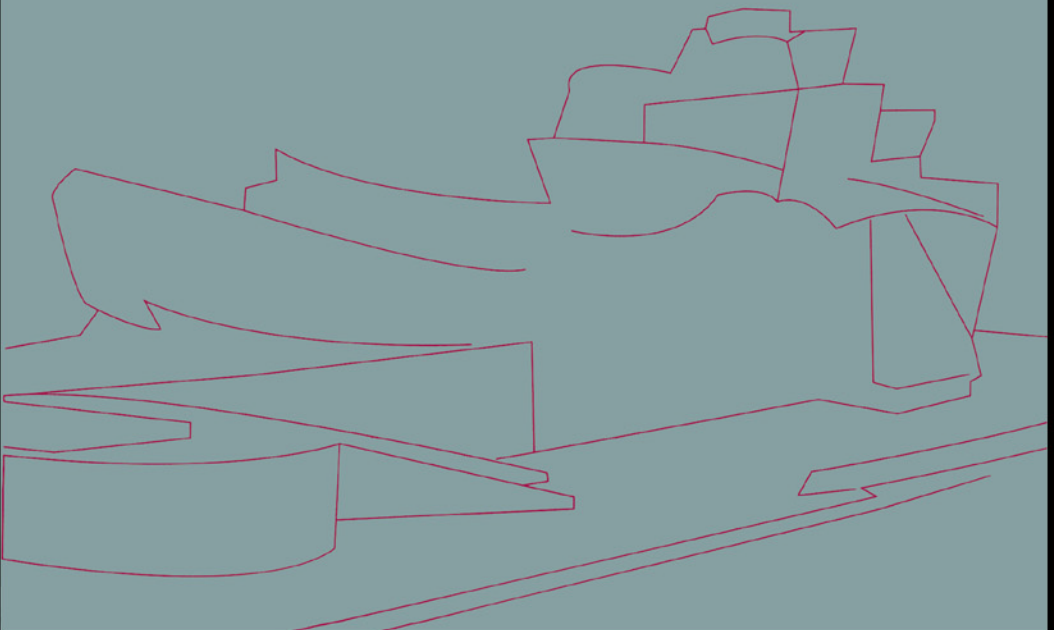


# CULTURAL PLANNING

an urban renaissance?

Graeme Evans



**Also available as a printed book**  
see title verso for ISBN details

# Cultural Planning

The late twentieth century has seen a renaissance in new and improved cultural facilities: from arts centres, theatres, museums, to multiplex cinemas and public art. Cities worldwide have sought to transform their image and economies. Industrial cities have become cultural capitals, such as ‘Guggenheim Bilbao’. Barcelona and Baltimore have been emulated by New Jersey and Singapore in regenerating downtown areas through new and upgraded cultural facilities and waterfront developments. Even old world cities such as London, Paris, Berlin and Vienna have created new millennial cultural quarters.

Using an historic and contemporary analysis, *Cultural Planning* examines how and why societies have planned for the arts. From its ancient roots in the cities of classical Athenian, Roman and Byzantine empires to the European Renaissance and its global recreation today, public culture has exhibited remarkable continuity in its location and selection of arts facilities and cultural activity, and their role in the form and function of cities. Whether as an extension of welfare provision and human rights, or the creative industries and cultural tourism, the arts are growing elements of urban, social and economic development in the post-industrial age. However, the new ‘Grands Projects’ and cultural resources are highly concentrated, at the cost of both local cultural amenities and a culturally diverse society. Arts audiences have been in decline as cultural venues, museum collections, orchestras and a mobile cultural milieu, have become footloose.

*Cultural Planning* is the first book on the planning of the arts and the relationships between State arts policy, the cultural economy and city planning. Combining cultural and economic geography with arts and urban policy, it uses case studies and examples from Europe, North America and Asia. The book calls for the adoption of a cultural approach to town planning, greater equality in distribution and integration of cultural provision and urban design, in order to prevent the reinforcement of existing geographical and cultural divides.

