suggests actions which CEM might itself be able to take to assist cultural organisations and regeneration bodies to work more effectively together at the regional level. Study team: Charles Landry, Dr Franco Bianchini, Dr Ian Henry, Fred Brookes
http://www.culture-em.org.uk/documents/uploads/cultureandregeneration.pdf

Scott Dickinson, 2005, *Urban regeneration in an era of well-being,* Local Economy, Volume 20 Number 2/May 2005: 224.

Adrian Ellis, 2005, *Can Culture Save Downtown?*, The Platform: Volume Four, Number Three November 2005,
http://www.aeaconsulting.com/site/platformv4i3c.html

Alan Kay, 2000, *Art and community development: the role the arts have in regenerating communities*, Community Development Journal 35:414-424.
The arts are often considered to be at the periphery of the community development process and only a minor player in regenerating areas. Despite increasing globalization, communities are beginning to recognize their own identity, culture, traditional art forms and the value of working together at a local level. This paper is based on a recent study which shows that the arts have a role in regeneration and at a local level can be used as a tool within a wider community development programme.
http://cdj.oxfordjournals.org/cgi/content/abstract/35/4/414

Christopher B. Leinberger, 2005, *Turning Around Downtown: Twelve Steps to Revitalization* The Brookings Institution Research Brief.
Though every downtown is different there are still common revitalization lessons that can be applied anywhere. While any approach must be customized based on unique physical conditions, institutional assets, consumer demand, history, and civic intent, this paper lays out the fundamentals of a downtown turnaround plan and the unique "private/public" partnership required to succeed. Beginning with visioning and strategic planning to the reemergence of an office market at the end stages, these 12 steps form a template for returning "walkable urbanity" downtown.
http://www.brookings.edu/metro/pubs/20050307_12steps.pdf

McCarthy, 2002, *Encouraging Culture-led Regeneration.* Paper presented to the European Urban Research Association Annual Conference, Turin, 18-20 April.
http://www.trp.dundee.ac.uk/staff/jmcc2004.html

John Montgomery, 2005, *Beware 'the creative class'.creativity and wealth creation revisited,* Local Economy, Volume 20, Number 4: 337 – 343.

OECD, 2005, *Culture and Local Development*, OECD Publishing.
This publication highlights the impact of culture on local economies and the methodological issues related to its identification. In particular, the book demonstrates that the contemporary contribution of culture to economic development is not only limited to attracting tourists, but that it increasingly acts as a catalyst for other activities to further develop through territorial clusters. It also demonstrates the power of culture as a tool for the social integration of distressed people and communities, thus contributing to sustainable development.

Building on recent international case studies, Culture and Local Development shows how public policies can foster culture as a lever for local economic development in terms of partnerships, tax relief, and other innovative instruments. The book also sets out the implications for national governments in the fields of education and intellectual property rights.

Version: Print (Paperback) Availability: Available Publication date: 05 May 2005
Language: English Pages: 200 ISBN: 9264009906 OECD Code: 842005021P1
Price: €30 | $39 | £20 | ¥4000 |
http://www.oecdbookshop.org/oecd/display.asp?K=5LGXZHZK0TVB&tag=XVREJ8XX5X483X956HBREM&lang=EN&sort=sort_date%2Fd&sf1=Title&st1=culture+local&sf3=SubjectCode&st4=not+E4+or+E5+or+P5&sf4=SubVersionCode&ds=culture+local%3B+All+Subjects%3B+&m=1&dc=2&plang=en

Allen J. Scott, 2004, *Cultural-Products Industries and Urban Economic Development Prospects for Growth and Market Contestation in Global Context,* Urban Affairs Review, Vol. 39, No. 4, 461-490, http://uar.sagepub.com/cgi/content/refs/39/4/461

Impact Database
The Centre for Cultural Policy at Glasgow University hosts an "impact database" (http://www.culturalpolicy.arts.gla.ac.uk/site_resources/frame_set.php), a searchable bibliographical resource relating to research on the social and economic effects of arts, culture and major events. Research themes include studies on: arts and culture; arts, culture and education; arts, culture and inclusion; arts and health; arts, culture and audience development; arts, culture and the economy; cultural tourism; major cultural events; and major sporting events with an emphasis on research dating from 2000.

Transforming Places, Transforming Lives: third World Summit on Arts and Culture, 14-18 June 2006, NewcastleGateshead, England.
Across the globe, regeneration has become a shared priority: the Summit asks how cultural policy and practice must grow to meet the challenge. How powerful is culture in changing people's lives? How can places and economies be transformed by cultural activity? These themes are addressed through inspirational presentations and case studies, as well by delegates from over 50 countries meeting on a personal level, to debate, discuss, and learn from shared experience. Presentations available at www.artsummit.org.

Culture, Economy and Place: Asian-Pacific Perspectives, 2002, KRIHS Research Report 2002-15, Seoul, Korea: Korea Research Institute for Human Settlement. Culture, Economy and Place : Asia-Pacific Perspectives is an outcome of the second conference, which was held in Sydney in August 2002. It provides a focus on the culture, economy and space of cities in the Asia-Pacific region. Themes covered in the volume were: 1) culture, economy and urban dynamism; 2) global/local cultural interactions; 3) cultural landscape and districts within cities; and 4) place marketing and cultural strategies. It consists of 10 chapters, which represent not only conventional themes of urban cultural geography and planning, but also a few emerging themes like transnational labor and the rise of ethnic cuisine.

