



CULTURE AT THE HEART OF REGENERATION



CONTENTS

CULTURE AT THE HEART OF REGENERATION

Foreword	3
Executive Summary	4
1. BACKGROUND AND POLICY CONTENT	6
2. ICONS, CITIES AND BEYOND	10
3. A SENSE OF PLACE	20
4. DELIVERING FOR COMMUNITIES, WITH COMMUNITIES	30
5. MAKING THE ECONOMIC CASE	36
6. NEXT STEPS: WHERE DO WE GO FROM HERE?	44
Summary of Questions	48
Acknowledgements	49
Consultation	50
Regulatory Impact Assessment	51
End Notes	54
Photography Credits	55

FOREWORD



Tessa Jowell, Secretary of State
for Culture, Media and Sport

We have already come a long way. Most people now accept that you cannot breathe new life into cities, towns and communities without culture. Sometimes the cultural element alone becomes the driving force for regeneration, as the proud citizens of Newcastle and Gateshead will be quick to point out. The unprecedented £15 billion of lottery money, together with new investment from Government, has completely transformed communities all over the UK, putting culture right at the heart of that change.

Of course, culture matters for its own sake. It has an important role to play in defining and preserving identity – of the individual, of communities and of the nation as a whole. And just as the Government is tackling material poverty, improving the education system and health service, so we must address poverty of aspiration to build a society based on fairness and opportunity. But the argument doesn't stop there. We must learn more about how to get the very most out of every pound spent to improve the quality of life in all our communities.

At the Building Tomorrow conference at the Lowry last year, it was clear that there are many fantastic examples of culture acting as a catalyst to turn round whole communities, but what we lack at present is a consistent form of assessment. We need a common way to measure the social, economic and environmental impact of transformational projects. The challenge I set myself and the whole of the DCMS was to identify what works so that we all – central and local government, the private and voluntary sectors – can learn those valuable lessons.

Culture at the Heart of Regeneration is the result of that work. We don't claim to have all the answers but there are the beginnings of hard evidence here of the benefit culture brings. Everyone can see the difference in Peckham, South London since the local authority teamed up with architects, artists, designers and local people to make the vision a reality. Success for us will be when culture is as much a part of the consideration of planners, architects, private developers, local authorities and government departments when looking at new projects as the economy and jobs currently are.

Tessa Jowell.

EXECUTIVE SUMMARY

Driving regeneration

Culture drives regeneration in many ways from inspiring landmark buildings through to reviving the decaying centres of market towns to bringing a community together around an arts event:

- iconic buildings such as Tate Modern in Southwark and BALTIC at Gateshead Quays show how ambitious cultural centres contribute to the economic, as well as the physical, social and creative regeneration of an area;
- the competition to become European Capital of Culture in 2008 demonstrated how entire cities can be revived by a substantial programme of cultural regeneration, boosting tourism numbers and greatly enhancing the quality of life. Liverpool's nomination promises to revitalise the city; and
- rural communities have suffered from the loss of traditional industries over the past few decades; the cultural and creative sectors provide employment, attract tourism and harness traditional crafts and skills.

There are lessons to be learnt from these successes and just as importantly from the failures. There is a fine balance between the desire to innovate and the need to reflect the requirements of the community.

Organic development

Transformation must happen in response to local needs. The Government's Sustainable Communities Plan recognises there is no single template for successfully creating sustainable communities. If regeneration is imposed from the "top down", it won't work. Evidence shows that:

- success follows strong emphasis on community consultation and participation, leading to local pride in public art and design while attracting visitors and investment;
- the revitalisation of the historic environment, including buildings, parks and waterways helps to achieve successful regeneration because people want to live in an interesting and attractive place;
- mixed-use developments are a feature of many vibrant, regenerated areas

and extend the appeal to a wider range of people;

- better design and planning push up usage of local public services, such as libraries, healthcare, education and transport;
- participation in cultural activities delivers a sense of belonging, trust and civic engagement, bringing far-reaching benefits including improvement in education and health, and reduction of crime and anti-social behaviour; and
- every place is unique and there is no guarantee that what works in one setting will work in another. Solutions must grow from their own communities.

Incentives need to be considered to encourage private developers to align their aspirations with those of the community. The challenge for the future is how to encourage developers and planners to include culture in regeneration strategies and programmes. Further evidence now needs to be gathered to show how culture strengthens communities and can help to deliver key social policy objectives.

Making the economic case

Cultural regeneration can bring economic benefits by providing employment and generating revenue. It also attracts people and businesses. The economic and cultural well-being of an area can be assessed by measures such as inward investment, job creation, tourism, retention of graduates and increased property prices. Evidence shows:

- culture can play a key role as part of the economic drawing power which is central to the transformation of an area – retail businesses, for example, are attracted to areas with high quality cultural provision;
- the attraction and retention of skills is key to the success of regeneration initiatives and quality of place is increasingly seen as playing a key role in this; and
- the re-population of run-down areas by clusters of creative industries can have major regenerative effects, leading to the increased use of local amenities and the opening of ancillary businesses.

Hard evidence of economic regeneration as a result of cultural activity has been largely limited to job and visitor numbers. There is a shortage of subsequent evidence and a need for a stronger and more sophisticated longitudinal evidence base.

Cultural regeneration programmes need to ensure that the economic benefit is not limited to a minority of the community. Safeguards should be considered to ensure that existing communities are not displaced by increased property values and that meaningful job and training opportunities are created.

Next steps

DCMS has identified three priority areas for action to ensure that culture is firmly embedded in regeneration from the very beginning, and is not simply a minor component or an add-on:

- **Building partnerships** – across central, local and regional government, the private and voluntary sectors and culture and regeneration practitioners;

identifying effective methods of involving local people as partners in the process;

- **Supporting delivery** – spreading good practice on instilling culture and measuring the outcomes; and
- **Strengthening evidence** – finding coherent and robust methods for measuring impacts in the short and long terms.

Responses to this document are now being sought as well as answers to the specific questions posed. The submissions and answers will form the basis of a detailed delivery plan outlining how DCMS will work with its sponsored bodies and wider stakeholders to tackle these priority areas.

Responses to these questions and other comments on the role of culture in regeneration should be sent by 15 October 2004 to:

**George Cutts
Department for Culture, Media
and Sport
2-4 Cockspur Street
London SW1Y 5DH**

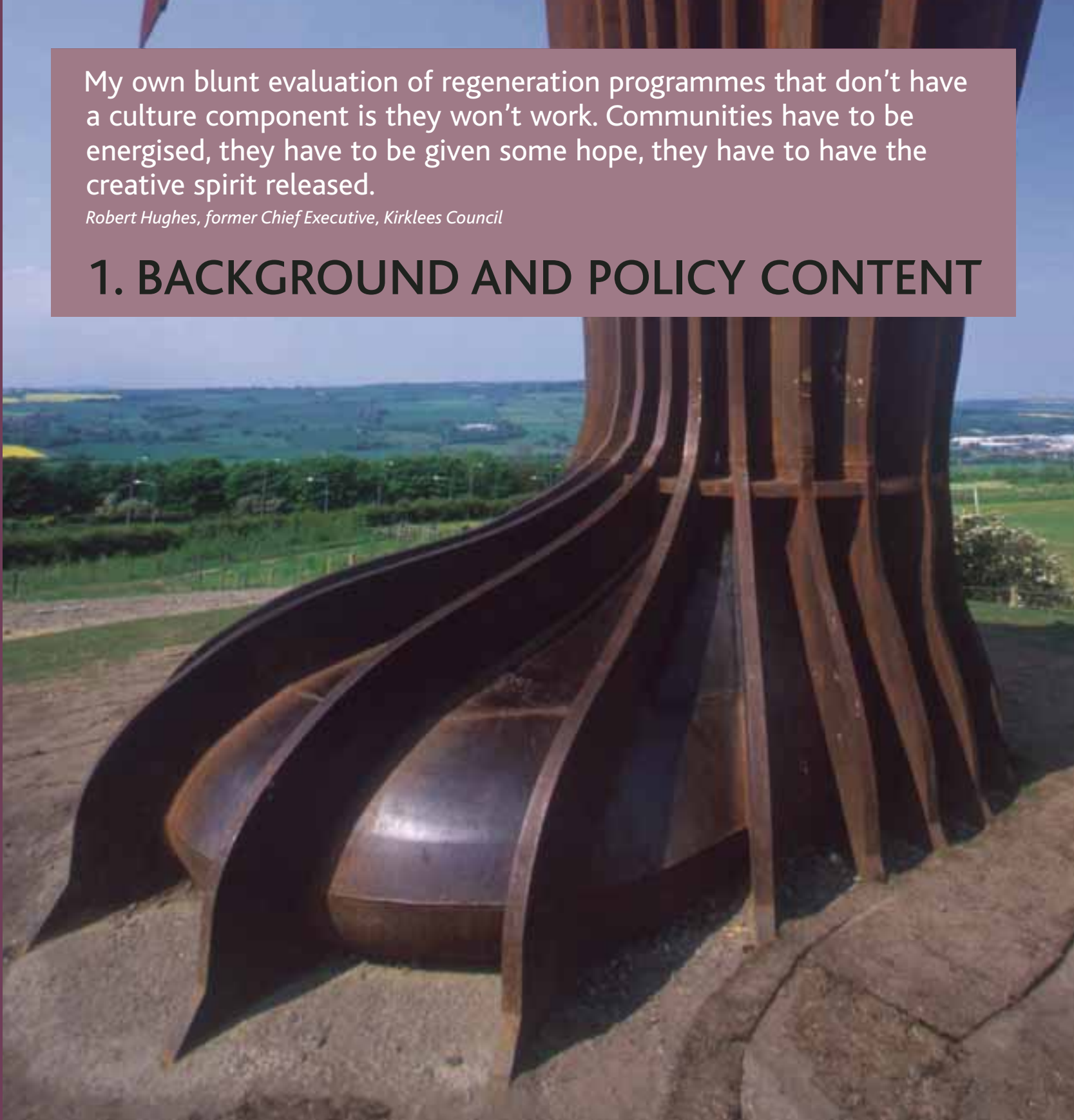
Telephone: 020 7211 6537

Email: regeneration@culture.gsi.gov.uk

My own blunt evaluation of regeneration programmes that don't have a culture component is they won't work. Communities have to be energised, they have to be given some hope, they have to have the creative spirit released.

Robert Hughes, former Chief Executive, Kirklees Council

1. BACKGROUND AND POLICY CONTENT



1.1 The last ten years have seen an explosion of cultural activity, due in part to a vibrant economy, funds generated by the Lottery and a desire to mark the Millennium. A number of key factors seem to have driven this change, including:

- the growth of the creative industries and tourism which marks a move from the UK's traditional manufacturing base to the service-based industries. The creative industries employ well over 1 million people, twice as many as the motor industry, and together with tourism, contribute 12.7 per cent of GDP;
- the National Lottery, which since the mid 1990s has provided substantial sums of money through bodies such as Arts Council England (£2.1 billion), the Millennium Commission (£2.3 billion) and the Heritage Lottery Fund (£2.8 billion). Much of this has enabled cultural organisations to realise their ambitions to house collections, performances and companies in

unique buildings that reflect the quality and the innovation of their work. Many of these have become national and international cultural icons, which have acted as catalysts for regeneration in their area, for example Tate Modern in London, The Lowry in Salford and BALTIC in Gateshead;

- the use by local authorities, urban development corporations and other developers of funds such as the European Regional Development Fund (ERDF) to take forward large-scale culturally-led regeneration programmes;
- the recognition by local and central government and others of the role that culture can play in tackling social exclusion and promoting renewal. Cultural activities are being increasingly used as part of strategies to tackle key priorities such as crime, education, health and employment; and
- a strong commitment by the public and private sector to high quality design and innovative use of buildings and public spaces reflected by, for example,

the creation of the Commission for Architecture and the Built Environment (CABE); changes to planning legislation; and innovative re-use and renewal of the historic environment.

1.2 Other factors include:

- the establishment of the Regional Development Agencies (RDAs) by the Government in 1997 to promote and enhance economic development, which have provided funding of £6.25 billion by 2003/04;
- between 2000 and 2004, Neighbourhood Renewal programmes, including New Deal for Communities, have invested £0.5 billion to address local priorities and tackle tough issues in the most deprived neighbourhoods;
- the increasing popularity of the European Capital of Culture programme which saw Glasgow, for example, enhance its status as a tourist destination from a low baseline to one of the most visited cities in the

UK after its year as Capital of Culture in 1990. The competition for the nomination for the Capital of Culture 2008 (won by Liverpool) was hotly contested throughout the United Kingdom and revealed a shared belief in the power of culture, and the healthy competition that exists between cities; and

- strong international advocacy of the importance of culture and creativity to economic and social growth. For example, Richard Florida in his acclaimed book, *The Rise of the Creative Class*, argues that cities will only thrive if they are able to attract the new breed of creative, skilled people who want to live in places with high quality cultural facilities.¹

1.3 In this climate of rapid growth and change, it is important to take stock of what has been achieved, to learn the

lessons and to look at what more needs to be done over the next decade or so to ensure that culture is at the heart of regeneration programmes, large and small. One of the ways the Government will do this is through the new Lottery distributor, the Big Lottery Fund, which is currently being set up to take on the functions of the Community Fund and the New Opportunities Fund. This will receive 50 per cent of the Lottery funding for good causes and will have a programme of grants that will go towards transformational projects of national significance which have the capacity to transform and inspire.

1.4 Some of the most visible signs of culture-led regeneration have been the new landmark cultural buildings. Many of these have been highly successful in cultural terms and some are beginning to show wider economic and social

impacts. But a few have failed and some are struggling to be sustainable. It is important to understand what works and why, and to understand how the lessons learned might be applied more widely.