**Graeme Evans** is Director of the Centre for Leisure and Tourism Studies at the University of North London. He was formerly Director of the London Association of Arts Centres. He advises the Department for Culture, Media and Sport, the European Commission and Arts Councils on cultural policy, trends and impacts.



# Cultural Planning

An urban renaissance?

Graeme Evans



London and New York

First published 2001 by Routledge  
11 New Fetter Lane, London EC4P 4EE

Simultaneously published in the USA and Canada  
by Routledge  
29 West 35th Street, New York, NY 10001

*Routledge is an imprint of the Taylor & Francis Group*

This edition published in the Taylor & Francis e-Library, 2003.

© 2001 Graeme Evans

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

*British Library Cataloguing in Publication Data*

A catalogue record for this book is available from the British Library

*Library of Congress Cataloging in Publication Data*

Evans, Graeme.

Cultural planning, an urban renaissance? /Graeme Evans.

p. cm

Includes bibliographical references and index.

1. Art and state. 2. Arts and society. 3. City planning. 4. Arts facilities.

I. Title: Cultural planning. II. Title.

NX720 .E94 2001

711'.57-dc21

00-054872

ISBN 0-203-45974-1 Master e-book ISBN

ISBN 0-203-76798-5 (Adobe eReader Format)

ISBN 0-415-20731-2 (hbk)

ISBN 0-415-20732-0 (pbk)

# Contents

<i>Plates</i>	vii
<i>Figures</i>	ix
<i>Tables</i>	xi
<i>Preface</i>	xiii
<i>Acknowledgements</i>	xv
1 Introduction	1
2 The historical evolution of city arts and cultural planning	19
3 Urban culture and the early industrial city	45
4 Amenity planning and the arts centre	78
5 Planning for the arts: models and standards of provision	104
6 The cultural economy: from arts amenity to cultural industry	135
7 European common culture and planning for regional development	182
8 Cities of culture and urban regeneration	212
9 Planning for the arts: an urban renaissance?	259
Appendix I Model planning policies for the arts, culture and entertainment: a borough survey	283
Appendix II Extract: <i>Space for the arts</i>	291
<i>Bibliography</i>	293
<i>Index</i>	327



# Plates

2.1	Finlandia Hall, Helsinki, by Alvar Aalto (1999)	41
3.1	Museums of Aeronautics and Folklore, Parque do Ibrapuera, Sao Paulo (1998)	65
3.2	Public art at Bretton Hall, West Yorkshire (1999)	66
3.3	Public art, 'metal origami' at the Botanical Gardens, Rio de Janeiro (1998)	67
3.4	Public art at Holland Park, west London—part of Millennium Exhibition (2000)	68
3.5	Rainbow Theatre, redundant former Rank Cinema and rock venue, Finsbury Park, north London (2000)	73
3.6	Old Hampstead Town (Vestry) Hall (1878, grade II* listed), former borough planning office, converted Interchange Studios arts centre, north London (2000)	76
5.1	Cinema in decline, Milan (1998)	122
5.2	Cinema in decline, Rio de Janeiro (1998)	122
7.1	Italian street festival, Manhattan, New York	186
7.2	Hindu Temple, Neasden, north west London (1998)	187
7.3	Swedish Theatre, Turku, west Finland (1999)	191
7.4	National Centre for Popular Music, Sheffield, South Yorkshire, 'temporarily closed' (2000)	206
7.5	Glass Media Palace, Helsinki (1999)	206
8.1	Guggenheim Museum, New York	218
8.2	Battery Park, New York	233
8.3	Art Gallery, Niteroi, Rio de Janeiro, by Oscar Neimeyer (1997)	248
8.4	Inside the Museum of Contemporary Arts (MACBA), Barcelona (1998)	249
8.5	Plaza, Museum of Contemporary Arts (MACBA), Barcelona (1998)	249
8.6	Theatre of the New World, Montreal (1999)	254
8.7	Baltic Flour Mills, Art Gallery conversion, Gateshead, Tyne and Wear (2000)	256
8.8	Galician Contemporary Art Gallery and People's Museum, Santiago de Compostela (2000)	256
9.1	Free performance at the Royal National Theatre, South Bank, London (2000)	263
9.2	Free performance at the town square, Guadalajara (1998)	263