Conference on Linking Creativity and Culture for an Innovative Local Development, Trento, Italy on 28 November 2005

> Recent studies confirm that culture itself represents a real market, where customers are willing to pay for a product. This sector is expanding and has an added value in terms of knowledge due to its ability to engender highly creative jobs and promote other sectors such as, for example, tourism. Secondly, cultural policies can make the difference in attracting 'the brains', which constitute the knowledge economy's raw material. These policies constitute an important factor of social cohesion and an incentive for the future.
>
> This international conference will explore these aspects and others with the aim to increase awareness by policy makers and the private sector of the importance of culture in economic development policies. It will also promote specific recommendations on how to maximise the advantages of cultural policies and therefore enhance the territory's competitiveness, also drawing on successful international experiences.
>
> The conference is addressed to policymakers and to economic and cultural practitioners. It will be jointly organised by the OECD LEED Programme, Federculture and the Autonomous Province of Trento, Italy.
> http://www.oecd.org/document/41/0,2340,en_2649_33956792_35448297_1_1_1_1,00.html

Theme Cultural Planning and Urban Regeneration, Social Theory, Politics and the Arts (STP&A), University of Oregon in Eugene, Oregon from October 6 to 8, 2005. Saturday session:

- Florence Kabwasa-Green (Consulting Research Associate to The Urban Institute): Measuring Urban Cultural Vitality in U.S. Metro Areas
- Patricia Goff & Barbara Jenkins, (Wilfrid Laurier University): The New World of Culture: Assessing the "Creative City" as Cultural Policy
- David C. Prosperi, (Florida Atlantic University) & Catherine Carter, (Broward Center for the Performing Arts): The Creative Class: Boom or Bust for Arts Managers
- Ronnie Dissentshik, (Diss is Culture Cultural Management of Strategy Consulting, Jerusalem): Cultural Strategy as a Means to Regenerate the Center of the City of Jerusalem: Model to Solutions

City and region strand at 3rd International Conference on Cultural Policy Research, August 25-28, 2004, Montréal, Canada: http://neumann.hec.ca/iccpr/program.html
Session 20:
- The Creative Industries in Regional Development: Case Studies of Evidence-based Policy from the English Regions (Calvin F. Taylor)
- The Role of Cultural Investment/Support System in the Process of Urban Regeneration – A Case Study on Yerba Buena Center Project in San Francisco City (Maho Shimizu)

Session 24:
- Reflecting Culture: The People, the Feel & the Style of Brisbane (Richard Brecknock)
- Municipal Cultural Systems in Canada and Québec, Systemic Modeling and Cultural Planning (Michel de la Durantaye)

Session 27:
- Putting Down Routes: An Examination of Local Government Cultural Policy Shaping the Development of Heritage Trails (Debi Hayes and Nicola MacLeod)

University of Nottingham online planning resources:
- *Urban regeneration,* http://www.nottingham.ac.uk/sbe/planbiblios/bibs/urban/
- *Regeneration & Public Art / Cultural Regeneration,* http://www.nottingham.ac.uk/sbe/planbiblios/bibs/urban/23.html

UNESCO Global Alliance for Cultural Diversity: *Creative Cities Network*
The Creative Cities Network connects creative cities so that they can share experiences, know-how, training in business skills and technology. Cities may apply to be endorsed by the Network and join the programme to ensure their continued role as centres of excellence and to support other cities, particularly those in developing countries, in nurturing their own creative economy.
http://portal.unesco.org/culture/en/ev.php-URL_ID=24544&URL_DO=DO_TOPIC&URL_SECTION=201.html

Creative Cities - promoting social and economic development through cultural industries, November 2004,
http://portal.unesco.org/culture/en/file_download.php/1762832ae2340edcc191b2f9bb42e65aCreative+Cities+Feature.doc

Google Scholar search: arts regeneration search
http://scholar.google.com/scholar?q=arts+regeneration&ie=UTF-8&oe=UTF-8&hl=en&btnG=Search

2. Regional and national resources

Australia

Community Development and Justice Standing Committee, 2004, *Impact of the arts in regional Western Australia*, http://www.parliament.wa.gov.au/parliament/commit.nsf/0/D41EC21DBA8ABE1548256F3B0013A166?opendocument

Ian Plowman, Neal M. Ashkanasy, John Gardner, Malcolm Letts, 2003, *Innovation in rural Queensland: Why some towns thrive while others languish*, http://www2.dpi.qld.gov.au/business/14778.html

The State of Queensland, 2005, *The Art of Renewal: A Guide to Thinking Culturally About Strengthening Communities*, http://www.communityrenewal.qld.gov.au/resources/publications/art.shtm

Gibson, C. and Klocker, N., 2005, The 'Cultural Turn' in Australian Regional Economic Development Discourse: Neoliberalising Creativity?, Geographical Research, Volume 43 Issue 1: 93, http://www.blackwell-synergy.com/doi/abs/10.1111/j.1745-5871.2005.00300.x

Abstract: Regional economic policy-makers are increasingly interested in the contribution of creativity to the economic performance of regions and, more generally, in its power to transform the images and identities of places. This has constituted a 'cultural turn', of sorts, away from an emphasis on macro-scale projects and employment schemes, towards an interest in the creative industries, entrepreneurial culture and innovation. This paper discusses how recent discourses of the role of 'creativity' in regions have drawn upon, and contributed to, particular forms of neoliberalisation. Its focus is the recent application of a statistical measure Richard Florida's (2002) 'creativity index' to quantify spatial variations in creativity between Australia's regions. Our critique is not of the creativity index per se, but of its role in subsuming creativity within a neoliberal regional economic development discourse. In this discourse, creativity is linked to the primacy of global markets, and is a factor in place competition, attracting footloose capital and 'creative class' migrants to struggling regions. Creativity is positioned as a central determinant of regional 'success' and forms a remedy for those places, and subjects, that currently 'lack' innovation. Our paper critiques these interpretations, and concludes by suggesting that neoliberal discourses ignore the varied ways in which 'alternative creativities' might underpin other articulations of the future of Australia's regions.

Balkans

Milena Dragićević Šešić / Sanjin Dragojević, 2004, *Intercultural mediation in the Balkans,* OKO, Sarjevo, http://www.pogranicze.sejny.pl/?s=dialogue&a=library ISBN: 9958-43-098-3

Milena Dragićević Šešić / Sanjin Dragojević, 2005, *Arts management in Turbulent times. Adaptable Quality management. Navigating the arts through the winds of change,* Boekman Foundation, Amsterdam, ISBN-10: 9066500832, ISBN-13: 9789066500839.