1.5 Iconic buildings represent only a small part of cultural activity across the country. Not every city or community can have, or will want, a large-scale cultural building. With changes in funding, including the redistribution of European funds following EU enlargement, there may be fewer opportunities for grand cultural designs. It will, therefore, be increasingly important to explore and exploit the full range of cultural activity that can help regenerate communities.

1.6 At community level there has been a groundswell of cultural activity motivated by a range of drivers:

DEFINITIONS & SCOPE

Regeneration is defined as the positive transformation of a place - whether residential, commercial or open space - that has previously displayed symptoms of physical, social and/or economic decline.

Culture: DCMS is responsible for Government policy on the arts, sport, the National Lottery, tourism, libraries, museums and galleries, broadcasting, film, the music industry, press freedom and regulation, licensing, gambling and the historic environment. For the purposes of this consultation, DCMS has focussed on cultural activities that

encapsulate the whole cycle of creation, dissemination, exhibition, archiving and creative education across the following of its sectors:

- visual and performing arts (e.g. painting, sculpture, photography, crafts, theatre, dance, opera, live music);
- audio-visual (including film, TV and radio);
- architecture and design;
- heritage and the historic environment;
- libraries and literature;
- museums, galleries and archives; and
- tourism, as it relates to the above.

Sport has a pivotal role in regeneration, both through iconic events and buildings, and through community involvement. On the ground, regeneration is being delivered through a combination of cultural and sporting approaches. However, for the purposes of this document, the decision was taken not to include the impact of sport within this study. A parallel piece of work will be undertaken at a later date to examine the contribution of sport to regeneration.

- regeneration of areas where long-established and traditional industries have dwindled or suddenly collapsed, providing new opportunities for employment and new economic activity;
- celebration of the legacy of those industries by creating heritage areas that generate local cultural pride, employment and tourism revenue; and
- the use of culture to refresh neighbourhoods, improving the physical environment through good design, offering places to go and things to do, increasing local pride and a desire to stay in that place, and building stronger communities - culture has a vital role in helping to restore the soul of a community and to nurture a sense of self-confidence and new possibilities.

Impacts

1.7 As a first step in the development of this document, a literature review was commissioned to examine qualitative and quantitative published evidence of the contribution of culture to regeneration.² The review is available on the DCMS website at www.culture.gov.uk.

1.8 The review identified a variety of different roles played by culture in regeneration, from approaches where culture is the starting point (the need for a performing arts centre or gallery, for example) to ones where culture is part of a broader regeneration strategy, including the use of culture to help achieve other objectives (community cohesion or crime reduction, for example).

1.9 The review also identified the different impacts of culture in regeneration,

ranging from the immediate physical transformation to longer term social, economic and creative impacts.

1.10 Many regeneration projects show evidence of several, or indeed many of these impacts. Gateshead Quays, for example, combines physical renewal, economic development and community involvement, whilst the LSO St Lukes, the UBS and LSO Music Education Centre, has brought physical transformation, creative achievement and social influence through its educational programmes. However, the literature survey also showed that, whilst there is plenty of published literature and anecdotal evidence on this subject, there are gaps in the evidence base which need to be addressed to ensure that culture's impact is more clearly understood by all those involved in regeneration programmes in the future.



LSO, St Lukes (before and after)

Regeneration is not simply about bricks and mortar. It is about the physical, social and economic well being of an area; it's about the quality of life in our neighbourhoods. In relation to the physical, this is as much about the quality of public realm as it is about the buildings themselves.

ODPM & CABE 2001 - Towns and Cities: Partners in Urban Renaissance

2. ICONS, CITIES AND BEYOND

2.1 This chapter provides an overview of the different ways in which culture can contribute to regeneration and the lessons that can be learnt. It looks at the impact of:

- iconic and landmark cultural projects;
- culturally-led city-wide regeneration programmes;
- the challenges posed by deprived rural areas; and
- regional regeneration.

Icons and landmarks

2.2 The last few years have seen a burst of regeneration through the building of large-scale cultural facilities, many of which have been funded by the National Lottery, local authorities, European funding and, increasingly, the private sector. New landmark buildings, such as Tate Modern in Southwark, BALTIC at Gateshead Quays, the Eden Project in Cornwall and the Lowry in Salford have shown that iconic buildings can contribute to the economic, as well as the physical, social and cultural regeneration of an area, bringing in new investment and

creating jobs and opportunities for local people. Some of the figures seem to speak for themselves:

Tate Modern³

- estimated economic benefit of around £100 million;
- created 3,000 new jobs, of which 467 are directly related to the gallery; and
- a 23 per cent increase in local hotels and catering businesses over three years.

The Eden Project

- has generated additional expenditure of around £111 million in the South West;
- employs over 650 new staff and has created an estimated 250 new jobs in the direct supply chain⁴; and
- has received over 4 million visits over the course of its first 2 years⁵.

The Lowry⁶

- £300 million of public and private sector investment has come into Salford Quays since its inception, with a further £250 million of investment now in the pipeline over the next 5 years; and

- 5,700 new jobs have been created and a further 5,000 new jobs will come with developments due in 2005.

2.3 Not only buildings act as icons - bridges, such as the Gateshead and London Millennium Bridges; historic monuments; public art; and even ships can provide a catalyst and focus for regeneration.

Cities

2.4 80 per cent of the population live in large towns and cities. City life will always have its stresses and strains, but most people do not want to leave the place where they live – instead, people want to see it get better so that it provides a safer, richer and more satisfying place to work, rest and play, and to bring up a family. The identity of an entire city can be revived by a substantial programme of cultural regeneration, improving its status as a tourist destination and enhancing the quality of life for its inhabitants. London, Manchester, Glasgow, Bristol, Leeds, Sheffield, Cardiff and Birmingham are all examples of cities that have benefited from such approaches.



HMS TRINCOMALEE

HARTLEPOOL

This historic ship, built in Bombay in 1817, is moored in Hartlepool where it has become a major visitor destination following conservation funded by the Heritage Lottery Fund. The associated regeneration of the docklands with its mix of waterside restaurants, cafes and shops has created a continental style marina.

Visitor numbers have grown nine-fold, to the extent that VisitBritain now includes Hartlepool as one of the top twelve weekend break destinations in its Europe-wide campaign to attract visitors to the UK⁷.

www.hms-trincomalee.co.uk

“There’s a quiet revolution taking place in our leading cities. Places that were once the engine room of the industrial revolution, employing millions in mills, factories, ports and shipyards, are learning new ways to create wealth in a global economy where brain has replaced brawn.”

John Prescott, Deputy Prime Minister

2.5 Since 1985, there has been a programme of Cities of Culture, selected from EU member states and ratified by the European Council of Ministers. In 1990 Glasgow held the title of European City of Culture. It is widely acknowledged that Glasgow’s City of Culture status has led to a transformation of its image over the

last decade. By the late 1990s, UK tourist trips to the city had increased by 88 per cent and overseas visitors by 25 per cent. However, it is less clear what the long-term social and cultural impacts have been, in particular the extent to which local communities have benefited. This issue is being looked at by the Centre of Cultural Policy Research at Glasgow University, as part of a larger research programme on cities and culture.

2.6 In recent years, the multicultural port city of Rotterdam in the Netherlands has undertaken a very successful regeneration programme, in addition to prestigious cultural projects, encouraging clusters of smaller cultural

facilities, such as art galleries and shops. During its tenure as City of Culture in 2001, Rotterdam saw a significant increase both in its visitor numbers and in public perceptions of its stature as a European cultural centre. The year built on the development of cultural facilities and was woven into an existing national strategy for regeneration that included spatial planning and economic concerns.

2.7 From 2005, the EU will run a series of European Capitals of Culture, with different member countries allocated years up to 2019. Liverpool has been nominated to hold the title on behalf of the UK in 2008. The competition to select the UK nomination for European

GATESHEAD QUAYS

The changing face of life in the early 21st Century is reflected in Gateshead, where traditional, heavy industries have given way to high-tech companies, and an increase in leisure time has resulted in the demand for more and better facilities in the borough. Gateshead Council, its partners and the Lottery are investing more than £250 million to create a cutting edge, world-class arts, leisure and residential destination. This has generated over £1 billion in private sector funding.

Gateshead Millennium Bridge, the first opening bridge to be built across the River Tyne for more than 100 years, attracting world-wide attention because of its unique “winking eye” design. The Bridge, opened by Her Majesty the Queen in 2002 as part of the Golden

Jubilee celebrations, provides a footpath and cycle-way linking ambitious new arts and cultural facilities at Gateshead Quays with the revitalised Newcastle Quayside.

BALTIC, a major new international centre for contemporary art, opened in July 2002 and lying at the heart of the regeneration of Gateshead Quays. Housed in the former Baltic Flour Mills, BALTIC is a site for the production, presentation and experience of contemporary art. A dynamic education and public programme at BALTIC works closely with the resident population as well as with national and international audiences. BALTIC’s links with its local community has been exemplified recently by Antony Gormley’s acclaimed work, “Domain Field”, which was created

in the gallery with the help of local people.

Sage, now nearing completion, will be an international home for music and musical discovery, with local roots and a world-wide reputation. By bringing together two established music organisations, Northern Sinfonia and Folkworks, Sage will strengthen and enhance Gateshead’s musical identity. The £70 million building, due to open in Winter 2004, will include a 1700 seat hall, a 450 seat auditorium, an education centre and high-tech music resource centre. Investment from Sage of £6 million represents the largest single investment by a business in a new cultural building in the UK.

www.gateshead-quays.com

Capital of Culture 2008 demonstrated the importance of culture and creativity in the life of our cities. Twelve cities from across the UK sought the nomination. Their applications were filled with exciting and innovative proposals for improving their cultural infrastructure, encouraging participation in cultural activities, and using culture to improve everyday life. All the cities that took part in the competition have expressed their determination to build on the partnerships and proposals they developed and maintain the momentum that the competition created. In March, the Urban Cultural Programme was announced, providing £15 million from the Lottery (£10 million from the Millennium

Commission and £5 million from Arts Council England) to fund cultural activity such as festivals, events and showcases in cities and urban areas. This could include funding to take forward some of the innovative proposals in the Capital of Culture bids. Grants are expected to be announced in summer 2004.

2.8 The picture is not uniformly positive. Recent evidence suggests that the initial economic surge produced by a large-scale cultural project can be difficult to sustain unless it is part of a wider regeneration programme and is firmly rooted in the community. The Guggenheim Museum in the Spanish city of Bilbao has long been cited as an

example of how a large-scale cultural project can contribute to the regeneration and re-branding of a city - the so-called "Bilbao Effect". Since it opened, the museum has received more than 4 million visitors and the regional government claims that over £300 million has been injected into the local economy. However, surveys of local residents, whilst recognising the economic impact and value for a middle class minority, found little value attached to the museum in terms of quality of life, social cohesion, regional identity or governance. After an initial boom, visitor numbers amongst locals are declining⁹.



EU CAPITAL OF CULTURE: A CATALYST FOR REGENERATION

In Liverpool, the focus on cultural regeneration in the run-up to its potential status as European Capital of Culture in 2008 will help drive and maintain momentum on a whole range of social and economic objectives. A report by ERM commissioned by Liverpool City Council has predicted that:

- during the next 5 years Liverpool's cultural sector will see a rapid expansion with investment of £2 billion from public and private sources;
- the planned developments will reinforce

the city's role as a regional shopping centre, its role as a UK and European tourism destination and promote awareness of its cultural heritage;

- employment in the cultural sector is estimated to grow by at least 14,000 jobs; and
- the cumulative effect of the Capital of Culture will be an extra 1.7 million visitors generating spending of over £50 million a year from 2004-2008⁸.

www.liverpoolculture.com

2.9 By contrast, the city of Barcelona is seeking to achieve sustainable regeneration by choosing not to rely solely on flagship events or projects. Although the 1992 Olympic games undoubtedly stimulated its cultural development, the city continues to promote culture, cultural production and consumption in its regeneration programmes, emphasising the characteristics of each of its districts and attempting to continually refresh its offering to both visitors and inhabitants. Between 1989 and 1999, crime rates in Barcelona dropped significantly, and between 1981 and 1997 over 140 urban space projects were completed¹⁰.

Rural regeneration

2.10 Over the last 20 years, the pace of social and economic change has put increasing pressure on rural communities, with the loss of local services and jobs in agricultural and

traditional industries. One tenth of England's population live in villages, yet do not enjoy the basic services most take for granted, for example, almost three quarters of villages don't have shops, and over half have no pub or youth club¹¹. The shortage of affordable housing drives many younger adults away to towns, undermining social diversity and communities.

2.11 Regeneration in the countryside is complex - rural areas share some of the same problems as urban areas, such as poverty and poor housing, but some problems, such as remoteness from basic public services and poor public transport are particularly acute in the countryside. The cultural and creative sectors are essential to rural economic diversification, with their potential to employ local people, attract tourism and harness traditional crafts and skills. There are many examples of cultural organisations that have had a positive impact on rural communities. In

Yorkshire, for example, a visual arts company is enjoying success in creating public art with the involvement of local communities, and employing former agricultural engineers - similar activity is taking place across the country. Rural touring, business support for local artists and craftworkers, and local heritage projects are other ways in which culture is tackling rural deprivation.

2.12 On a larger scale, market towns have been identified as essential drivers of rural economic regeneration, and there is increasing recognition of the value of cultural quarters for work and leisure within these communities. Some towns have undergone cultural rebranding to attract new business and boost tourism, for example book towns like Wigtown in Scotland and Blaenavon in Wales, and the development of a festival town like Ulverston in Cumbria.

ULVERSTON FESTIVAL TOWN

CUMBRIA

Ulverston is a small market town in Cumbria, with a population of 11,500. During the 1980s and early 1990s its fortunes declined as out of town shopping centres affected its many small retailers. In 1997 a consortium, 'Ulverston 2000+', of district and parish councils, local businesses and others was established. Its principal aim was to re-brand the town and change its image, and it was decided to develop and

promote the very strong cultural and artistic themes existing within the area, under the by-line 'Ulverston Festival town'. During 2002, the town hosted 13 festivals and events. The Partnership also supported the provision of subsidised studios to foster an entrepreneurial culture within local arts and craftspeople.