# Figures

1.1	Cultural resources planning perspective	8
3.1	Western culture in 1847–75: opera	55
4.1	Word game take two words: arts centre	96
5.1	Profile of arts attenders in Britain by social grade, 1996	113
5.2	Knowledge gap between arts participants and ‘non-users’	116
5.3	Issues encouraging people to stay at home	119
5.4	Facilities needed: distance relationships	121
5.5	Hierarchy of arts provision and the pyramid of opportunity	123
5.6	Arts facility planning	124
6.1	Some interrelationships of recreational users and uses in the touristic-historic city	141
6.2	Growth of UK leisure spending—in-home and away, 1979–2001	143
6.3	Creative industries employment and turnover by UK sector	154
6.4	Location of film production companies in Paris	163
6.5	Location of creative talent and casting agencies in Paris	163
8.1	Singapore’s Central Area: selected arts infrastructure and cultural-heritage districts	228
9.1	Linkages between strategies and plans	267



# Tables

3.1	Restoration theatre development and duopoly in London	52
3.2	Great Exhibitions and World Fairs, 1851–1939	62
3.3	Music hall and cinema capacity in London, 1891–1931	70
3.4	Fall and rise of film attendance in Britain, 1933–99	74
3.5	UK cinema screens and multiplexes, 1985–1999	74
3.6	Cinemas and attendance in The Netherlands, 1970–94	74
4.1	Share of visits in people's own place of residence in The Netherlands, 1995	86
4.2	Arts centres opened in the 1960s/1970s	91
4.3	Arts centres in the USA and UK by 1970	94
4.4	Number of paid attendances at arts centres by art form	95
4.5	<i>Maisons de la Culture</i> opened in France, 1963–71	98
4.6	Montpellier City Council's expenditure on <i>Maisons pour tous</i> as a percentage of its total capital expenditure on culture	99
4.7	Age of arts centre premises	101
4.8	Previous use of arts centre buildings	101
5.1	Recreation facility planning standards in the UK	111
5.2	Factors encouraging out-of-home leisure activity	117
5.3	Potential interest among non-attenders, by country and English region	119
5.4	Participation in leisure pursuits for the residents of Portsmouth	125
5.5	Portsmouth household survey	126
6.1	Economic and employment impact studies of the arts and cultural industries	140
6.2	Factors affecting location and enjoying and working in a location	143
6.3	The end of the 'weekend' as we once knew it. Percentage of employees sometimes or always working at weekends	144
6.4	Reasons cited for visits to Swansea city centre in the evening and at night	145
6.5	UK employment in the arts and cultural industries	159
6.6	Employment in the cultural sector of New York City	159
6.7	Employment in selected cultural-products industries in US metropolitan areas, 1992	160

6.8	Employment in the cultural industries in metropolitan Montreal, 1992–3	161
6.9	Subregional estimates of arts and cultural industry employment in Wales	164
6.10	Employment in the cultural industries in London by sector and subregion, 1981–91	164
6.11	Cultural sector as a percentage of total employment in Europe	165
6.12	Employment in the arts and cultural industries, London Boroughs of Hackney and Islington	166
6.13	Artists' studios in Paris	177
7.1	Indicators of enterprises in the European Union	197
7.2	Allocation of the cultural budget of Castilla-Leon, 1985–97	200
7.3	Importance of the arts as a factor when visiting Britain	203
7.4	Visitors to heritage sites in selected European countries	204
7.5	European Regional Development Funding of major arts projects in the UK, 1990–6	205
7.6	EU Structural Assistance (1994–9) at 1994 prices	207
7.7	EU cultural budget 1994–9	209
8.1	Post-war EXPOs, fairs and UK garden festivals	240
8.2	Capital cost of the <i>Grands Travaux</i>	242
8.3	UK Millennium Commission-funded projects awarded £15 million and over	246
8.4	Major investments in cultural facilities in Montreal, 1988–93	253
I.1	Policies for the arts, culture and entertainment—borough UDP analysis	286
I.2	Planning policies for the Arts, ranked by frequency in borough UDPs	289