Feedback Balkan Express meeting in Belgrade
Balkan Express had its first 2005 meeting in Belgrade, March 15 - 17. With a special focus on the role of the performing arts in regional development, the meeting gathered more than 70 participants from the Balkan region and the rest of Europe. Opened by a panel discussion, the meeting presented around 30 projects - examples of good practice namely around the art as a factor for development that led to lively and animated debates, as well as around mobility and networking as a tool for artistic development. The report of the meeting will be posted on the IETM website soon http://www.ietm.org/projects/forums.asp?p_id=3.

Canada
Urban Revitalization section of the Creative City Network of Canada's "Making the Case for Culture" project, at:
http://www.creativecity.ca/resources/making-the-case/index.html

Creative People, Creative Cities/Des gens créatifs, des villes créatives, Arts Research Monitor, Volume 3, no 10, ISSN 1708-170X
This issue of the Arts Research Monitor attempts to synthesize a variety of reports on the topic of creative people, classes, neighbourhoods and cities.
http://www.hillstrategies.com/docs/ARM_vol3_no10.pdf

Creative City Network Canada
* Resources: http://www.creativecity.ca/resources/index.html
* Special edition: Creating Social and Economic Benefits for Communities; http://www.creativecity.ca/news/special-edition/index.html

Europe
Below is a list of Council of Europe publications on culture and regeneration:
General
Mario D'Angelo, *Cultural policies in Europe : local issues*. Strasbourg : Council of Europe, 2000. - ISBN 92-871-4326-9, (Training series ; no. 4) http://book.coe.int/EN/ficheouvrage.php?PAGEID=36&lang=EN&produit_aliasid=521. See in particular chapter 3 "Culture at the service of local development"

Charles Landry, *Imagination and regeneration : cultural policy and the future of cities*. Strasbourg : Council of Europe, 2003. - DGIV/CULT/STAGE(2003)3, http://www.coe.int/T/E/Cultural_Co-operation/Culture/Policies/STAGE/pub_landry_reg.asp.

STAGE
In the framework of the STAGE project, which stands for "Support for Transition in the Arts in Greater Europe" and aims at developing democratic cultural policies in the South Caucasus, several local cultural strategies were developed touching also on concerns of regeneration:

Imagination and Regeneration: cultural policy and the future of cities, Charles Landry. Strasbourg: Council of Europe. Cultural Policy and Action Department, January 2003. - DGIV/CULT/STAGE(2003)3

http://www.coe.int/T/E/Cultural_Co-operation/Culture/Policies/STAGE/pub_landry_reg.asp

Baku, Azerbaijan :a proposal of cultural strategy, Experts' report by Markus Baumer. Strasbourg: Council of Europe. Cultural Policy and Action Department, September 2003. - DGIV/CULT/STAGE(2003)9, http://www.coe.int/T/E/Cultural_Co-operation/Culture/Policies/STAGE/pub_baumer.asp.

Erevan : Arménie: éléments pour une stratégie culturelle, Rapport des experts par Alain Patrolin. Strasbourg: Conseil de l'Europe. Services des politiques et actions culturelles, novembre 2003. DGIV/CULT/STAGE (2003)12 , http://www.coe.int/T/F/Coop%E9ration_culturelle/Culture/Politiques/STAGE/pub_patrolin.asp.

A Tbilisi city cultural strategy: the next steps, by Charles Landry. Strasbourg: Council of Europe. Cultural Policy and Action Department, November 2003. DGIV/CULT/STAGE(2003)11, http://www.coe.int/T/E/Cultural_Co-operation/Culture/Policies/STAGE/pub_landry_tbilisi.asp.

Culture and Neighbourhoods
The Culture and Neighbourhoods project was carried out between 1993 and 1996; it investigated existing policies and innovatory practices within an action-based research project involving 24 neighbourhoods from 11 European cities. It established the relevance of the neighbourhood as an entity in cultural policies, especially with regard to multicultural relations, provided a broad European picture of cultural life in neighbourhoods, identified ways to improve the quantity and quality of local cultural life and explored ways in which cultural policies can contribute to socio-economic development in underprivileged areas.
Project description: http://www.coe.int/T/E/Cultural_Co-operation/culture/Completed_projects/Neighbourhoods/.

Various publications draw together the results of the project:
Eduard Delgado et al., *Culture and neighbourhoods volume 1: concepts and references*. Strasbourg : Council of Europe, 1995. - ISBN 92-871-2869-3.

Franco Bianchini and Lia Ghilardi Santacatterina, *Culture and neighbourhoods volume 2: a comparative report*. Strasbourg : Council of Europe, 1997. - ISBN 92-871-3270-4.

Michel Steimer, *Culture and neighbourhoods volume 3: talking about the neighbourhood: views from locals and artists*. Strasbourg : Council of Europe, 1997. ISBN 92-871-3151-1.

Giandomenico Amendola (ed.), *Culture and neighbourhoods volume 4: perspectives and keywords*. Strasbourg : Council of Europe, 1998. - ISBN 92-871-3736-6
http://book.coe.int/EN/ficheouvrage.php?PAGEID=39&lang=EN&theme_catalogue=100115

Ursula Rellstab, *Culture - a way forward: culture and neighbourhoods*.
Strasbourg : Council of Europe, 1999. - ISBN 92-871-3859-1, (Policy note 3)
[out of print, available as PDF file: http://www.coe.int/T/E/Cultural_Co-operation/Culture/Resources/Publications/PN_3_Culture_and_neighbourhoods.pdf?L=EN].

Creating Cultural Capital
The Creating Cultural Capital (CCC) project fosters capacity-building and
participation of local level cultural producers in the new economy, aiming at
the development of those local cultural conditions which are the source of
diversity and creativity.
Project description: http://www.coe.int/T/E/Cultural_Co-operation/Culture/Action/CCC/.