In addition, the commission of a local artist to produce a statue of Laurel and

Hardy (Stan Laurel was born in the town) and a new proposal to introduce public art and landscaping around the Ulverston Canal has added to the town's image as a cultural destination. Ulverston's re-branding has led to increased visitor numbers and visitor spend, and has promoted economic development.¹²

www.southlakeland.gov.uk

Sheepfolds by Andy Goldsworthy, Cumbria





Regional regeneration

2.13 Regeneration does, of course, go much wider than village, town and city. In addition to devolving power to Scotland, Wales and Greater London, the Government has recognised the desire of many people in the English regions to exercise greater control over their lives and communities. One of the first steps taken by this Government was the creation of the Regional Development Agencies (RDA), which to date have spent over £6.25 billion to fulfil their regional economic strategies. Their agenda for regional regeneration includes cultural regeneration, as demonstrated by the contributions of

the North West Development Agency to The Lowry in Salford, and the East of England Development Agency to Norwich's new landmark library and tourism centre, The Forum.

2.14 The next step in the devolution of power to the people of the English Regions will take place in the autumn 2004 when referendums on the creation of Elected Regional Assemblies will be held in the North East, North West and Yorkshire and the Humber. The Assemblies, if approved by the referendums, will take on responsibility for the RDAs as well as the Regional Cultural Consortiums. The detail of their further roles in relation to culture is

being finalised but it is clear that they will be in an unprecedented position to bring a new co-ordinated approach to cultural regeneration in the regions.

2.15 Culture has already had an important part to play in tackling regional deprivation as shown by the cultural renaissance of the South-West, particularly Cornwall. A number of landmark cultural projects, such as the National Maritime Museum at Falmouth, the Plymouth Theatre Royal Production Centre, the Eden Project and Tate St Ives have had a significant impact on tourism and the regional economy.

CULTURAL REGENERATION IN THE SOUTH WEST

The National Maritime Museum in Falmouth has begun to have an effect on the regeneration of a former industrial site, forming a key element of a mixed use development of shops, cafés, offices, a cinema and apartments. 50 new jobs have been created, supported by 150 volunteers. During its opening weeks, attendances of 112,000 were three times higher than those forecast.

By the 1980s, **Plymouth's** harbour area was run-down and derelict. With £41 million public and private regeneration funds, the Sutton Harbour underwent a major renaissance, including the transformation of the old fish

market with the National Maritime Aquarium (attracting over 400,000 visitors a year), a glassworks factory, and a centre for craft, retail and local history. Nearby is the **Plymouth Theatre Royal Production Centre**, judged by the Royal Institute of British Architects (RIBA) to have achieved a powerful functional and social integration of artists and craftsmen, and to have a strong educational dimension.

Tate St Ives has produced sustained impacts on the local and regional economy since its opening over a decade ago. Economic impact studies in 1995 showed that 70% of

businesses surveyed believed that the gallery had benefited their own trade, and that within a year, sales in the town had increased by 5 per cent. At the end of 1998, hoteliers estimated a 20 per cent increase in business.

The Eden Project, with significant funding from the National Lottery, has had a major impact on tourism in the South-West and the local economy. Over its first two years, it has received more than 4 million visits¹³.

www.nmm.ac.uk
www.sutton-harbour.co.uk
www.tate.org.uk
www.edenproject.com

Learning the lessons

2.16 From the range of examples given and others, a number of key lessons have emerged. First and foremost, it is hard to overestimate the importance of high quality design and function. The presence of striking architectural landmarks on the landscape adds significantly to an area's cultural heritage and sense of place. By virtue of their outward appearance, buildings such as the Lowry, the Laban and BALTIC are immediately attractive as destinations and as marketing tools for their localities and regions. This is especially the case when a building project seeks to create a sense of place, reflecting and respecting its context and emphasising its local history and community. As one commentator stated on the opening of the Lowry:

"The City is not rejecting its flat cap and pipe puffing past. Rather it has found confidence to build a new identity upon its industrial heritage. The Lowry will transform Salford, by capturing its grimy past and gleaming future."

The Times, 29 April 2000

Or with regard to the Laban:

"The Laban dance centre in Deptford, East London is an extraordinarily fine building, one that raises the expectations of architecture, in its engagement both with art forms and with the local context; it makes a major contribution to the artistic life of the community while acting as a catalyst to the regeneration of the whole area."
Stirling Prize Judges 2003

2.17 The Government has recognised the importance of design in a number of ways: the creation of the Commission for Architecture and the Built Environment (CABE); the establishment of the Prime Minister's Better Public Building Award (won last year by the stunning new Bournemouth Public Library), which acknowledges a project which has been successful in all its components, not just design; and through a new DCMS-sponsored award under the Civic Trust Awards Scheme which promotes the value of design in a regeneration context.

2.18 However, high quality innovative design alone does not guarantee success: it is vital that the quality of design is matched by the quality and imagination of its contents and the activities that take place inside. It is also important for buildings to have a clear purpose and to be attractive to the users. In some cases, culture-based centres have suffered where they have offered too broad a range of activities, or where there is confusion over their primary role. There has also been a tendency to overestimate (and in some cases, underestimate) potential visitor numbers. Where the content lacks coherence, relevance to the local area, or a 'wow factor', visitor numbers have been much lower than predicted. This was highlighted by the National Centre for Popular Music in Sheffield, whose critically acclaimed and individual architecture was undermined by content that did not attract the visitor numbers predicted, resulting in its closure.

2.19 The challenge for cultural projects is to be relevant, supported by and rooted in their local communities, rather than serving only outside visitors and the affluent – often the result of a one-size-fits-all cultural policy imported from elsewhere without local consultation. It is also important to recognise that the full benefits of projects may not be realised unless they are integrated into wider regeneration programmes at an early stage. As Gateshead Council's Cultural Development Director, Bill McNaught, has put it, "if Gateshead is just nice for tourists, we have failed".

2.20 Finally, there is a need for strong leadership and vision, balanced with a commitment to partnership across all sectors, interests and communities. Cultural projects, by their very nature, can divide public opinion and be viewed with initial scepticism. What are needed are champions, with energy and drive to make the case for culture, and to build the coalitions of support that success requires. An example of this is

the tenacity demonstrated by Gateshead Council who commissioned an iconic statue, Antony Gormley's Angel of the North, to present a new image for Gateshead, seeing it through to completion despite initial strong local opposition. Some have said that the turning point for local popularity of the Angel of the North in Gateshead came when a group of Newcastle United fans draped it with a giant replica of Alan Shearer's No. 9 shirt just before the 1999 FA Cup Final – linking it closely with a sense of local pride and community identity. Strong advocates for cultural regeneration are also seen in the private sector, for example development companies such as Urban Splash, a key player in the renaissance of Manchester and Liverpool, and Argent St. George, responsible for Birmingham's Brindleyplace and the major redevelopment of King's Cross in London.

QUESTION 1

How can we make sure that landmark cultural buildings achieve the right balance between maintaining cultural excellence and relevance to their local communities?

QUESTION 2

What role does culture have to play in tackling the complexities of rural regeneration, and what evidence is there of what works best?

QUESTION 3

We have found that strong leadership has been the key to driving through cultural innovation. But innovation can be controversial and is often opposed by local communities. How do we achieve a balance between leadership and responding to the concerns of local communities?



National Maritime Museum Cornwall
Peckham Library, London



The key to successful transformation is not only what type of change is promoted, but how it is carried out. If it is delivered in a manner which is in tune with the soul of a place, it is likely to succeed. But if it goes against the grain of local distinctiveness and identity, it will struggle to take root and is more likely to falter.

A. Minton, Northern Soul: Culture, creativity and quality of place in Newcastle and Gateshead, Demos and the Royal Institution of Chartered Surveyors, 2003

3. A SENSE OF PLACE

3.1 The Government's Sustainable Communities Plan¹⁴, launched by the Deputy Prime Minister in February 2003, recognises that the key requirements of sustainable communities include a sense of place, and buildings that can meet different needs over time and minimise the use of resources. Positive outcomes for the physical environment of an area can be achieved in a number of often related ways. Creating a sense of place cannot be achieved by one or two individual actions; it requires a collaborative approach. This chapter looks at the planning system and the potential

contributions to regeneration of:

- new buildings with strong and innovative design;
- the re-use and renewal of old buildings;
- mixed use developments; and
- public art.

It also looks at how design can have a direct impact on the delivery of public services.

3.2 The Bellenden Renewal Area in Peckham, South East London exemplifies how artists, architects and

designers can work effectively with the local community in a declining area to undertake innovative and sustainable renewal.

Planning for regeneration and sustainable communities

3.3 The planning system exists to ensure that there is a fair balance between the benefits to developers and the benefits to society, and ensures that local people can have a voice in the regeneration of their communities.

BELLENDEN RENEWAL AREA

PECKHAM

The Bellenden area in Peckham, South London, was launched as a renewal area in July 1997, qualifying because of a high level of deprivation and poor living standards in private housing (some properties had outside lavatories): 78 per cent of dwellings are privately owned; over a third of residents are on means-tested benefits; and 28 per cent are from minority ethnic groups.

One of the main aims of the project was to improve the private housing stock through high quality renovation of whole streets, including replacement roofs, windows and front walls to give each street a distinctive look. Associated with this were improvements to social housing, public spaces and local business premises, particularly run-down shops, pubs and cafes. From the outset, Southwark Council, in partnership with private sector developers, placed a strong emphasis on community consultation and participation in the

process of deciding what changes would be made. A number of local artists (some internationally known) offered their services and worked with the council and residents to design environmental improvements that would help address the negative stereotypes about the area. Some of the projects include:

- street bollards and service covers designed by Antony Gormley, sculptor of Angel of the North;
- pavements inscribed with poems chosen by the residents;
- lamp posts, bus stops, service covers and bollards designed by fashion designer Zandra Rhodes;
- lamp posts, gates, seating, children's play equipment and mosaic murals by visual artist Tom Philips; and
- Choumert Market, formerly a health hazard, redesigned by the sculptor Sokari Douglas Camp, to reflect the culture of the large and long established Caribbean population.

The renewal process has bolstered community spirit, and many residents, including ex-offenders and those in community care, are now actively involved in making their area a better place to live. Residents take pride in the highly distinctive public art and design – something they played a direct part in bringing about. Local businesses have been revived by significant investment from the council, and many local artists and designers have been recruited to work on a wide range of projects. People living in Bellenden not only have an improved quality of life, but are part of a highly distinctive and sustainable community. The area has received national and international recognition and acclaim, and was awarded VisitLondon's Local Tourism Initiative Award in 2003.

www.southwark.gov.uk

The emphasis on creating sustainable communities in the planning system aims to increase community involvement in planning and strengthen local authorities' powers to ensure that they develop a "diverse, vibrant and creative local culture, encouraging pride in the community and cohesion within it."¹⁵ The availability and accessibility of cultural facilities has an important role to play in delivering this objective. One of the ways local authorities have achieved this is through the use of Section 106 agreements, for example an agreement with the developers of Brindleyplace in Birmingham led to the creation of the renowned Ikon Gallery. In addition, the new *Planning Policy Statement 1: Creating Sustainable Communities* from ODPM states that sustainable communities require high quality design and community involvement in planning applications. DCMS has been vocal in advocating the benefits of good design in securing

sustainability and community-led regeneration.

3.4 DCMS is currently reviewing Heritage Protection Legislation, in partnership with English Heritage, ODPM and DEFRA, with the aim of aiding regeneration by simplifying the system and making it more flexible, for example through integrating the current designation and management regimes for the historic environment and greater community involvement. In April 2004, English Heritage launched a series of pilot projects aimed at testing these proposals in practice. A White Paper will be published in Spring 2005.

3.5 Artists can also play an important part in planning and urban design. CABE and Arts & Business have recently announced a new £500,000 scheme, entitled *Project*, to provide financial support for collaborations between artists and public and private sector

groups working on high quality projects related to the built environment. This will include artists working on areas under-going transformation; artists as part of master planning teams; and artists engaging communities in regeneration.

New buildings

3.6 In a MORI poll commissioned in 2002 by CABE, 81 per cent of people said they were interested in how the built environment looks and feels, with over a third saying they were "very interested" and another third wanting more of a say in the design of buildings and spaces. 85 per cent of people agreed with the statement "better quality buildings and public spaces improve the quality of people's lives" and thought the quality of the built environment made a difference to the way they felt¹⁶. The new Bournemouth Library, 2003 winner of the Prime Minister's Better Public Building Award, exemplifies this.



BOURNEMOUTH LIBRARY

The new Bournemouth Library, designed by Building Design Partnership, has replaced a library that was said to be the second worst in England. Described as a new 'public living room', the library, built on a former derelict site, has been a catalyst for the upgrading of the public realm in that area of the town. There has been a threefold increase in visitors since it opened¹⁷.

In 2003, the library was the winner of the Prime Minister's Better Public Building

Award. The judges said:

"A privately financed scheme has delivered exactly what the local authority wanted and exactly where it was wanted – not just a library, but a welcoming hub of the community with meeting rooms and exhibition space which creates a highly visible sign of regeneration."

www.bournemouth.gov.uk

3.7 A sense of place can be created and sustained by new buildings, which are sensitive to their place, community needs, local building traditions and to their own built environment. Where the local community, including children and young people, has been consulted and, perhaps more importantly, has participated in the creation of public spaces, incidents of vandalism and graffiti have reduced. An example of this is the Piggeries development in Frome, Somerset.