# Preface

Like good cultural development and community planning, this book has had a long gestation. Working in an inner-city arts centre in the early 1980s gave me my first experience of how communities respond to the arts and the role of culture in education and the urban environment. From action research and model projects, which ranged from city farms, a weekend arts college, community media, and both adult and young people's touring theatres, the aspirations of and exposure to many communities, audiences and organisations naturally led to the provision of technical aid to local groups undertaking arts and cultural development and site-based facility proposals. This entailed working alongside colleagues in community architecture and planning (before it became fashionable and appropriated by mainstream design firms and politicians), in organisational development which brought together youth and social workers with local authority planners and artists, and in what was then new technology, which brought low-cost IT and media facilities into the reach of local groups and creative artists. This period coincided with a national concern and response to various forms of urban economic, social and environmental decline, which gave me the opportunity to work with communities and agencies in cities such as Liverpool (post-riots), Huddersfield and in other countries, notably the resettlement town of Ashkelon in Israel. The emergence of what became a now-established association between the arts and urban regeneration spawned in London two seminal 'think tanks': the Arts & Urban Regeneration and Planning London's Arts & Culture groups, convened by the regional arts body with voluntary members, including myself, from architecture, planning, arts policy and finance institutions. These were served by a series of case-studies developed by the British American Arts Association which provided a range of examples—good and bad—of how the arts had and could be incorporated with urban regeneration and the input of artists and local communities to this process and also by the concurrent arts and *CityPlan* being developed by Metro Toronto. The model guidelines for *Arts Culture and Entertainment* that arose from these working groups provided the basis for much thought on how the arts and town planning might better interact and the resulting guidance offered an opportunity for local boroughs to develop cultural planning within their statutory land-use development plans for the first time. When serving as Director of the London Association of Arts Centres in the late 1980s, the issues of spatial distribution, arts development and equity in cultural provision became even clearer to me, and the cumulative experience of the arts centre movement in the UK, Europe and North America has provided a foundation for much of the detailed analysis provided in this book. In particular, the notion emerged of a hierarchy of arts facilities and cultural

resources through both the arts in education, community and professional practice, at small, medium to large scales and from the local community arts centre to national cultural flagship. Working with urban design action teams in several major regeneration sites also presented insights to the fraught relationships in the public-private development process, in local governance, and in the design and planning for complex and often contested sites and community identities.

In the 1990s my role as director of a university research centre covering a broad spectrum of policy and planning studies in recreation and leisure, from urban and cultural tourism and the growing concern with 'heritage', to arts plans and strategies and site-based development schemes, has further helped me locate the various notions of culture within a more catholic tradition of amenity and within the political economy which looks to the arts and cultural industries as prime aspects of economic development and employment growth. Micro-level impact studies and mapping exercises have provided much empirical data, whilst policy studies undertaken for local and central government cultural, planning and environment departments and agencies in the UK, Europe and internationally have similarly placed culture within the public policy and ideological spheres. In particular, research and comparative policy analysis undertaken for the Department for Culture Media and Sport, Arts Councils, local government associations and the European Commission has provided both access to policy formulation and implementation, and to comparative and longitudinal data.