Cultural Heritage
The Technical Cooperation and Field Action Unit implements the Technical
Cooperation and Consultancy Programme on the Integrated Conservation of
the Cultural and Natural Heritage which is one of the principal intervention
tools the Council of Europe has in this area. It provides technical, legal or
institutional support to member states in solving complex sustainable
development problems linked to the protection, conservation, promotion,
management, use and re-use of the architectural and archaeological heritage,
the protection and development of sites and landscapes, together with resulting
urban planning problems.

Guidance on heritage assessment: Our cultural diversity is what unites us,
document prepared within the framework of the Technical Co-operation and
Consultancy Programme, Strasbourg : Council of Europe, 2005. - ISBN 92-871-5825-8.
http://book.coe.int/EN/ficheouvrage.php?PAGEID=36&lang=EN&produit_aliasid=1966.

Guidance on urban rehabilitation,/ document prepared within the framework
of the Technical Co-operation and Consultancy Programme. Strasbourg:
Council of Europe, 2004. - ISBN 92-871-5528-3,
http://book.coe.int/EN/ficheouvrage.php?PAGEID=36&lang=EN&produit_aliasid=1825.

*Urban rehabilitation policy in Tbilisi (Georgia) = Etat de la politique de
réhabilitation urbaine de Tbilissi (Géorgie)*, document prepared by the
framework of the Technical Co-operation and Consultancy Unit Strasbourg:
Council of Europe, 2002. - ISBN 92-871-4944-5.
http://book.coe.int/EN/ficheouvrage.php?PAGEID=36&lang=EN&produit_aliasid=1368.

Reviving Monuments - approaches to historic building re-use seen on 40 sites in Europe today
The European Network of Cultural Centres - Historic Monuments gathers associations, foundations, local authorities implementing a cultural contemporary project in a historical monument (from abbey, fortress, garden to a whole neighbourhood). Following a project of 2 years we published in July 2003 a study on "Reviving Monuments - approaches to historic building re-use seen on 40 sites in Europe today". Please find below the presentation of the book as well as of the MoREUS database available online on the ACCR website www.accr-europe.org.

Publication of a book about the re-use of historic monuments in Europe today
This part of the project on historic architecture and contemporary projects was run by Grand-Hornu Images (BE), the Governing Body of Suomenlinna (FI), Linea di Confine per la Fotografia Contemporanea (IT) and ACCR (F), with the collaboration of some external consultants, such as Evi Baniotopoulou (a young researcher in art, museum and site conversion, London) and Catherine Seyler (Prost architecture agency, Paris).

Research Missions: Five on-site research missions (Grand-Hornu, Suomenlinna, L'Ospitale, La Tourette, Royaumont) were conducted by the working group from January to June 2002. During them two persons would do in-depth study of the monuments, interview professionals, visitors and nearby population and live on-site for several weeks, while the rest of the group would join them for a seminar towards the end of each mission. The material collected was used for extensive and critical case studies, written by the sites' professionals, and also provided content for the publication's theoretical part.

In parallel with this scientific work, the group of photographers Linea di Confine undertook a photographic research on the subject from an artistic point of view. Four well-known photographers have been working on the sites, John Davies (UK) at Suomenlinna, Jean-Louis Schoellkopf (F) at Grand-Hornu, Holger Trülzsch (G) at Royaumont and La Tourette and Vittore Fossati (IT) at L'Ospitale. Their photos are part of the publication in the form of a portfolio which opens the book.

Writing, proofreading and publishing: At a first stage, we adopted a collective writing method, so that every participant could bring his/her knowledge in. But this very extensive method had to be changed, in favour of a concrete preparation of the publication. The texts were written and compiled under the direction of Jean-Noël Mathieu (director of ACCR) for the French version, then translated and adapted into English by Evi Baniotopoulou for the English version. Both texts were proofread by all the authors and some parts by external experts. The books -one in French and one in English- comprise a portfolio, four general issues (Gaining Insight, Defining a Project, Restoring, Integrating) and five case studies (Grand-Hornu, Suomenlinna, L'Ospitale, La Tourette, Royaumont). They were published in August 2003 under the title Reviving monuments and La Reprise des monuments by the French group Le Moniteur, specialised in architecture and heritage (cf. book in appendix).

Database MOREUS : MOnument RE-Use: This extensive research work has been reproduced by means of a database in English and French on the subject of heritage re-use, available on the ACCR web site. It includes many cases of cultural or artistic re-use of European built or natural spaces but is not exhaustive. MOREUS provides free access to the results of the 100 case studies of re-use in 12 European countries, conducted by the network in the frame of the Raphael program, in 1998. The development of the MOREUS database complements the publication Reviving Monuments as a dynamic (updateable), accessible (online) and lasting information and research tool.

Launch of the book and the database: The book Reviving Monuments and the MOREUS database were launched in September 2003: first in Paris at the Finnish Institute together with Le Moniteur in the presence of 70 people, then during the Suomenlinna international meeting, in the presence of 130 people (cf. preceding page and appendices).

Arts and community regeneration: prospects and problems: A Comparative Study of Liverpool, Glasgow, Dublin and Barcelona
http://www.dcu.ie/themes/international/arts.shtml.
European Institute of Urban Affairs, Liverpool John Moores University, Centre for Cultural Policy Research, University of Glasgow, President's Office, Dublin City University, School of Art and Design, Belfast.

Notwithstanding [recent] views on the intrinsic value of culture, the big cities still view art and culture in largely instrumental terms related to their effectiveness in generating urban renewal and community development. The mainstream view is that the arts (widely conceived) are, or should be, an integral part of the urban regeneration process and can also be an important element in promoting community development. These issues and debates have come to a head in Liverpool in the lead up to the city becoming European Capital of Culture in 2008. They seem to invite a comparative study of other cities where the relationship between the arts and urban/community regeneration has been to the fore such as Glasgow (European City of Culture 1990), Dublin (European City of Culture 1991) and Barcelona. Culture, and the arts in particular, is now central to urban regeneration programmes across the new Europe yet a theoretically robust and empirically informed comparative analysis and prognosis is still lacking.