3.8 The Government has already taken steps to promote better policy-making about the local environment and greater consultation of local people. It has set up CABI and is promoting the development of Design Quality Indicators, which enable all stakeholders involved in the built environment to gain more value from the design of buildings, at any stage of the production and use of buildings. CABI also undertakes research to underpin its

policy work and provide evidence of the wider socio-economic benefits of good architecture and urban design.

Re-Use and renewal

3.9 A recent MORI survey found that 92 per cent of people felt that it is important to keep historic features wherever possible when trying to improve villages, towns and cities.¹⁹ The survey found that concern about the state of buildings in their area often acts as a motivation for people to take much greater interest in their local heritage. The re-use and revitalisation of the historic environment, including buildings, parks, gardens, streetscapes and landscapes helps to achieve successful regeneration because it directly contributes to people's desire to live in an interesting and attractive environment. The British Urban Regeneration Association (BURA), in a recent analysis of best practice in urban regeneration, concluded that "historic

buildings can act as focal points around which communities will rally and revive their sense of civic pride" and that "care should be taken not to destroy old buildings before their potential is realised."²⁰

3.10 Funding a heritage project can provide leverage for other funds, kick-starting wider regeneration. An interim evaluation of the Heritage Lottery Fund's grant-giving programme for the repair and regeneration of the historic environment in towns and cities, the Townscape Heritage Initiative, found that the majority of schemes had been a catalyst for regeneration that would not otherwise have happened and had brought in genuinely new money from other sources²¹. The historic environment can play an important role in providing distinctive areas where companies can thrive and communities can have access to high quality retail and leisure experiences.

THE PIGGERIES

FROME, SOMERSET

The Piggeries is a new social housing development comprised of 71 houses and flats built in small blocks of between 2 and 4 storeys differing in design, details, materials and colour. It assists the local economy through improved footfall in the nearby retail area of Catherine Hill, contributing significantly to the vitality and

viability of the town centre. Local residents were involved as fully as possible from an early stage, so that the finished scheme would be "owned" by them. The design of pathways, and the buildings facing them, has created a sense of safety and no graffiti or dog fouling are to be seen in a previously much neglected environment. The

Piggeries cleverly mixes contemporary materials with stone and reconstituted stone in a historic stone-built town. The proof of its popularity is in the long waiting list for properties and in the care and attention that residents show towards them.¹⁸

www.somerset.gov.uk

3.11 English Heritage, through its characterisation programme, is helping people to understand how historic features help to define the character of particular places. Characterisation is a practical, map-based tool, that presents a wealth of information about the historic environment, covering areas such as archaeology, buildings and landscape character. This information can be used to inform strategic planning decisions and ensure that there is an effective dialogue between developers and the public sector when considering development proposals.

3.12 English Heritage and CABI are also working together to encourage high quality environments in the housing market renewal areas, recognising heritage as an asset. In 2004 a document will be published to promote the contribution of the historic environment to housing market renewal areas. This will provide practical case

studies to show how older terraced housing can be made more attractive, flexible and efficient without the need for unsustainable large-scale clearance.

Mixed use developments

3.13 Mixed use developments are another feature of many vibrant, regenerated areas. In a recent study, mixed use developments were found to produce higher rates of rental and capital return than single use developments. Brindleyplace in Birmingham, one of Europe's largest inner city mixed developments, is a good example of a project where culture was always part of the regeneration strategy, and of a private sector developer championing cultural projects, such as the Ikon Gallery.

3.14 Mixed use has many benefits, such as attracting people throughout the day, making a place safer. However, a

predominance of pubs, bars and nightclubs risks attracting only a particular section of the community, with associated problems of noise and anti-social behaviour. This can be avoided by encouraging a wide range of early and late evening activities to extend the appeal of the area across a range of social and age groups. Mixed use can also provide some economic protection from seasonal fluctuations in tourism and unforeseen disasters.

Public art

3.15 Specifically commissioned pieces of art can contribute to local distinctiveness and help to create a sense of place. This is reflected by the increasing presence of artists on planning design teams and a growing public expectation that art will be a feature of regeneration schemes. There are many claims for the role of public art in regeneration.²⁵ These include:



GRAINGER TOWN

NEWCASTLE UPON TYNE

Grainger Town is part of the historic heart of the City of Newcastle upon Tyne. It covers 36 hectares with a complex mix of offices, retail, residential, leisure and cultural assets. Almost the entire area is included within Newcastle's Central Conservation Area. 40 per cent of the 640 buildings in Grainger Town are listed, of which 12 per cent are Grade I and 20 per cent Grade II*. By 1997 half of these buildings were "at risk" reflecting the wider economic and social decline of the

area. The Grainger Town Regeneration project is a partnership between English Heritage, English Partnerships, One North East and Newcastle City Council. English Heritage funding of £128,545 levered £192,816 additional private and public funding to regenerate seven buildings resulting in 1,428 square meters of improved commercial floorspace and the safeguarding of 23 jobs.²²

www.newcastle.gov.uk

- contributing to local distinctiveness;
- attracting companies and investment;
- having a role in cultural tourism;
- adding to land values;
- creating employment;
- increasing the use of open spaces;
- reducing wear and tear on buildings; and
- lowering levels of vandalism.

3.16 In a survey of commercial occupiers, 62 per cent recognised that the contribution public art made to their building was significant.²⁶ However, there is very little evaluation of the impact of public art, and because of this the claims made for its contribution to regeneration can all too easily be dismissed. The fact that art is seen increasingly as a necessary ingredient of new developments, suggests that this would be a fruitful area for more thorough evaluation in future.

Delivery of public services

3.17 Better architecture, design and planning can create public spaces in which people feel safer, where they feel more comfortable and want to meet others informally, and better spaces for children's play. Well-designed public buildings can lead to improved service delivery and, by improving how they engage their customers, raise the quality and usage of local public services, such as museums, parks, libraries, healthcare, education and transport. Some examples of this are set out below.

Museums, libraries and parks

3.18 There are over 1800 registered museums in the UK, many located in areas that have become increasingly run down. Most receive some kind of support from local authorities, but many have suffered from a lack of sustained, substantial investment, echoing the

decline evident in their surroundings. Cultural institutions housed in crumbling buildings are unwelcoming and fail to meet the needs of their communities. DCMS, through the Renaissance in the Regions programme, is committed to halting this decline. By April 2005, DCMS will be investing £30 million a year in regional museums, helping them to make much needed improvements and to become the cultural hearts of towns and cities. This funding marks the first significant investment in regional museums by central government, and is designed to enhance, not replace, existing investment by local authorities.

"Museums are central to networks of knowledge, engaging with people locally, nationally and internationally. They support learning and skills, community identity and cohesion and the economy and open up worlds of creativity and new experience for all."
Estelle Morris, Minister for the Arts



BRINDLEYPLACE

BIRMINGHAM

Brindleyplace is a 17-acre development next to the International Convention Centre and the National Indoor Arena. With public funding acting as the catalyst, the complex, purchased by Ardent Group plc for £3 million in 1993, now generates over £4.7 million each year in rates for Birmingham City Council and is estimated to have generated over 3,300 direct and indirect jobs. The main leaseholder was required under a Section 106 planning obligation, to build the first 5,600 m² of new restaurants, refurbish a derelict Grade II listed school which became the Ikon Gallery, and lay out the main

square. The complex is set around two new public squares and is comprised of offices, flats and town houses; 65,000 sq ft of shops, restaurants and bars; a hotel; the Ikon Gallery, the Crescent Theatre, a studio theatre, a workshop and ancillary facilities; a health and leisure club; and the National Sea Life Centre. It was ranked as 'the best' in a study of design quality, judged to be "a powerful catalyst for further development in adjoining parts of Birmingham, creating a new open space for the city and new jobs."²³

www.brindleyplace.com

3.19 Sunderland, an area facing considerable deprivation following the decline of mining and ship building, has seen its cultural institutions and public places transformed in recent years. Sunderland Museum and Winter Gardens, Arts Gallery and Mowbray Park now boast water features, a playground, café, artwork and new benches and footpaths. The museum and gallery have attracted 800,000 visitors, and the Winter Gardens attracted over 350,000 visitors in its first six weeks. New residential development around the area suggests that the once run-down and potentially dangerous neighbourhood is now seen as an attractive place to live.²⁷

3.20 Many public libraries are also playing a significant role in regeneration, in some cases providing new local landmarks, such as Peckham Library in South London. Libraries are extending their use, joining up with

other local services, and providing a wide range of resources for their communities. For example, the new Blyth Community College and Cowpen Library in Northumberland has brought together a local college and library to provide enhanced community facilities such as a crèche and state of the art ICT to a deprived area. This approach is very much in line with the first national strategy for public libraries, *Framework for the Future*,²⁸ which emphasises the need for public libraries to understand the needs of their local communities. Another innovative approach is the London Borough of Tower Hamlets' rebranding of its public libraries to help attract new users.

Health

3.21 There is a growing body of evidence to show that good design can have significant benefits for both patients and healthcare staff. A number

of key organisations have sought to improve standards of healthcare design and architecture, in the process stimulating a lively debate about the impact that design quality can have on the delivery of healthcare services. CABI has added to this body of knowledge, most recently by commissioning new research looking at nurses' opinions of their working environment. In their survey, 90 per cent of Directors of Nursing said that patients behave better towards staff in well designed wards and rooms and 90 per cent of nurses (together with 100 per cent of Directors of Nursing) argued that working in a poorly designed hospital contributes significantly to their stress levels.³⁰

3.22 For its Healthy Hospitals Campaign, CABI recently asked four teams of architects and designers to challenge conventional thinking and generate ideas for how a hospital could



IDEA STORE

BOW, EAST LONDON

The London Borough of Tower Hamlets faces a series of significant social problems. 30 per cent of the residents needed help with basic skills, while at the same time over 80 per cent of the population never used the library services on offer. Tower Hamlets are using a radical new design for their libraries as a means of bridging this gap, and have rebranded them as 'Idea Stores'. They are using design to make libraries more attractive to those people who do not normally go there, and to

provide the facilities for life long learning. Over the next five years, seven Idea Stores will be opened across the borough.

The first prototype opened in Bow and mirrors the retail approach, both in its location on the high street, and also in its open building style. It is open 7 days a week for 71 hours. Visitor figures have quadrupled and book issues are up by 40 per cent and rising.²⁹

www.ideastore.co.uk



be designed. Via their website, they asked the public to vote for the proposal that presents the best way forward. Proposals included making hospitals multi-use public spaces with botanical gardens, galleries, performance spaces, sports facilities and libraries. 95 per cent responded positively to the designs with 32 per cent saying that space was a key factor in good hospital design. 22 per cent prioritised a light environment, with 16 per cent wanting more fresh air. A new performance target for the NHS is now out for consultation and calls for health care to be provided in environments that promote patient and staff well-being, and reflect respect for patient preferences, and staff concerns.

Schools

3.23 The Government has announced investment in school buildings that will reach an annual rate of £5.1 billion by 2005/06. The challenge for the investment programme will be to provide every community with high-quality school buildings, equipped with modern facilities, and the best possible environment in which to teach and learn successfully. CABE will work directly with a number of Local Education Authorities to help them procure well-designed buildings. The Department for Education and Skills has commissioned exemplar designs that will act as benchmarks for design quality and costs. These can be used by LEAs to inform the design of individual schools taking into account setting, size and specialisms.

Transport

3.24 Provision of good transport links is essential to successful regeneration. Transport planning should go beyond getting people between their home and place of work: good public transport links are also important in making services, including cultural activities, accessible to all. Public transport providers are increasingly making an effort to increase the appeal of public transport through use of better design and the arts: Stockholm Metro markets itself as “the world’s biggest art gallery”; stations on the extension to the London Underground Jubilee Line were design-led, with several winning architectural awards; and the Tate has introduced a boat service (the ‘Tate to Tate’) between Tate Modern and Tate



BIRMINGHAM JEWELLERY QUARTER

The regeneration of this sector of the city has led to the creation of new places to live, work, shop and visit. The project had a total scheme value of £1.1million of which £210,000 was provided by Conservation Area Partnership funding with the remainder from the private sector. 4,100 m² of commercial floorspace were improved. The Quarter remains a thriving centre for the manufacture and retail of jewellery, with 6,000 people employed by 1,500 separate businesses. Its historic importance has been recognised by DCMS' recent listing of 106 buildings in the area. The tourist industry has utilised the locality's cultural heritage to help create new jobs, encourage private investment and attract outside visitors to the Quarter. The introduction of a more structured approach

to tourism has clearly attracted additional visitors through the use of Pavement Trails, the Museum of the Jewellery Quarter, the Pen Museum and the Royal Birmingham Society of Artists. To facilitate the development of the tourist trade, Birmingham City Council has improved pedestrian and transport access to the area including a new stop for the Midland Metro.²⁴

“The Jewellery Quarter is absolutely unique, exceptional in the large number of historic buildings still intact and still in use for their original purpose. It is a wonderful example of a vibrant 21st century community, thriving in its original architectural environment.”

Andrew McIntosh, Heritage Minister

www.the-quarter.com

Britain, decorated in the style of one of Damien Hirst's dot paintings.

3.25 Awareness of the historic environment in transport planning can help to ensure that transport infrastructure doesn't overpower the community, for example ensuring roads don't sever communities and separate people from vital services. Streets form a key part of the public realm with which most people interact on most days. They can define the character of an area, and good design, management and maintenance is key. The English Heritage publication, *Streets for All*, is a guide to bringing streets and public places back to life by recognising local character and distinctiveness.

QUESTION 4

Many claim that public art has impacts beyond its aesthetic value, but we have found little evidence of this. Are there ways of measuring its wider impact, and do you have any examples?

QUESTION 5

What more can be done to encourage developers and planners to include culture in regeneration strategies and programmes?