The international perspective that I have sought to encompass from my London base has been enabled by fieldwork and exchange with researchers, agencies and communities in these countries—notably Canada, the USA, Brazil, the Caribbean and Mexico and Continental Europe—as well as with colleagues in my department who have brought a range of area studies, policy, planning and social anthropological dimensions to my work. The basis of this book in disciplinary and conceptual terms is therefore very broad. This in one sense reflects the approach identified with cultural planning itself, and with the growing desire in theory if less in practice amongst the social sciences and humanities to develop more interdisciplinary approaches and frameworks with which to understand the phenomenon of cities, culture and the practice of urban planning. This is equally valid in the field of geography and its branches of urban studies, sociology and economic and cultural geography, and also in cultural policy studies and the wider fields of governance, public policy and amenity resource management. My aim has therefore been to present and interpret the range of historical and contemporary approaches to culture in its many guises, in the form and function of cities. Neither a treatise on culture nor a thesis on town planning, I hope this book has however combined an element of advocacy based on empirical and conceptual analysis of the relationship between the arts and urban society. This I trust will serve as a useful and at some points thoughtful source and tool for researchers, students and practitioners in town and urban planning, arts policy and *cultural strategists*, and for those interested in the history and evolution of cities from a cultural perspective. At the risk of using an opportunistic cliché, the *new millennialism* that has seen a surge in the building of culture-houses and quarters makes this text timely, as does a heightened political and economic concern for the *urban renaissance* from government urban task forces, city mayors, environmentalists, to UNESCO and the World Bank, and for local communities and creative workers who seek to make sense of both globalised culture within their everyday lives and the continuing aspiration for cultural amenities and opportunity for participation and pleasure.

# Acknowledgements

Many colleagues, past and present, have provided inspiration, access and opportunity and the cross-fertilisation of ideas which have been drawn on and extended by myself here. Key authors on cities, urban planning and on the arts and cultural policy will be evident from the text and the extensive bibliography. I will single out several individuals who have personally (knowingly or otherwise) been both instrumental and most influential over this period: in London, Patrick Boylan, John Pick (both late of City University), Ken Worpole (*Comedia et al.*), Phyllida Shaw (Arts Research Digest), Nicky Gavron (Deputy London Mayor, former Chair of the London Planning Advisory Committee), John Montgomery (Urban Cultures Ltd), Jo Foord (UNL); Fred Coalter in Edinburgh, Tony Veal in Sydney and Hélène Laperrière and Daniel Latouche at the INRS, Montreal.

The author and the publisher thank the following for granting permission to reproduce line figures in this work:

Blackwell Science, Oxford, for Figure 8.1 from Chang, T.C. (2000) 'Renaissance revisited: Singapore as a "global city for the arts"', *International Journal of Urban and Regional Research* 24(4):822.

David Fulton Publishers, London, for Figure 6.1 from Burtenshaw, D., Bateman, M. and Ashworth, G.J. (1991) *The European City: A Western Perspective*, p. 165.

The Henley Centre, Consumer Consultancy, London, for the use of Figures 5.2 and 5.3 from their conference overheads.

The Orion Publishing Group Ltd for Figure 3.1 from Hobsbawm, E.J. (1977) *The Age of Capital 1848–1875*, p. 371.

Sage Publications, London, for Figures 6.4 and 6.5 from Scott, A. (2000) *The Cultural Economy of Cities*.

Every effort has been made to trace copyright holders: any omissions brought to the publisher's attention will be remedied in future editions.





# 1 Introduction

Those who toiled knew nothing of the dreams of those who planned.

(*Metropolis*, Fritz Lang)

The places where collective and public cultural activity occurs have an important and lasting influence—aesthetic, social, economic and symbolic—on the form and function of towns and cities. At their most integrated, the arts have played a central role in the life of different societies and in models of urban design, from various classical, renaissance, industrial and post-industrial eras the world over. Where this coincided with affluence, technological and social change, the cultural economy of cities has also supported arts and crafts production, innovation and a thriving cultural industry, which has in turn created powerful comparative advantage and helped create and reinforce a sense of identity.

Land-use and culture are fundamental natural and human phenomena, but the combined notion and practice of culture and planning conjure up a tension between not only tradition, resistance and change; heritage and contemporary cultural expression, but also the ideals of cultural rights, equity and amenity. Where public culture and ‘civilisation’ are celebrated and where state, ethnic or municipal pride require signification, public monuments, squares, cultural buildings and events have been used and promoted, whether motivated by ceremonial, propagandist or place-making objectives. These manifestations also symbolise, often over a long period, a place, a town, city, even a whole society or nation-state. How and why culture is planned is therefore a reflection of the place of the arts and culture in society, of the approaches to the design and planning for human settlements in the town planning tradition and therefore in the development of urban society:

Place and culture are persistently intertwined with one another, for any given place... is always a locus of dense human interrelationships (out of which culture in part grows), and culture is a phenomenon that tends to have intensely local characteristics thereby helping to differentiate places from one another.