The main question facing us is whether the arts, and culture more generally, can positively impact on a city ravaged by urban decay, de-industrialisation, poverty and crime so as to allow it to `reinvent' itself. [This] research project is needed to unpack these questions and get behind the platitudes.

Eurocult21
The project EUROCULT21 aims to:
- Promote discussion, identify challenges, exchange best practices and diffuse knowledge concerning the current role of culture in urban governance, from city objectives (policy making and programmes) to the methodologies (strategic planning or public-private partnerships).

- Identify new research and funding needs on urban cultural policy in the years to come.
- Formulate innovative cultural strategies in collaboration with other European cities and University centres.
- Prepare a clear set of recommendations on cultural policy to the European institutions and Members States.

http://www.eurocult21.org/

Germany

Grant Programme: International Urban Development, Kulturstiftung des Bundes
This grant programme for research into international urban developments is intended to support, above all, young international specialists and artists and give impetus for their work. The programme will allow them to carry out interdisciplinary fieldwork at a location outside Europe for a period of six months and to encourage local projects dealing with the cultural and social conditions of urban development. These scholarships are meant to help develop new forms of team and project-related research, to promote international dialogue and to counteract stereotypical ways of thinking about non-European cultures. It is intended that the projects will be carried out in close cooperation with a local organisation which has experience in urban development projects.
http://www.kulturstiftung-des-bundes.de/main.jsp?categoryID=202681&articleCategoryID=202683&articleCategoryID2=202736&languageID=2

Japan

The Role of Culture in Urban Regeneration, Dr. Masayuki Sasaki, Professor of Urban & Cultural Economics, Osaka City University Graduate School for Creative Cities
http://www.barcelona2004.org/esp/banco_del_conocimiento/docs/PO_22_EN_SASAKI.pdf

Namibia

In a country like Namibia, commissioning research and publishing the findings in a recognized scientific publication remain a luxury because there is barely enough funding for basic operations. Staff members are simply too over extended to do data collection, analysis and research. This is just a quick background.

In response to you call for inputs on regeneration, there are a number of Namibian cases where places have been transformed to improve the quality of life of people.

One such place is the Former Migrant Labour Hostel built in Katutura, a township outside Windhoek, in the 70's by the South African government to accommodate thousands of migrant contract labourers, all single males, signed up by the former Owambo Labour Organisation. This place was a state of the art security block, built to control a work force in constant riot. It was one of the core sites from where the overthrow of the Apartheid movement was planned and effectively carried out.

In 1989, shortly before Namibia obtained its Independence, the interim government decided to demolish this building since it had become the symbol of oppression. The hostel blocks were imploded and all that remained was the Kitchen complex, the

Boiler House and the Dining Hall. The latter was transformed into a Youth Hostel and Multi-Purpose Hall soon after Independence. After successful submissions to the National Planning Commission by the Arts Directorate (commencing 1996), the enormous Kitchen complex was transformed into an Arts Training Centre and the Boiler House into a Theatre (completed 2003). It was renamed the Katutura Community Arts Centre.

Currently, the centre accommodates the following organisations and programmes:
- College of the Arts: National Art Extension Programme: Music, Dance, Drama and Visual Arts
- College of the Arts: Applied Arts Diploma in Media Arts Technology; Product Development and Fashion and Design;
- Media Arts Technology Section: Radio, Television, Sound Recording, Photographic studios and editing suites;
- John Muafangejo Art Centre: Graphic Art Studio; Ceramics Studio; Various Visual Art short and long term courses;
- John Muafangejo Art Gallery;
- Boiler House Theatre: rehearsal and performance space (seating 500);
- Open Market
- Operating Space for Several NGO groups
- SchoolNet Namibia (Internet Cafe and computer research cente)

There is a daily flow of about 350 students. Needless to say, this has had a vast impact on the immediate area riddled by poverty, unemployment, domestic violence and urban crime. Katutura is home to large numbers of children orphaned by HIV & AIDS.

New Zealand

Since 2000, Creative New Zealand has delivered a regional development funding programme called Regional Strengths Maurangi Toi (RSMT). The purpose of the programme is: To support regional partnerships between local authorities, organisations, the creative sector, iwi (Maori tribes) and artist communities that strategically position creative enterprise in regional development strategies.

RSMT provides financial and other support to arts and cultural initiatives that span local authority boundaries, that provide economic benefits to a region and that enhance social and cultural wellbeing.

With the context of RSMT, creative enterprise is defined as "arts-led creativity that generates or supports business development and/or employment, through products, services and/or experiences that derive their unique value proposition through their appearance, form or content."

RSMT supports initiatives in four key development areas:
1.	cultural tourism including cluster development and initiatives that support the development of vibrant local and regional economies (e.g. increasing visitor numbers to an area, increasing local wealth and money flows, and increasing support for associated sectors including increased employment opportunities);

2.   sector professional development especially in the areas of establishing quality arts / cultural products and services, and enterprise / business capability building where there is no appropriate and / or alternative provision available;

3.   arts marketing strategies especially initiatives that position a region's arts and culture in the region's brand, and arts marketing implementation projects that build customer bases and niche market segments for the region's professional arts and cultural offerings; and

4.   community business development in the arts and cultural sector including the establishment of community owned businesses that generate financial returns that are re-invested back into the arts / cultural sector and / or local community.

Since its inception, RSMT has had an independent evaluation programme in place managed by Dr. Pam Oliver. The purpose of the programme is to:
- to chart the development of RSMT,
- to research outcomes in the field directly related to the impact of RSMT funding, and
- to outline key findings so that RSMT is refreshed through a process of continuous improvement.

The evaluation reports:

Dr. Pam Oliver, 2001, *Report on an evaluation of Creative New Zealand's Regional Strengths Strategy*, Creative New Zealand 'in-house' report available on request.

_____, 2003, *Report on an evaluation of Year 2 of Creative New Zealand's Regional Strengths Strategy*, Creative New Zealand 'in-house' report available on request.