Culture, but not just its aesthetic dimension, can make communities. It can be a critical focus for effective and sustainable urban regeneration. The task is to develop an understanding (including methods of study) of the ways – cultural and ethical – in which even the “worst estates” can take part in and help shape the relics of their city (and society) as well as their locality. This is a massive challenge to academics, professionals, business, and to local and ultimately national government and – of course – citizens. But nothing less can work.

B. Catterall, Culture as a Critical Focus for Effective Urban Regeneration, Town and Country Planning Summer School, University of York, 1998.

4. DELIVERING FOR COMMUNITIES, WITH COMMUNITIES

4.1 This chapter looks at the role of culture in regeneration at the level of the community and the individual, and focuses on using culture to:

- increase social cohesion;
- reduce crime and stimulate learning; and
- build individual capacity and community engagement.

It also looks at the challenges for rural communities, and concludes by examining the lessons learned and the implications for future regeneration.

Social cohesion

4.2 Cultural activities can be highly effective in improving the skills and confidence of individuals and improving the quality of life and the capacity of communities to solve their own problems. Such activities can contribute to the physical, economic and social

regeneration of an area if they are meaningful to and “owned” by the local community.

4.3 It is clear that physical regeneration impacts positively on the community in which it is rooted, if the regeneration is responsive to the nature of the community and reflects its needs and aspirations. The Sage Gateshead (music centre) for example, began community outreach and educational work before building even began, and became part of the local culture before becoming an exciting part of the landscape.

4.4 Communities that embrace cultural activities as a means of regeneration can see economic impacts in the form of employment, inward investment and tourism, as shown by the statistics quoted in Chapter 2 relating to Tate Modern, the Eden Project and the Lowry. However, projects that also encourage and nurture local creativity,

such as artists’ workspace and cultural quarters, may be even more effective in creating a sense of place and community self-sufficiency.

4.5 Participation in cultural activities can and does deliver a sense of belonging, trust and civic engagement. This has been recognised by many local authorities, for example Nottingham, Knowsley, Gateshead and Sunderland who took part in a recent Beacon council scheme, looking at regeneration through culture, tourism and sport. These councils have shown how well-run cultural services can have far-reaching benefits, including reducing problems in health, education, crime and anti-social behaviour.³¹

4.6 One particularly important component of social capital is what is known as “bridging capital”, or opportunities for people from different social or economic backgrounds to

WEST YORKSHIRE PLAYHOUSE

West Yorkshire Playhouse undertook a year-long *In our neighbourhood* project funded by the Joseph Rowntree Foundation. This enabled the Playhouse to examine how mutually beneficial relationships can be developed between the theatre and its immediate community. The research project took place between January 1999 and July 2000 and was located in the Ebor Gardens area, adjacent to the Playhouse. It involved the Playhouse organising

joint events at the Ebor Gardens community centre, a ticket access scheme and West Yorkshire Playhouse staff offering training and development.

Research findings concluded that theatre visits acted as a catalyst to nurture community spirit. During this period residents of the estate who had previously lived in fear of crime and seldom left their homes in the evenings regained a sense of independence. As

they went to the theatre as a group, individual members were able to help those less active and confident to use the facilities on offer. Residents were more interested in attending shows than wishing to be involved in participatory activity and later discussed the plays at residents’ meetings, forming impromptu critique groups.³²

www.wyplayhouse.com

come together to participate in activities and to enjoy new experiences. Cultural activities can be a key source of such opportunities.

Crime reduction and learning

4.7 Participation in cultural activities can not only lead to social regeneration, but can be a catalyst for crime reduction and learning. Key national programmes such as Neighbourhood Renewal have used cultural activities to address their community priority areas such as crime, education, health, housing and employment.

4.8 Similarly, Positive Activities, the Government and Lottery funded programme targeted young people between the ages of 8-19, providing a broad range of arts, sports and personal

development activities during school holidays. The programme brought together young people from different backgrounds to improve community cohesion, and to give them a chance to help the local community. In areas where previous programmes, such as Summer Plus, Splash and Splash Extra programmes have run, youth crime rates fell by up to 11 per cent, and the numbers returning to education or training improved. Another good example of innovation in tackling anti-social behaviour is the Youth TV project run by the National Museum of Photography, Film and Television.

4.9 Creative Partnerships is the Government's flagship programme in the cultural education field, delivered through Arts Council England, with funding of over £115 million over four

years. The programme is specifically targeted at young people in deprived areas and gives them the opportunity to explore their creativity by working on sustained projects with creative professionals. By 2006, two-thirds of Neighbourhood Renewal Areas will be covered by the programme. Planned outcomes include: improved pupil attendance and behaviour; development of skills needed in the creative economy; and an enhanced understanding by pupils, teachers and parents of the value of culture. A number of the partnerships are conducting research into areas such as culture's impact on regeneration, social inclusion and the development of skills.

4.10 Libraries can have a far-reaching impact on the culture of a community, not just by their physical presence, but



YOUTH TV, NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION

BRADFORD

The National Museum of Photography, Film and Television is situated in the centre of Bradford and was a focal point for local disaffected youths. In 2001, after finding itself the target of increasing vandalism, the museum responded by seeking to engage more effectively with the young people using outreach workers from a local community group, the Bradford Foyer. This led to the museum running a one-off Saturday workshop in its television studio. The workshop was so successful that further workshops were run, leading to the development of a six-week summer course. The initial outcomes are impressive: vandalism in the museum has

fallen by 70 per cent; two participants now work for the museum as youth mentors; others have won a video research contract; and one participant is an active member of Bradford Youth Parliament.³³

The project attracted the interest of the Police and the Bradford Youth Offending Team, who asked the museum to run similar workshops for serious young offenders. The whole programme, named Youth TV, has expanded into a regional programme with outlets in Leeds, Wakefield, Kirklees and Calderdale.

www.nmpft.org.uk

also by the wide range of cultural activities and learning opportunities that they offer. Bookstart is a project aimed at all children, regardless of income or postcode, designed to get parents and children involved in home-learning and library visits from an early age, thus stimulating intellectual development and social cohesion.

4.11 The ODPM's New Deal for Communities (NDC) Programme also demonstrates the potential regenerative impact of cultural activities. NDC Partnerships set their own local priorities within the framework of national objectives. A recent joint DCMS and ODPM study has revealed that the majority of partnerships have embraced cultural projects as a means of delivering on their regeneration priorities, and a

fifth have discrete arts or sports projects ranging from large capital projects to funding for staff costs. Bradford Trident NDC's assessment of outcomes to which the arts and cultural activity can contribute includes:

- reduced level of unemployment;
- cleaner, safer environment;
- increased attainment in schools;
- improved mental and emotional well-being; and
- increased participation in community activities.³⁴

4.12 The case study on Brightmet Arts demonstrates the possibilities for building individual and community capacity through engagement with cultural activities, with the emphasis on participation rather than attendance.

Lessons learned

4.13 The explicit choice of communities to embrace cultural activities as a means to achieve regeneration is encouraging, and there are lessons to be learned for future planning.

4.14 Recognising that one model does not fit all: Communities are unique and there is no guarantee that what works in one setting will work in another. The demographics of the community (race, age, social status) must be taken into account along with environmental, regional and historical factors.

4.15 Resolving potential public/private conflicts: Communities seeking to engage with private developers to push forward their regeneration agenda may find that their priorities will differ.

BRIGHTMET ARTS

BOLTON

The Brightmet Estate in Bolton, Greater Manchester is in the lowest 10 per cent of areas in the country measured against indicators of income deprivation and child poverty. Brightmet Arts aims to develop the skills and experiences of local people and a high percentage of their work involves participation in arts activity. During the 3 years, 1999–2002, Brightmet Arts worked with 71 partner organisations to deliver over 60 projects, working with over 5000 individuals.

Evidence from focus groups and qualitative interviews demonstrates that for children

and young people, involvement in creating art gave them a real sense of achievement and status. It also suggested that they directly linked the profiling of arts activities on the estate to changing perceptions of the area.

Similarly, 96 per cent of adult residents agreed that Brightmet Arts had helped improve the image of Brightmet and 93 per cent believed that it has given local people something positive to build on rather than just an activity.³⁵

www.brightmet.co.uk

Timescales, for example, tend to vary with the public focus on the long term outcomes and sustainability, while the private developer maybe more concerned with completing the project and moving on. Local relevance is more of an issue for the community than the developer, who may be less convinced of the value of the cultural element. However, there are encouraging examples of mutually beneficial relationships, such as the development of Brindleyplace in Birmingham (see case study in Chapter 3).

4.16 Not losing sight of the cultural element: Although cultural activities can be seen to contribute to agendas such as crime reduction and education, there is a risk of reducing the value of the cultural offer. Quality must be maintained so that the activity is inherently attractive, and is not patronising to the community.

4.17 Ensuring constant renewal: Cultural activities are dynamic by nature and cannot be simply put in place and expected to succeed beyond the short term. Similarly, the regenerative process

needs refreshing and updating, regardless of whether it is a building, an organisation or a programme of events. This requires management and vision at local and community level, as well as the development and retention of skilled practitioners. There is the danger of raising and then not fulfilling expectations, which may be worse than not initiating a programme in the first place.

4.18 Remembering the need for evidence: There is a need to strengthen provision for planning and evaluation, and to invest in the measurement of long-term impact. As culture becomes a more common and accepted tool in delivering aspects of social regeneration, government departments and local authorities will need to promote rigorous evidence gathering and evaluation.

4.19 Local consultation and participation is key: Culture and regeneration needs to be done *with* a community, not *to* a community. Successful regeneration programmes rely on the participation, enthusiasm and voice of local people, but it can

sometimes be difficult to engage groups and individuals in the community who often see regeneration as irrelevant to them and not something in which they have a legitimate role. The NDC case study from Rochdale demonstrates an innovative way of breaking down these barriers by engaging a community in a creative and enjoyable consultation exercise.

QUESTION 6

What role does culture have to play in strengthening communities and bringing different social groups together? Do you have any evidence-based examples?

QUESTION 7

How can we measure the benefits, or added value, that culture brings to delivering key social policy objectives?

QUESTION 8

What incentives could be put in place to align developers' short term objectives with the longer term cultural and social aspirations of the community?

A NEW HEART FOR HEYWOOD

ROCHDALE

A New Deal for Communities programme, known locally as New Heart for Heywood, wanted to find new ways of consulting sections of the community they had previously failed to engage with. A range of targeted arts-based consultation projects were developed to help become better informed about people's hopes and

aspirations for themselves, their families and their community.

One of the most successful projects was the Pub Art project, which employed two locally known artists (a writer and an illustrator) to draw the residents and interview them about their aspirations for the NDC

programme. The portraits and residents' comments were transferred on to 5400 beer mats and exhibited in pubs in the area. The beer mats were also used by NDC workers to encourage other local people to become involved in the programme.³⁶

www.heywood.org.uk



Town centre, Warrington

Cultural attributes are increasingly being seen as important assets which not only contribute to the ability of an area – this is especially true of cities – to pull in tourists and day trippers, but also to the broader appeal of the locality for residents and/or employees.

Core Cities Group, 2002³⁷

5. MAKING THE ECONOMIC CASE

5.1 Culture, whether as a central part of a regeneration initiative, or as a substantial component of a broader programme, can play a distinctive role in bringing economic benefits to an area. It does not just bring direct economic improvement by providing employment and generating revenue, but can have a wider economic impact on the general prospects of an area, by making it a more desirable place to live and work, and, subsequently, for businesses to invest.

This chapter looks at:

- the potential economic benefits of regeneration;
- how cultural institutions can improve local economies;
- the potential value of creative and cultural quarters;
- who benefits from culturally-led regeneration; and
- current gaps in evidence.

5.2 There should be an increased awareness of the economic impact of cultural activity. The cultural needs of communities should be embedded in all regeneration initiatives, and there should be widespread understanding of how this can bring benefits that go beyond the cultural sphere.

What are the potential economic benefits of regeneration?

5.3 Successful regeneration is not just a matter of improving and developing the built environment, but is also about fundamentally transforming the economic and social environment. The economic well-being of an area can be assessed through a range of measures, such as:

- inward investment (public-private sector leverage);
- higher resident and visitor spend;
- job creation (direct, indirect, induced)/wealth creation;

- employer location/retention;
- retention of graduates in the area (including artists and other creative professionals);
- a more diverse work force;
- a driver in the development of new business, retail and leisure areas;
- more public-private-voluntary sector partnerships;
- more corporate involvement in the local cultural sector (leading to support in cash and in kind); and
- increased property prices (residential and business).

5.4 Successful regeneration initiatives should, ideally, have a positive effect on most or all of these measures. Some impacts, such as numbers of tourists and visitors, may occur over a fairly short time period. Others, such as the retention of skills, property and land values, and levels of employment, require longer time frames before a true picture of impact can be gained.

MUSEUM OF SCIENCE AND INDUSTRY

MANCHESTER

Manchester Museum of Science and Industry pre-dates the Lottery as a development in the world's oldest railway station and associated buildings in Castlefield. Since the mid-1980s the transformation of Castlefield, has been dramatic, and it is now recognised internationally as a model of regeneration of an industrial landscape:

- estimated that for every pound spent by visitors at the museum, twelve pounds is spent elsewhere in the local economy;
- 300,000 visitors spending £1.5 million in 2000;
- contribution to prosperity of the region estimated to be £18 million; and
- direct employment of 120 people.³⁸

www.msim.org.uk

How can culture improve local economies?