_____, 2005, *Regional Strengths Maurangi Toi 2003 – 2005 Evaluation Report*, Creative New Zealand 'in-house' report available on request.

A report from the field that may be of interest:
Sean Bevin, 2005, *Economic Impact of the Hawkes Bay Art Trail*
Creative New Zealand 'in-house' report available on request

Nordic region
I do not remember any really valid research that has been published about this issue in Norway lately, especially if you focus upon case studies. Perhaps some consultancy work, because there are certainly local political authorities that ask for it. About 15 years ago there was a "wave" of such "impact studies" in Norway too. But they were so heavily criticised by the research community because of their methodological weaknesses that researchers hestitated to do this kind of studies for a long time (see also the articles by Trine Bille Hansen and von Puffelen in the European/International Journal of Cultural Policy around the middle of the 1990s). The Danish economist of culture Trine Bille (Hansen) also wrote a general (critical) book/analysis about cultural impacts studies in 1993, called "Kulturens økonomiske betydning. The State of the Art", published by AKF-forlaget, Copenhagen. And the Danish sociologist of culture, Dorte Skot-Hansen, published a case study about the "cultural regeneration"

of Holstebro (city), Denmark, in 1998 (Holstebro i Verden. Verden i Holstebro. Kulturpolitik og debatt fra tresserne til i dag, Publisher: Klim, Århus, 1998). This is rather a historical-sociological study of how Holstebro succeeded to create an image of the city as a modern, culture city (good book). "Cultural impact studies" have also been seriously discussed in a recent book on "cultural economics" by my colleague (Telemark Research) Vidar Ringstad: "Kulturøkonomi", Publisher: Cappelen, Oslo 2005. All these studies are in Danish or Norwegian.

Some relevant research about culture and regeneration is also being carried on just now by Knut Løyland and Knut Vareide (Telemark Research) (about economic impacts of culture in a nearby urban area). But nothing has been published from this project yet.

Jenka Nordic network for creative industries
Platform topic: Regional development, http://jenka.org/files/1102587505.doc

Jenka Newsletter No. 20 January 2005, contains Norwegian research on:
- Cultural industries in regional development.
- Mapping the cultural industries in the city regions of Norway.
http://www.jenka.org/

Cultural Industries and Regional Development
Østlandsforskning (http://www.ostforsk.no) has been giving a project from the Research Council in Norway (700 000 Nkr. per year in three years) with the title: "Kulturnæringer og kulturbasert regional utvikling" (red. Cultural Industries and Regional Development). Due to the thesis that cultural industries have a considerable value creating potential, the main purpose of the project is to define cultural industries and find out how they influence on regional development. Moreover, since a local dynamic cultural sector adds to the attraction for the people living there, the industry and tourists, the project will explore the possible economic potential in accordance to the Norwegian economic development especially with regards to the fact that intensified competition from abroad represents a huge challenge for the primary industrial sector and parts of the service sector.

Østlandsforskning also runs a project for the cities of Oslo, Bergen, Trondheim, Stavanger og Tromsø - A mapping of the cultural industries in the city regions, which will be finished by the end of March.

Slovenia
Bratko Bibič, 2003, *The Noise From Metelkova: Ljubljana Spaces and Culture in Transitions* (Language: in Slovenian with English summary); pages 215-223. Peace Institute. English summary available at: http://www.metelkova.org/Summary.pdf

United Kingdom
Arts and Regeneration: Case Studies From the West Midlands, Arts Council England England, June 2005. This joint publication between Arts Council England, West Midlands and the University of Birmingham presents a series of case studies illustrating how the arts are helping to regenerate the region.
Authors: Jane Lutz, Louise Craig and Helen Saunders.
http://www.artscouncil.org.uk/documents/publications/phpjkjiLJ.doc

Calvin Taylor, 2004, *The Creative Industries in Regional Development: Case Studies of Evidence-based Policy from the English Regions*, iccpr2004, http://neumann.hec.ca/iccpr/PDF_Texts/Taylor_Calvin.pdf

Understanding the Cultural 'Case': Class, Identity and the Regeneration of NewcastleGateshead, Miles Sociology, 2005; 39: 1019-1028, http://soc.sagepub.com/cgi/reprint/39/5/1019?etoc

Culture-led regeneration
Research project by Centre for Cultural Policy Research (CCPR), University of Glasgow
For: Arts and Communities, Scotland
Research team: Christine Hamilton and CCPR
About: producing learning profiles for examples of best practice in arts/culture-led regeneration and designing, coordinating and delivering two Connector Learning Events,
http://www.culturalpolicy.arts.gla.ac.uk/research/commissioned_research.html#wellbeing

The Centre for Cultural Policy Research at the University of Glasgow maintains a database for the Scottish Executive, on research on the impact of arts and culture. While the point of departure is UK research it is by no means confined to that-- although it is essentially research published in English. It is fully searchable and updated weekly. Click on the link below and then on 'impact' on the home page. There is also a wider research bibliographic database on the website under 'research resources'. http://www.culturalpolicy.arts.gla.ac.uk/

Culture Counts: A Guide to Integrating Culture with Community Planning
Author/s: Yorkshire Cultural Observatory on behalf of Access Culture
Year of Publication: November 2005
URL address: www.yco.org.uk
Publisher: Yorkshire Culture, Leeds
> Abstract: "The 2000 Local Government Act gave local authorities enhanced powers to take a community leadership role in promoting the economic, environmental and social well-being of the communities they serve. Cultural programmes offer a proven and cost-effective approach, where specialist providers work in partnership with all the major stakeholders involved in a locality's well-being. They should work together to set policy priorities, and they should pool resources to achieve priority outcomes.
> Cultural policy has evolved from a stand alone strategy to a central strand of community planning. Effective community governance means taking the opportunities for culture to be embedded in mainstream public policy planning. These can be provided through:
> - Local Strategic Partnerships through Community Strategies and Local Area Agreements
> - New Deal for Communities/Neighbourhood Renewal/Neighbourhood Management Pathfinders
> - Sub-regional Economic Partnerships and Strategic Frameworks

It is vital that culture is successfully embedded into these planning structures because investment decisions will increasingly be driven by the policy priorities set through community planning processes.

If culture is to be successfully integrated into the core of local policy making it is necessary to demonstrate what works - in terms of using culture to achieve community plan priorities. This type of evidence based practice is well established in health, education and community safety, but relatively new to the field of culture.

Furthermore in most policy fields outcomes are defined in terms specific to the policy area - an aim of community safety policy is to reduce crime and fear of crime. Culture is however increasingly expected to contribute to crime reduction, educational attainment and health promotion and will in part be evaluated against its contribution to these policy fields."

John Mccarthy, 2005, *Promoting Image and Identity in 'Cultural Quarters': the Case of Dundee,* Local Economy, Volume 20, Number 3 / August 2005: 280 - 293
Abstract:
Many cities in recent decades have encouraged the arts and cultural sectors as a means of achieving regeneration outcomes. Such strategies have been followed particularly by cities with perceived problems in relation to image and identity, linked to the need to promote inward investment and tourism. One policy implication has been the designation of 'cultural quarters', as areas where a 'critical mass' of culture-related activity is seen as providing the basis for further related uses. Dundee's Cultural Quarter follows this model, but evidence so far raises questions as to the extent to which relevant policy is embedded within local identity, history and culture. This implies that such quarters may promote homogeneity rather than distinctiveness, and may therefore prove to be counter-productive.

Lord Putnam Speech in The House of Lords, UK Government
Lord Putnam recently made an important speech in the House of Lords concerning the contribution made by the arts to urban regeneration. The full text of Lord Putnam's speech is available to read at the Hansard website.
http://www.publications.parliament.uk/pa/ld199900/ldhansrd/pdvn/lds05/text/50616-04.htm

Arts Council of Northern Ireland 'regenerates' local communities with £2.4 million
From IFACCA's ACORNS newsletter:

The Arts Council of Northern Ireland has announced funding of £2.4 million to spearhead an arts-driven regeneration of socially and economically depressed areas.

The funds, made available through the Arts Council's new Lottery-funded 'Art of Regeneration' programme, in partnership with the Department of Culture, Arts and Leisure, will enable local authorities throughout Northern Ireland to develop and deliver site-specific arts projects that target issues of concern - such as care for the environment, anti-social behaviour and multiculturalism.

'We developed the Art of Regeneration programme to encourage our local authorities to exploit the rich contribution that the arts can make at local community level,' admits Noirin McKinney, Director of Arts Development at the Arts Council.

'Unlocking the creative potential of groups not traditionally active in the arts will offer fresh positive experiences and creative solutions to those difficulties experienced at a neighbourhood level. The arts projects will help to change attitudes and connect people across the various barriers that divide us.'

The first crop of regions to benefit from the funding (identifies as those with the greatest immediate need) are: Craigavon (£336,681), Derry City (£180,254), Moyle (£147,215), Ballymoney (£168,450), Antrim (£201,750), North Down (£187,000), Strabane (£248,000), Fermanagh (£339,300) and Newtownabbey (£221,350). Initial projects range from functional public art in children's play areas made out of recycled materials; traditional music events to enhance cross-community activity; and art and safety projects.

Local communities in Belfast will also benefit from the scheme, with funding recipients announced in advance of Belfast's centenary cultural celebrations in 2006.

It's all part of a long-term strategy from the Arts Council and its other agency partners.

'There are no quick-fix solutions to our endemic social problems,' said McKinney.

'Effective regeneration requires a sustained, joined-up approach to delivery. Consequently, the Art of Regeneration programme supports arts projects that will normally run over a four-year period and which forge new partnerships between a wide range of public bodies and community groups. This innovative collaborative approach will provide the model and act as the spur for further sustainable developmental activity at local community level.'

'The legacy for all of us will be an increased level of social and cultural exchange, leading to tolerance and respect, civic pride, local empowerment, and a safer, more prosperous Northern Ireland.'
http://www.artscouncil-ni.org/news/2005/new24022005.htm
http://www.ifacca.org/ifacca2/en/new/DisplayArticle.asp?id=70607&ref=ACORNSMar05

The Role of the Arts in Regeneration, Scottish Executive, Development Department Research Programme Research Findings No. 96:
http://www.scotland.gov.uk/cru/resfinds/drf96-00.asp

New Start, the weekly UK news magazine for all involved in community regeneration: http://www.newstartmag.co.uk/index.html
The publication exists to provide news, comment and analysis for all concerned with regeneration, physical, economic and social, and to stimulate debate and discussion of

policy. Sections of the site include highlights of the print issue both current and past, news, and job vacancies.

Cultural Quarters
As the arts are increasingly used as a tool of urban regeneration, Peter Stark and Brian Debnam reflect of the cultural development of Johannesburg, and join with Suzanne Goulding of the Newcastle Gateshead Initiative to look at the transformation of the North East of England. In Arts Professional, issue 91, October 2005 (http://www.artsprofessional.co.uk).

USA
New 42nd Street model for regeneration, New York City. http://www.new42.org/

Creativity, Culture and Community
From 27th Annual Association for Public Policy Analysis and Management (APPAM) Research Conference 3-5 November, 2005 - Washington, DC: Understanding and Informing Policy Design
> Panel Name: Creativity, Culture and Community
> Date and Time: 11/03/2005 - 15:45
> Chair: Michael O'Hare (University of California-Berkeley)
> http://www.appam.org/conferences/fall/dc2005/sessions/panelinfo.asp?id=OTH-03&type=detail