5.5 Economic impact of cultural facilities and activities can be direct as in the case of Tate Modern, which employs around 470 people, but has also been estimated to account indirectly for around 3000 jobs in London.³⁹ Or there can be less directly associated economic benefits. For example:

- improved retail performance of existing commercial outlets in the surrounding area;
- new business start-ups attracted to an area because of increased visitor expenditure; and
- property and land values increasing as an area becomes a more desirable place to live and work.⁴⁰

5.6 A recent report on Newcastle and Gateshead also indicated that the

culturally-led regeneration of the area is beginning to lead to a “brain gain” of graduates and professionals from the South East, as well as improved retention of local graduates. Major cultural attractions, such as BALTIC and the Sage, and the area’s diversity are cited as some of the main reasons why people have chosen to live there.⁴¹

5.7 There is evidence that cultural investment can lever significant funding from private and public sources, and can lead to wider regeneration. For example, a recent study measuring the impact of heritage-led regeneration has shown that £10,000 of heritage investment levers £46,000 of other funding. Together, on average, this delivers:

- 41 square metres of commercial floor space;
- 103 square metres of environmental improvements;

- One new job and one safeguarded job; and
- One new home.

5.8 Culture can also play a key role as part of the wider “economic drawing power”, which is central to the economic transformation of an area. “Economic drawing power”⁴⁴ describes the range of factors which influence economic investment.

“Drawing power is a multi-dimensional concept which seeks to combine an assessment of both hard and soft factors giving more equal weighting to both as well as assessing factors and assets in economic, social, cultural and environmental terms. Drawing power seeks to combine internal and external factors and perceptions in order to assess how wealth creation and social cohesion can be addressed simultaneously.”
Core Cities Group, 2002⁴⁵

SEASIDE TOWNS

The revival of English seaside towns has received attention from VisitEngland, English Heritage, and, most recently, CABE. Visits to the English seaside have declined from 32 million a year in the 1960s to 22 million today and much of the built and social infrastructure has been in decline.⁴² Recent arts and design-led projects include:

- The renovation of the Grade I listed

De La Warr Pavilion in Bexhill. It is estimated that this will help contribute an estimated £3 million to the local economy.

- Folkestone’s regeneration with culture at the core, including the development of a new creative quarter, a European sculpture park, a creative industries-based higher education facility and a new arts in health research centre.

- Morecambe, where new public art, including a statue of Eric Morecambe, has been central to the town’s promotional campaign. This has seen a quadrupling of visitors to Morecambe.

www.eastsussexcc.gov.uk
www.kent.gov.uk
www.lancashire.gov.uk



Glam Rocks by Peter Freeman, Blackpool

5.9 There is evidence that retail businesses are attracted to areas with high quality cultural provision, as increased visitor numbers to cultural facilities means a larger customer market. Broader business investment though is more likely to be influenced by factors such as the proximity of skilled workers. The attraction and retention of skills is key to the success of regeneration initiatives, and quality of place is increasingly acknowledged as playing a key role in this. Regeneration efforts focussed solely on improving employment and incomes may fail if the quality of place is not also improved.

5.10 Recent research indicates that:⁴⁶

- making the residents of some cities better qualified or better off could increase population outflows if they were previously trapped in areas that are not their preferred locations; and

- action to improve the civic environment can reduce out-migration and increase in-migration. Higher rates of in-migration are found in areas with high concentrations of listed buildings.

5.11 In the US, Richard Florida, a professor of regional economic development, has set out a convincing argument as to why environments with strong cultural facilities and creative networks are key to economic success in modern urban societies. According to Florida, a large percentage of the workforce are increasingly geographically mobile, engaged in forms of employment in which creativity and innovation are key. He argues that, among other factors, this new "creative class" cluster in places:

- with the right lifestyle in terms of music venues, theatres, street life;
- valued for authenticity of historic buildings;

- where tolerance and diversity are valued; and
- which provide a sense of identity.⁴⁷

This provides the conditions for economic growth and development, built around the skills base of residents which attract firms to cities or regions.

"Without diversity, without weirdness, without difference, without tolerance, a city will die. Cities don't need shopping malls and convention centres to be economically successful, they need eccentric and creative people."

Richard Florida

5.12 Recent research in the UK looking at urban competitiveness echoes this view. It found that a skilled workforce is critical to the economic performance of cities, and that quality of life (social, cultural and environmental) is becoming an increasingly important

SNIBSTON DISCOVERY PARK

COALVILLE, LEICESTER

Snibston Discovery Park is a regionally-focussed museum and historic site. It was developed to "green-up" an area of heavily polluted industrial land; to preserve key historic mining structures that provide important landscape features for the town of Coalville; and to create a dynamic visitor attraction that would assist in the economic diversification and regeneration of the Leicestershire & South Derbyshire coalfield after its planned run-down throughout the 1980s. The mine buildings are now considered to be one of the most important historic colliery structures surviving in the UK and

were designated as Scheduled Ancient Monuments in the late 1990s. The Discovery Park contributes to the local economy in a number of ways. Since opening it has consistently attracted around 150,000 paying and non-paying visitors each year, with the large majority of visitors coming from outside the local area. Around 35 people have been employed there since 1992, of whom 75 per cent are local residents. More generally it is claimed that the Park has spearheaded the diversification of the local economy.

www.leics.gov.uk

factor in attracting skilled workers. Cities seeking to continuously improve their performance are preserving, enhancing and creating assets such as cultural facilities and distinctive architectures.⁴⁸ Indeed, it can be argued that this will be a crucial factor to maintaining British competitiveness in the fast-moving international economic environment.

Cultural quarters

5.13 One of the main areas of economic growth over the last few years has been in the creative industries, which include the arts, crafts, architecture and audio-visual industries. The repopulation of run-down areas by creative or cultural quarters, can have major regenerative effects. They can provide a new source of economic and employment growth in areas of high unemployment and industrial decline,

leading to increased use of local amenities (parks, riversides, the public realm) and to the opening of ancillary businesses, such as cafes and bars. The increase in human traffic can lead to an interest in restoring neighbouring buildings of architectural interest, for business and domestic use. This has been seen in Leeds, Bristol, Sunderland, Manchester's Northern Quarter, Folkestone, London (Clerkenwell and Hoxton), and the Lace Market in Nottingham.

Who benefits?

5.14 Not all of the evidence in relation to regeneration is positive, or at least sustainable. Apparently successful culturally-led regeneration of run down areas and buildings can lead to the rapid breaking up of spaces for higher value single-use spaces such as lofts, offices and retail outlets. This cycle is

now familiar in "artist zones" in regenerated areas of cities such as Berlin, Toronto and London's Hoxton.

5.15 Less successful and less sustainable outcomes can occur where:

- extremes of gentrification or single-use property development drive out cultural and community activity; or
- displace existing resident groups; or
- where there is a lack of economic diversity which limits the wider distributive and regenerative effects and makes such developments vulnerable to economic and other external changes, for example the dot.com zones and isolated technopark developments.

5.16 For example, the area of South Park in San Francisco saw an influx of over 200 companies in a two square mile radius:⁵⁰

HOXTON: CULTURAL WORKSHOP⁴⁴

By the late 1980s, Hoxton in the London Borough of Hackney was characterised by run down buildings and had remained untouched by the property boom. Its potential was recognised as it became colonised and regenerated by artists, and attracted City Challenge funding. Flagships such as the Lux Cinema, Circus Space and White Cube Gallery have attracted entrepreneurs, and the area is now one of the most sought after in the city, with upmarket bars, cafes, galleries, clubs, residential conversions and high profile residents. Education provision has improved through the new Hackney Community College, which

includes award-winning public art commissions.

However, although 1,000 local jobs a year have been created, the local unemployment levels have not changed. Hoxton's success has led to soaring land values, often forcing locals who work there to move outside the area. The impoverished artists credited with leading Hoxton's regeneration have also moved on as squats and low-cost accommodation have been replaced by expensive loft-style living. In this climate questions are being asked as to whether Hoxton can sustain its reputation as London's "art hot spot".

There is also some disquiet about the lack of connection with the surrounding local community, which includes the New Deal for Communities area of Shoreditch.⁴⁹ This is being tackled in an innovative way by the establishment of a property corporation, Shoreditch Our Way. Funded by the NDC, the community-run corporation buys property in the area for the benefit of the local community. So far, the corporation has amassed a property portfolio worth an estimated £5 million, including a cinema, community centre and housing for key workers.

www.hackney.gov.uk

"We were experiencing the highest residential eviction rates in the country, entire blocks were being completely evicted...Rents simply got way too high. A lot of creative people - architects, engineers, and graphic designers - moved out of the area entirely. They were part of the culture of the city, and now they're gone."
Berger, 2002

5.17 It is important to understand who is benefiting from regeneration, and who might be left behind or, in some cases, made worse off by the social and economic changes in their areas. It is also important to be realistic about the regenerative impacts which cultural projects can achieve.

"Cultural initiatives cannot solve every problem. In areas of severe deprivation and unemployment a cultural initiative is only one, if vital component of a wider regeneration strategy. It must integrate with training, education and economic development. The important issue is to assess realistically what cultural programmes can do, without underestimating their subtle impact."
Landry, Greene, Matarasso, Bianchini, 1996⁵¹

Current gaps in evidence

5.18 Evidence of the importance and impact of culture in regeneration initiatives is growing. Increasingly, the key outcomes from initiatives where

cultural facilities play a key role are seen as: economic revitalisation of areas; direct and indirect employment; attraction and retention of skilled workers; and increased land and property values.

5.19 Whilst this picture is emerging, robust and extensive evidence of economic impact is often limited in scope. While it is important to understand about direct and indirect job creation in the short term, it will be increasingly important for there to be a stronger and more sophisticated longitudinal evidence base. In particular, better quality and greater quantity of evidence is required on:

NOTTINGHAM LACE MARKET

The creative industries strategy in Nottingham focuses on the designation of the Lace Market as a cultural quarter, with an emphasis on the promotion and regeneration of the fashion industry as a means to develop a mixed-use sustainable Creative Sector. The Lace Market is a district on the southern fringe of Nottingham city centre, and was historically the centre of production for the global lace industry in the late-19th to mid-20th centuries.

Today the Lace Market is a prospering and fashionable district with over 450 firms, a quarter of which remain related to fashion design and production, with the other three quarters representing a mix of cultural production (arts and media, architecture, visual

communications) and consumption enterprises (non-mainstream/independent shops, cafes, restaurants, bars, an arts cinema, clubs etc.) benefiting from the low rates and the general "cultural ambience".

Combinations of private and public funds (ERDF, English Partnerships, Urban Development Grants, City Council, County Council, LMDC and National Lottery) have helped the area become and remain fashion-led: a place where many new jobs have been created by using the area's history to construct and perpetuate an image of the Lace Market as an exciting and practically rewarding place to work and to live.

In 1990 there were some 240 non-textiles businesses, 80 per cent of which had entered in the preceding 5 years and over half having less than 5 employees. By 1996 there were 450 firms of which over 80 per cent were involved in cultural, production and/or consumption, over 100 (23 per cent) in fashion/textiles. Over 1,000 clothing workers come to the quarter daily. Many firms have consciously opted to locate to the Lace Market in order to take advantage of the clustering of other cultural businesses and the impressive renovated warehouses within the attractive historic quarter.

www.lace-market.com

- the extent to which employment is “new” or merely displaced from other locations within a region;
- the key beneficiaries of regeneration, i.e. to what extent are some groups excluded from the positive impacts which occur; and
- the sustainability and development of positive economic impacts over the longer term.

The Northern Task Force, led by the Regional Development Agencies, is looking at the role of culture as part of a pan-regional Northern strategy in preparation for a Report to Government on how to accelerate economic growth in the North. This initiative is described in the report, “Making it Happen: The Northern Way.”

5.20 To date, evidence of economic regeneration as a result of cultural activity has been largely limited to immediate visitor impacts and direct employment effects. There is a shortage of subsequent evidence, particularly of the distribution of benefits to different social groups. These gaps need to be addressed in order to gain a better understanding of the economic impact of culture in regenerated areas.

QUESTION 9

How do we ensure that the gentrification of an area does not lead to displacement? Do you have any good examples?

QUESTION 10

In urban regeneration, how do we strike a balance between meeting the needs of the so-called “creative class” and the needs of the wider community, particularly those from disadvantaged groups?

QUESTION 11

How can we ensure that cultural regeneration projects offer a range of employment prospects for the local community, not just low paid service jobs? Is there an argument for training as an element of such regeneration and how might this be incorporated?



Nottingham Lace Market, Sensory Signage Trail

6. NEXT STEPS: WHERE DO WE GO FROM HERE?

6.1 Consultations over the last year and a review of the available evidence have highlighted some important issues that need to be tackled if the overall aim of ensuring that culture is at the heart of regeneration is to be achieved. This chapter takes stock of what has been learnt, and suggests some key next steps.

What has been learnt?

6.2 The research reviewed so far, as well as identifying examples of good practice, has helped identify a number of factors that appear to be essential in optimising the contribution of culture to the regeneration process:

- the participation of a “champion” of culture in regeneration - this may be an individual or a group;
- integration of culture at the strategic planning stage of a project;
- establishment of a multi-disciplinary project team;
- provision for formative evaluation from the planning stage;
- the flexibility to change course if necessary;
- consideration for environmental quality and accessibility – design of facilities and public realm, and integration with services, for example transport;
- genuine consultation with residents, businesses and other stakeholders;
- acknowledgement of the contribution of all stakeholders;
- continued involvement and “ownership” by the community of the project through direct participation in management, governance, delivery and evaluation; and
- ensuring people have the right skills.

What more needs to be done?

6.3 DCMS, with its NDPBs, proposes to take more of a lead in helping ensure that culture is firmly embedded in regeneration. Three priority areas for action have been identified and are outlined below. Further discussions with stakeholders, and the results of this consultation, will lead to the publication of a delivery plan in early 2005 which will set out more specific and detailed proposals for action:

- **building partnerships** - there needs to be closer working between central government departments, regional bodies, local government and the private and voluntary sectors to better understand the processes of regeneration and the role that culture can play, and to build and promote sustainable partnerships;
- **supporting delivery** - those involved in delivering regeneration need to understand what works, what the success factors are and how to measure outcomes; and
- **strengthening evidence** - the evidence base of culture’s role in regeneration needs to be improved, particularly the evidence of long-term impact

QUESTION 12

Are these the right priorities for action?