> Panel papers:
> *From Mark Rothko to the Rolling Stones: New Directions for Arts and Culture Policy*
> Abstract: Creativity or the "ability to generate meaningful new forms" (Florida 2002) has taken on a new importance in understanding how regions grow. This emerging framework argues for the importance of ideas, innovation and artistic and cultural production in the generation of growth and competitive advantage. Yet how does creativity happen? Do particular places "create better"? How can public policy address creativity such to maximize its potential? More specifically, policymakers have targeted creativity in their strategies towards arts and culture. Recent scholars, such as Markusen (2003, 2004), have endorsed a strategy of providing collective resources to artists. Caves (2000) argues that creative industries, such as film, fashion and music, deal with a different economic and evaluation system than traditional or 'hum drum' industries such as manufacturing and therefore, policy approaches must understand the nuances within the artistic and cultural community. This research focuses specifically on art and culture within the broader context of creativity, employing New York City as a case study. Using Census and Bureau of Labor Statistics data, this research looks at the increasing importance of creative occupations in the region's economy (as defined by the New York Primary Metropolitan Statistical Area or PMSA). Through the use of the location quotient (LQ), this research measures the concentration of artistic and cultural occupations compared to other occupations in a time-series analysis. This research posits that art and culture has become an increasingly dominant component of the New York City economy. Building on this hypothesis, this research employs an ethnographic approach in its

efforts to understand why artistic and cultural producers locate within New York City. Particularly, this research focuses on their location decisions, innovation breakthroughs, and what components within New York City are intrinsic in their success. The goal of this research is to understand what the real needs of artistic and cultural producers are and what types of variables and dynamics enable their creative process and success. Gaining insight into these relationships can aid in the successful nurturing of arts and culture policymaking such that it truly contributes to the growth of both the region and the artist.

Participant and Affiliation: Elizabeth M. Currid (Columbia University)

Measuring Urban Cultural Vitality in U.S. Metro Areas

Abstract: Urban communities across the country are increasingly adopting culture-based approaches to urban revitalization and community development. Whether as a downtown economic development strategy or as a key characteristic for improving and indicating urban quality of life, arts and culture have surfaced in recent years as a explicit interest of urban planners, policymakers, and researchers. Despite the proliferation of such efforts, surprisingly few standardized measures have been available for comparative analysis of arts and culture in different communities. For example, there are no common art/culture measures among the 21 cities participating in the Urban Institute's National Neighborhood Indicators Partnership that are similar to other common measures related to issues such as housing, employment, education, and crime. The proposed paper addresses this current knowledge gap by identifying and statistically analyzing a set of standardized cultural vitality measures across the top 25 metro areas in the United States. Using standardized, annually available national databases (i.e., IRS 990, County Business Patterns, Dunn & Bradstreet), the authors argue that cultural vitality is best understood as a phenomenon with three measurable dimensions: presence of opportunities for cultural engagement, participation by residents in viewing and contributing to cultural production, and systems of support that develop and maintain artistically- and culturally-rich urban environments. Based on their findings, the authors suggest that these indicators are robust enough to include in quality-of-life measurements of communities and cities. The authors also discuss the challenges of documenting the role and value of arts, culture, and creativity within the conventional cultural sector as well as across other community-related policy areas. The paper builds upon a multi-year study by The Urban Institute with the purpose of developing indicators of arts and culture in community building in United States. By offering an innovative approach to standardized measurement of urban cultural vitality, the paper helps more fully account for the heretofore under-emphasized role of art and culture in urban environments and therefore creates expanded opportunities for planners, policymakers, and researchers interested in analyzing and improving urban quality of life. Florida, Richard. The Rise of the Creative Class: and how it's transforming work, leisure, community and everyday life. New York: Basic Books. 2002.Jackson, Maria-Rosario, and Joaquin Herranz, Jr. Culture Counts in Communities: A Framework for Measurement. Washington DC: The Urban Institue Press. 2002. Landry, Charles. The Creative City: A Toolkit for Urban Innovators. London: Earthscan Publications. 2000.

Participant and Affiliation: Florence Kabwasa-Green (The Urban Institute)

The Center for Creative Community Development (C3D) - a joint project of Williams College and MASS MoCA made possible through a major grant from the Ford Foundation - will serve as a national focal point for research, education and training on the role of the arts in community re-development. http://www.c-3-d.org/

The Artistic Dividend: The Arts' Hidden Contributions to Regional Development
Cultural Policy Center Friday, April 22 at Noon, room 140C at the Harris School
Described at: http://www.ifacca.org/ifacca2/en/new/DisplayEvent.asp?Id=5768
Ann Markusen
Fesler-Lambert Chair in Urban and Regional Affairs and
Director of the Project on Regional and Industrial Economics,
Hubert H. Humphrey Institute of Public Affairs, University of Minnesota
Workshop description:

>Markusen is a significant contributor to on arts and regional economies. While other services, finance, and industry are often seen as the core indicators of economic health, the arts and artists, a few "stars" excepted, have to this point been seen solely as consequences of economic success. Markusen argues that this is a distorted view of the structure of regional economies: rather than relying on the robust economic development of their regions, she claims that the arts, whether through the contribution of foundation support, tourist dollars, or the artists themselves, often provide essential, under appreciated contributions to the economic sustainability of regional economies. For her Cultural Policy presentation, Markusen will go beyond her previously published essays, "The Artistic Dividend" and "The Artistic Dividend Revisited," to discuss new data and findings that relate specifically to Chicago's arts community.

>This workshop/presentation should appeal to anyone who is interested in regional economic planning and development. Robert J. LaLonde, Professor, The Irving B. Harris Graduate School of Public Policy Studies, will serve as a respondent, and discuss the use of existing data sources (BLS and Census) as interpreting regional economic development.

>About Ann Markusen: Markusen's research focuses on occupational approaches to regional development and on the arts, high tech and defense activities as regional economic stimulants. Before joining the Humphrey Institute, Markusen was State of New Jersey Professor of Urban Planning and Policy Development at Rutgers University. She has held faculty positions at Northwestern, the University of California at Berkeley, and the University of Colorado. She holds doctorate and master of arts degrees in economics from Michigan State University and an undergraduate degree from Georgetown University School of Foreign Service.

>Cultural Policy Center at The University of Chicago
>Irving B. Harris Graduate School of Public Policy Studies
>http://culturalpolicy.uchicago.edu