Building partnerships

6.4 Regeneration is a complex, long-term and often fragmented process. To succeed, it usually requires the involvement of a wide range of

organisations, communities and individuals, working together with a shared vision and common goals. There are many good examples of cultural regeneration projects that have succeeded through strong and effective partnerships. But we know that partnership working can be difficult and that all too often key players in regeneration are not involved at the right time, or are excluded altogether. This can happen at all levels:

- **central government**, for example government departments not working together closely enough on cross-cutting policy issues, or not having a clear understanding each other’s agendas;
- **regional and local**, for example planners not engaging with cultural bodies and practitioners during the early stages of planning, cultural bodies not articulating their potential contribution clearly enough, or Local Strategic Partnerships not having cultural sector representation; and
- **community**, for example community groups not being consulted properly, not being seen as part of the partnership, or having the right skills.

6.5 There may be tensions caused by conflicting objectives, for example, cultural regeneration is often more focussed on social and environmental outcomes, which may conflict with economic outcomes, such as business and property development. Also, developers may come into conflict with those responsible for protecting the historic fabric of an area. In addition, multiple funding streams, each with their own application and monitoring

requirements can be unduly onerous and may actually deter projects from bringing on board new partners. There are many examples of where these obstacles have been overcome, but there is clearly scope for doing more to improve and develop partnership working.

6.6 The new Lottery distributor, the Big Lottery Fund, will have programmes which include funding for transformational projects of national significance that will benefit community regeneration. Some projects will be funded wholly by the new distributor, but it will also use some of its resources to act as a catalyst to work jointly with other funders, including other Lottery distributors. Decisions have yet to be taken over how much of its allocation will be used for transformational grants but this will be announced once the new distributor is established. Innovative ways of consulting and involving communities will be what the Big Lottery Fund is all about, particularly where it is engaged in regeneration initiatives.

6.7 It is proposed that DCMS, with its NDPBs, could:

- (i) provide strategic leadership; actively promote culture's role in regeneration; and provide a coherent and consistent message which everyone understands and which is backed up by robust evidence;
- (ii) ensure that regeneration is embedded in DCMS' current strategic priorities, particularly its priority for communities;
- (iii) promote good practice and collect and disseminate evidence of culture's impact on regeneration;
- (iv) continue to work closely with key Government departments and the

regional Government Offices to create a greater understanding of culture's contribution and to identify further areas for joint working, for example:

- **Office of the Deputy Prime Minister** on Neighbourhood Renewal and New Deal for Communities; Liveability; the reform of planning guidance; the Sustainable Communities Plan, including Thames Gateway and the Northern Way proposals; and the recommendations from the Egan Review of Skills;
 - **Home Office** on community cohesion, active communities, civil renewal and Positive Activities for Young People;
 - **Department of Health** on arts and mental health;
 - **Department for Education and Skills** on Creative Partnerships and Positive Activities for Young People;
 - **Department for Environment, Road and Rural Affairs** on rural regeneration;
 - **Department of Trade and Industry** on creative industries, social enterprise and promoting the role of culture to the private sector; and
 - **Treasury** on child poverty and regional productivity.
- (v) support and work with local government, for example by providing guidance on the way culture should be recognised alongside other local priorities in local authorities' community strategies. Also, by working with the Local Government Association to develop pathfinder projects to test the way in which culture can be central to social and physical improvement of deprived communities in a number of local authority areas;
- (vi) forge closer links and working with regional bodies (Regional Development

Agencies, Regional Cultural Consortia, Local Strategic Partnerships), voluntary organisations and communities;

(vii) work more effectively with the private sector taking the lead from organisations like Arts & Business and CABE. For example, DCMS and Arts & Business will consider how best to get the messages across to business; and

(viii) consider how best to develop cultural champions at all levels and how to develop the capacity and understanding of those working in the cultural sectors to contribute to regeneration.

QUESTION 13

What else could be done to strengthen partnerships?

Supporting delivery

6.8 Much more can be done to support those responsible for delivering regeneration, to help them build in appropriate cultural elements to their programmes, and to help measure impact. For example, although there is a fairly substantial body of literature on culture and regeneration, this is not readily accessible and is often difficult to interpret – DCMS itself had to commission a literature review to get a clearer picture of evidence, success factors and case studies. There is clearly a need to publicise more widely examples of good practice, and to collect, interpret and disseminate research findings.

6.9 There is a wealth of evaluation, impact, systems and performance measures, but there are very few holistic and integrated approaches that can be

applied to culture and regeneration. The DCMS literature review found that most existing toolkits are not used, and that there is also some resistance to evaluation, either because it is seen as difficult or a burden, or because it is not a primary condition of funding. There is a call for simpler, common measurement indicators, which nevertheless remain, flexible and broad enough to suit the needs of a particular project or programme.

6.10 There are a number of things that DCMS, with its NDPBs, could do to support those delivering regeneration, for example:

(i) develop a toolkit which may include:

- a standardised, but flexible methodology for evaluation which is relevant to all stakeholders (private, public, voluntary, community); and
- an index of success factors, performance indicators or quality indicators.

(ii) develop a means of identifying and publicising good practice, e.g. using websites, conferences and seminars;

(iii) set up a network of practitioners and experts to provide mutual support and advice, and help inform policy makers; and

(iv) look at the management of multiple funding streams, and the scope for streamlining application and monitoring requirements.

QUESTION 14

What else could be done to support those directly involved in regeneration?

QUESTION 15

Do you have any evidence-based examples of culture's impact on regeneration?

Strengthening evidence

6.11 There is a good body of evidence of culture's impact on regeneration. However, there are a number of issues and gaps that should be addressed to improve the evidence base: much of the evidence is based on case studies, or is anecdotal; the focus is on short-term, quantitative measurement, with very little longitudinal measurement; culture is often missing from regeneration measurement criteria; evidence of economic impact needs to be strengthened; and evaluation is perceived as difficult, costly or a chore.

6.12 DCMS, working in partnership with its NDPBs, could:

(i) as part of the development of DCMS' Regional Cultural Data Framework, explore the value of commissioning work to look at how existing data sources might be used to understand the impacts of cultural initiatives within the regeneration process;

(ii) identify a means of gathering and analysing new evidence on culture's contribution to regeneration and how it might best be disseminated;

(iii) identify a range of success factors and impact measures to form part of a standard methodology for evaluating the cultural elements of the regeneration projects (a key component of the toolkit);

(iv) promote the wider use of existing sources of guidance on evaluation, such as ODPM's *Assessing the Impacts of Spatial Interventions: Regeneration, Renewal and Regional Development*;

(v) carry out a sample of longitudinal impact studies to include retrospective studies and prospective projects, such as Liverpool Capital of Culture 2008; and

(vi) consider how best to embed evaluation of culture's impact from the outset of major regeneration programmes and housing renewal in the growth areas, such as the Thames Gateway and the Northern Way.

QUESTION 16

What else should be done to strengthen the evidence of culture's role and impact on regeneration?

CONCLUSION

6.13 This document has shown how culture can play an important role in regeneration and how it can lead to positive social, environmental and economic outcomes for deprived communities. The case studies have demonstrated the many ways in which culture has been a catalyst and key player in regeneration programmes - these range from iconic cultural buildings to grass-roots community projects. It is also evident that regeneration is as much about the people who live and work in deprived communities as it is about the bricks and mortar - culture in its many forms provides the glue that binds together the physical and social, and thereby help to deliver thriving, productive and sustainable communities.

SUMMARY OF CONSULTATION QUESTIONS

2 Icons, cities and beyond

QUESTION 1

How can we make sure that landmark cultural buildings achieve the right balance between maintaining cultural excellence and relevance to their local communities?

QUESTION 2

What role does culture have to play in tackling the complexities of rural regeneration, and what evidence is there of what works best?

QUESTION 3

We have found that strong leadership has been the key to driving through cultural innovation. But innovation can be controversial and is often opposed by local communities. How do we achieve a balance between leadership and meeting the needs and aspirations of communities?

3 A sense of place

QUESTION 4

Many claim that public art has impacts beyond its aesthetic value, but we have found little evidence of this. Are there ways of measuring its wider impact, and do you have any examples?

QUESTION 5

What more can be done to encourage developers and planners to include culture in regeneration strategies and programmes?

4 Delivering for communities, with communities

QUESTION 6

What role does culture have to play in strengthening communities and bringing different social groups together? Do you have any evidence-based examples?

QUESTION 7

How can we measure the benefits, or added value that culture brings to delivering key social policy objectives?

QUESTION 8

What incentives could be put in place to align developers' short term objectives with the longer term cultural and social aspirations of the community?

5 Making the economic case

QUESTION 9

How do we ensure that the gentrification of an area does not lead to displacement? Do you have any good examples?

QUESTION 10

In urban regeneration, how do we strike a balance between meeting the needs of the so-called "creative class" and the needs of the wider community, particularly those from disadvantaged groups?

QUESTION 11

How can we ensure that cultural regeneration projects offer a range of employment prospects for the local community, not just low paid service jobs? Is there an argument for training as an element of such regeneration and how might this be incorporated?

6 Next steps: where do we go from here?

QUESTION 12

Are these the right priorities for action?

QUESTION 13

What else could be done to strengthen partnerships?

QUESTION 14

What else could be done to support those directly involved in regeneration?

QUESTION 15

Do you have any evidence-based examples of culture's impact on regeneration?

QUESTION 16

What else should be done to strengthen the evidence of culture's role and impact on regeneration?

ACKNOWLEDGMENTS

The Department for Culture Media and Sport would like to thank all those individuals and organisations who helped in the preparation of this document. Particular thanks go to:

Nina Bhakri
Policy Officer
Association of London Government

Sean Bullick
Secretary
National Museum Directors Conference

Kate Clark
Deputy Director (Policy & Research)
Heritage Lottery Fund

Clare Cooper
Director of Policy & Communications
Arts & Business

Ben Cowell
Head of Social and Economic Research
English Heritage

Holly Donagh
Director, Resource Development
and Marketing
Arts Council England

Graeme Evans and Phyllida Shaw
London Metropolitan University

Geoff Fordham
Economic Development and
Regeneration Consultant
GFA Consulting

Paul Hildreth
Policy Advisor
Office of the Deputy Prime Minister

Rebecca Linley
Development Officer: Learning and Access
Museums, Libraries and Archives Council
(MLAC)

Bruce McVean
Partnerships Programme Advisor
Commission for Architecture and the
Built Environment (CABE)

Roger Madelin
Chief Executive
Argent Group plc

François Matarasso
Cultural Policy and Research

Ian Wilson
Senior Policy Officer Urban Regeneration
English Heritage

Neil Witney
Team Leader, Strategy Branch
Office of the Deputy Prime Minister

Roger Young
Senior Housing Officer
Southwark Council

The Executive of the National
Association of Local Government
Arts Officers

The Government Offices
for the English Regions

CONSULTATION

You are invited to respond to the questions posed in this document, and to share any other thoughts on its content. **The closing date for responses is 15 October 2004.**

You can respond in the following ways:

By email:

regeneration@culture.gsi.gov.uk

By post:

George Cutts
Department for Culture Media and Sport
2-4 Cockspur Street
London
SW1Y 5DH

By phone:

020 7211 6537

This consultation exercise is being conducted in accordance with the Government's revised Code of Practice for Consultation. Under this code the following criteria apply:

- Consult widely throughout the process, allowing a minimum of 12 weeks for written consultation at least once during the development of the policy
- Be clear about what your proposals are, who may be affected, what questions are being asked and the timescale for responses
- Ensure that your consultation is clear, concise and widely accessible

- Give feedback regarding the responses received and how the consultation process influenced the policy
- Monitor your department's effectiveness at consultation, including through the use of a designated consultation co-ordinator
- Ensure your consultation follows better regulation best practice, including carrying out a Regulatory Impact Assessment if appropriate.

You are invited to comment on the extent to which you believe this document has adhered to these criteria, and we would welcome suggestions for improvements to the consultation process. Comments or complaints on the consultation process should be addressed to:

Paul Walker
Strategy, Policy and Delivery
Department for Culture Media and Sport
2-4 Cockspur Street
London
SW1Y 5DH

Email: paul.walker@culture.gsi.gov.uk

Responses to the consultation will be used to help develop a delivery plan. A summary of responses will be published **by 31 January 2005** and will be available on the DCMS website: www.culture.gov.uk

The names and addresses of respondents may be made public unless confidentiality is specifically requested. In accordance with freedom of information legislation, individual responses may be made available to anyone who asks for them, unless one of the exceptions in the legislation applies, for example the information is provided in confidence, or its disclosure would prejudice third parties.

PARTIAL REGULATORY IMPACT ASSESSMENT

1. Title of proposal

Culture At The Heart Of Regeneration consultation document

2. Purpose and intended effect of measure

(i) The objective

The consultation document sets out the evidence for culture¹ as a driver and key element of successful and sustainable regeneration. It proposes a number of ways to ensure that culture's contribution to regeneration is maximised, and poses questions related to this.

(ii) The background

In February 2003, the Secretary of State for Culture, Media and Sport hosted a conference at The Lowry Centre in Salford entitled "Building Tomorrow: Culture in Regeneration". Its primary purpose was to discuss the regenerative impacts of large-scale cultural capital projects. The main recommendations from the conference were that:

- there should be a more joined-up, holistic approach to regeneration;
- there should be a review of funding to address a number of problems;
- the quality of evidence and impact measures needed to be improved and applied more consistently; and
- there was a need to take longer-term view in recognition of the fact that social and economic impacts take time to emerge.

Following the conference, a project team was set up within DCMS to look at how these recommendations could be taken forward. The objectives of the project were:

- To gather and assimilate all key evidence on the social and economic effectiveness of culture as a driver for regeneration and to make this evidence readily available;
- To spread lessons on good practice arising from this research;
- To develop a methodology for measuring and demonstrating the effectiveness of culture as a driver for regeneration and to ensure it is used by projects in the future;
- To raise awareness in key stakeholders within Government and beyond of the effectiveness of the contribution of culture to regeneration, and to ensure culture is part of the agenda for Neighbourhood Renewal, Liveability and the Sustainable Communities Plan.

To address the first of these objectives, a review of the available evidence of the role of culture in regeneration was commissioned. This research showed that culture plays a variety of different roles in regeneration, from approaches where culture is the starting point (a landmark performing arts centre or gallery, for example) to ones where culture is part of a broader regeneration strategy. The research also showed that there was good evidence that culture can have positive economic, social and environmental impacts. It also

highlighted a number of success factors that seemed to be common to most successful cultural regeneration schemes. However, the research also highlighted that there are gaps in the evidence base which need to be addressed to ensure that culture's impact is more clearly understood and consistently measured.

The DCMS project team have also consulted a wide range of organisations and individuals who acted as a sounding board as proposals were developed and who contributed to the drafting of the consultation document. This consultation process and the findings from the literature review have suggested a number of areas where DCMS, in partnership with other stakeholders, could take action. Three priority areas have been identified:

- **building partnerships** - there needs to be closer working between central government departments, regional bodies, local government and the private and voluntary sectors to better understand the processes of regeneration and the role that culture can play, and to build and promote sustainable partnerships;
- **supporting delivery** - those involved in delivering regeneration need to understand what works, what the success factors are and how to measure outcomes; and
- **strengthening evidence** - the evidence base of culture's role in regeneration needs to be improved, particularly the evidence of long-term impact.

The consultation document seeks comments on these proposed areas for action and seeks views on a number of specific issues.

(iii) Risk assessment

The review of evidence and consultation has shown that culture is seen increasingly as an important agent in delivering sustainable regeneration. However, the evidence of culture's impact is patchy, relying to a large extent on a number of isolated (albeit powerful) case studies and anecdotal evidence. If more is not done to embed culture in regeneration, to identify and spread good practice, and to understand and measure culture's impacts, there is a danger that financial and human resources will be wasted in duplicated effort, missed opportunities and ineffective evaluation, resulting in poorer outcomes for regeneration programmes.

3. Options

There are two options at this stage:

Option 1

Do nothing

Option 2

Develop a package of high level proposals as outlined in the consultation document, taking account of the responses to the consultation.

4. Benefits and costs

Option 1

It is difficult to see what benefits there would be in taking no further action: this would ignore the needs of those calling for a greater role for culture in regeneration; it would leave many of those involved in regeneration without a clear idea how to use culture effectively to deliver sustainable regeneration; it would leave regenerators and communities with fewer, and less creative options; and it would be a missed opportunity to strengthen partnership working across all sectors.

There would be no immediate costs if no further action were taken. However, in the longer term the cost benefits that would arise from more successful and sustainable regeneration would not be realised.

Option 2

It is the Government's view that all those involved in regeneration and the cultural sector stand to benefit from more joined-up working, better information and guidance on what works, and a more consistent approach to evaluating impacts.

At this stage, the costs have been assessed as negligible, but it is hoped that the consultation process will help to quantify some of the benefits offered by this option. We anticipate that any proposals should have positive social, economic and environmental

impacts. These impacts will be assessed more thoroughly during the consultation process and the development of the delivery plan. Broadly, we expect the proposals to create better information and data sources; provide models of good practice; and more efficient working between stakeholders.

- Communities, voluntary organisations and cultural practitioners will benefit from access to good practice examples and evaluation tools.
- Local authorities, regional bodies and developers will benefit from having a wider pool of resources to draw on when developing and implementing their regeneration plans.
- Government departments will be in a better position to develop evidence-based policy and to work more effectively together meet the Government's priorities.

5. Equity and Fairness

The overall aim of proposals developed as a result of this consultation exercise will be to improve the social, economic and physical environment for all those living in deprived communities. However, particular attention will be paid to ensuring that those from disadvantaged groups such as those on low incomes, from minority ethnic groups and those living in deprived rural areas share in the benefits of regeneration. Some of the questions posed in the consultation document address this issue.

6. Consultation with small business

We have been unable to identify any negative impacts on small firms as a result of the proposals and therefore do not intend to carry out stage one of the small firms impact test. We anticipate that the proposals will ultimately be beneficial to small firms established in regeneration areas as well as those seeking to set up small businesses in these areas. Small firms already engaged in regeneration projects as well as those looking to set up in this field will be supported by the proposals. The views of small firms and their representatives will be actively sought during the consultation process and should any negative or disproportionate impacts on small firms be identified, stage one of the small firms impact test will be undertaken. We have consulted the Small Business Service who have agreed that the proposals will ultimately benefit small firms.

7. Competition assessment

As part of the Regulatory Impact Assessment process it is necessary to complete a competition assessment. This assesses the impact on competition of the proposals under consideration. In this instance, the consultation is intended (as identified in Option Two) to develop a package of high level proposals. We will therefore complete a competition assessment for the proposals that will be developed following the consultation. We have

consulted the Office of Fair Trading who have agreed that this is the right approach.

8. Enforcement and sanctions

The proposals outlined in the consultation document are discretionary and voluntary.

9. Monitoring and review

We will monitor and review the proposals in light of the responses to the consultation document.

10. Consultation

We have consulted a wide range of stakeholders and have taken account of their views in developing this document. These include Government departments, local and regional bodies, cultural organisations and practitioners, the voluntary sector and private developers. We have also taken account of the findings from a review of the evidence for culture's contribution to regeneration.

This document aims to extend to the consultation to all those with an interest or stake in regeneration, including those living in communities in need of regeneration. In conjunction with this consultation exercise, we will be holding events in each of the English regions to seek views on the proposals and identify some specific areas for action. The results of this consultation will feed into the development of a delivery plan to be published early 2005.

11. Comments on the RIA

Comments on any aspect this partial RIA are invited. In particular, we would welcome quantitative information that might help cost proposals and measure the social, environmental and economic impacts. Comments can be submitted with comments on the consultation document, or separately by **15 October 2004** to:

George Cutts
Department for Culture, Media and Sport
2-4 Cockspur Street
London
SW1Y 5DH

Email: regeneration@culture.gsi.gov.uk

¹For the purposes of the consultation document and this Regulatory Impact Assessment, culture is defined as:

- visual and performing arts (e.g. painting, sculpture, photography, crafts, theatre, dance, opera, live music);
- audio-visual (including film, TV and radio);
- architecture and design;
- heritage and the historic environment;
- libraries and literature;
- museums, galleries and archives; and
- tourism, as it relates to the above.

END NOTES

- ¹ Florida, R. (2002) *The Rise of the Creative Class*. Basic Books, USA.
- ² Evans, G.L., Shaw, P. & Allen, K. (2004), *The Contribution of Culture to Regeneration in the UK*. A Review of Evidence.
- ³ Tate Modern press release (11 May 2001), *Economic Impact of Tate Modern*
- ⁴ Andrew Jasper (2002), *The Economic Impact of the Eden Project, 1st April - 1st October 2002*, produced by Andrew Jasper for the Eden Project, in association with Geoff Broom Associates.
- ⁵ Evans, G.L et al (2004) (see2)
- ⁶ www.thelowry.com
- ⁷ Heritage Lottery Fund (2004), *New Life: Heritage and Regeneration*
- ⁸ ERM (March 2003), *A Socio-Economic Impact Assessment of Liverpool's Capital of Culture Bid*, commissioned by Liverpool City Council
- ⁹ Evans, G.L et al (2004) (see2)
- ¹⁰ Evans, G.L et al (2004) (see2)
- ¹¹ The Countryside Agency (March 2003), *Quality of Life in Tomorrow's Countryside - Implementing the Countryside Agency's strategy*
- ¹² Moriarty, G McManus, K. (April 2003), *Releasing Potential: creativity and change. Arts and regeneration in England's North West*, Arts Council England
- ¹³ Evans, G.L et al (2004) (see2)
- ¹⁴ Office of the Deputy Prime Minister (February 2003), *Sustainable Communities: building for the future*
- ¹⁵ ODPM (2003) (see14)
- ¹⁶ CABE (2002), *The Value of Good Design*, London
- ¹⁷ CABE (2003), *Better Public Libraries*, London
- ¹⁸ CABE(2003) *Web Library Of The Best Designed Buildings And Places:* www.cabe.org.uk/library
- ¹⁹ English Heritage (2003), *Heritage Counts 2003*, London
- ²⁰ Oxford Brookes University, Department of Planning (2003), *Townscape Heritage Initiative Schemes Evaluation: Interim Report Summary*
- ²¹ Oxford Brookes University, Department of Planning (2003)
- ²² English Heritage (2002), *Heritage Dividend 2002: Measuring the results of heritage regeneration 1999-1002*, Urban Practitioners
- ²³ CABE (2001) *The Value of Urban Design*. London, UCL Bartlett for CABE/DETR; DETR (2000) *By Design - Urban Design in the planning systems: towards better practice, London*
- ²⁴ English Heritage (1999), *Heritage Dividend 1999*
- ²⁵ Evans, G.L et al (2004) (see2)
- ²⁶ Roberts, N & Marsh, C. (1995) *'For Art's Sake: public art, planning policies and the benefits for commercial property.'* Planning Practice and Research. Volume No.2 1995
- ²⁷ Heritage Lottery Fund (2004) (see7)
- ²⁸ Department for Culture, Media and Sport (February 2003), *Framework for the Future: Libraries, Learning and Information in the Next Decade*
- ²⁹ CABE (2002), *Better Public Libraries*
- ³⁰ CABE (2003), *Healthy Hospitals*
- ³¹ I&DeA + Regeneration and Renewal (2004), *Cultural Connections: Exploring the power of culture as a catalyst for regeneration*
- ³² Creative Yorkshire, 2003 (www.creativeyorkshire.org.uk); Downing, D. (2001) *In our neighbourhood. A regional theatre and its local community*, J. Rowntree Foundation
- ³³ National Museum Directors' Conference (March 2004), *Museums and Galleries: Creative Engagement*
- ³⁴ DCMS/ODPM (February 2004), *Involvement in arts, leisure and sport - NDC national evaluation policy study*, GFA Consulting
- ³⁵ www.brightmet.co.uk
- ³⁶ DCMS/ODPM (February 2004) (see34)
- ³⁷ Comedia (2002), *Releasing the Cultural Potential of our Core Cities*. Core Cities Group
- ³⁸ Patrick Greene, Director of the Museum of Science and Industry, Manchester (2001), *European Museum Forum Annual Lecture*, Gdansk
- ³⁹ Tate Modern, 2001
- ⁴⁰ Comedia 2003, *Harnessing and Exploiting the Power of Culture for Competitive Advantage*, Report for Liverpool City Council and the Core Cities Group
- ⁴¹ Demos/RICS (2003), *Northern Soul*
- ⁴² CABE/English Heritage (2003), *Shifting Sands: Design and the Changing Image of Seaside Towns*, London
- ⁴³ English Heritage (1999)(see24)
- ⁴⁴ Comedia (2003) (see40)
- ⁴⁵ Comedia (2002) (see37)
- ⁴⁶ Office of the Deputy Prime Minister (2002), *Development of a Migration Model*. Research Paper167
- ⁴⁷ Florida, R (2002) (see1)
- ⁴⁸ Office of the Deputy Prime Minister (2002) *Competitive European Cities: Where do the Core Cities Stand?*
- ⁴⁹ Evans, G.L et al (2004) (see2)
- ⁵⁰ Berger, K. (2002) *'What Just Happened Here? The dot-com years'*, in San Francisco, April: 53-71
- ⁵¹ Landry, C., Greene, L., Matarasso, F. & Bianchini, F (1996) *The Art of Regeneration: Urban Renewal Through Cultural Activity*, Stroud, Comedia.
- ⁵² Department for Culture, Media and Sport (July 2003), *National Lottery Funding: Decision Document*
- ⁵³ Office of the Deputy Prime Minister (February 2003), *Making it Happen – the Northern Way*

PHOTOGRAPHY CREDITS

De La Warr Pavilion, Bexhill-on-Sea
Paul Hewitt

Laban Centre
Merlin Hendy

Eden Project
John Mingay

Angel of the North
Graeme Peacock

Chamberlain Square
www.bplphoto.co.uk

LSO, St Lukes
after Matthew Weinreb, Imagefind.com

BALTIC, Homage to Blake, Jaume Plensa
Jerry Hardman-Jones

HMS Trincomalee
Gary Kester

SuperLambBanana
Simon Kirwan

Sheepfolds by Andy Goldsworthy
Nic Gaunt

Tate St Ives
Alamy Images

National Maritime Museum Cornwall
Bob Berry

Peckham Library
Alamy Images

Bellenden
Jon Walter

Bournemouth Library
Martine Hamilton Knight/Builtvision

Grainger Town
Grainger Town Partnership

Brindleyplace
www.bplphoto.co.uk

Idea Store designed by Bisset Adams
Charlie Birchmore

Liverpool Carnival
Jez Coulson

Birmingham Jewellery Quarter
www.bplphoto.co.uk

Youth Music
Lionel Heap

National Museum of Photography,
Film & Television
NMPFT

Brightmet Arts
Bolton Connexions and Bolton Council

Well of Light by Howard Ben Tré
Nic Gaunt

Millennium Bridge
Alamy Images

Museum of Science and Industry
Alamy Images

Glam Rocks by Peter Freeman
Nic Gaunt

Snibston Discovery Park
Leicestershire County Council

Sensory Signage Trail
Alec Keeper

Kielder Skyspace by James Turrell
Mark Pinder

Bellenden, bollards by Zhandra Rhodes
Jon Walter



Bellenden Renewal Area, bollards designed by Zandra Rhodes



Department for Culture,
Media and Sport
2-4 Cockspur Street
London SW1Y 5DH

PP 631 June 2004