(Scott 2000:30)

Whilst the ‘cities of culture’ have in the past been associated with the centres of empires, city-states, trading and industrial towns and cities, the urban renaissance which

incorporates culture as a consumption, production and image strategy is evident now in towns and city-regions in developed, lesser developed, emerging and reconstructing states; in historic towns and new towns; and in cities seeking to sustain their future in the so-called post-industrial age (or more accurately the *new industrial* era). The symbolic and political economies of culture have arguably never been so interlinked. This is perhaps not surprising in the context of globalisation, where late capitalism sees symbolic goods as niche markets and the arts and culture are big business—for local, domestic markets and for international and tourism trade. Planning for culture in this sense adopts industrial and economic resource planning and distribution, whilst the physical aspects of public culture—facilities, amenities, the public realm: a *cultural infrastructure*—directly contribute to urban design and the relationships between landuse, access and transport, i.e. the town planning process. Although the cultural flagships and the designated and self-styled cultural cities and industries receive most attention from both historical and contemporary perspectives, the creation, planning and support of cultural amenities for primarily local communities, and for artists themselves (e.g. education, training, small-scale production, studios), has a much wider application and tradition. This is most apparent in the twentieth century where notions of cultural equity ‘rights’ and growing urbanisation and cosmopolitanism looked to aspects of the arts and culture as social welfare provision. This was also evident not only in the most prescriptive socialist society models (*People’s Palaces*), but also in the past where popular entertainment and common (and uncommon) culture took place in gatherings and meeting places, festivals and fairs, and pleasure gardens, as well as in buildings for arts and entertainment. It is these local *art centres*, *maisons de la culture*, *casas de cultura*, whether shared village halls, community centres, workers and association clubs, or municipal and commercial cultural facilities from the museum, theatre, civic and dance hall to the cinema and local festival, that planning for culture also encompasses. A critique of cultural planning as this book seeks to present therefore needs to consider both high-art as well as local and popular culture, in different places and in different times. An international perspective also provides a comparative basis by which culture in society and the design of urban settlements has impacted and been treated in different countries and under different regimes. How far replication, models and convergence is evident in the current and earlier examples of cosmopolitan and globalised states and empires, and how far social and planning policy has influenced this, are therefore recurrent questions considered throughout this book.

It could of course be argued that a book on planning for the arts at a time of increasing globalisation of cultural consumption and production, and the converse but not unrelated rise of individualism and *new millennialism*, is anachronistic. The technology-driven expansion of home-based entertainment and leisure activity; moves towards the twenty-four-hour city and night-time economy; the associated social atomisation of work, home and play; and fragmentation of traditionally collective forms of cultural participation might therefore render an investigation of planning for the arts somewhat redundant, or at least of historic rather than contemporary concern. Despite, and perhaps because of, the globalisation of media and cultural products, images and social expression, the late twentieth century has paradoxically seen a renaissance in the development of new and improved venues for cultural activity—from arts and media centres, theatres, museums and galleries, and centres for *edutainment*; public gatherings,

raves and festivals, *Pavarotti in the Park*; to public art works, urban design and public realm schemes—as well as the promotion of cultural industries zones and workspaces to attract and support the new media and cultural economy in towns and cities world wide. This is seen in cities seeking to transform their image and appeal and thereby qualify as *cultural capitals* for the first time, such as ‘Guggenheim Bilbao’, to established industrial cities also undergoing re-imaging through upgraded and new cultural facilities, from Glasgow, Barcelona and Frankfurt to Baltimore, Montreal and New Jersey to name a few, with massive *fin de siècle* cultural and museum quarter developments in Berlin and Vienna and in Beijing and Singapore. As Zukin maintains: ‘Rightly or wrongly, cultural strategies have become keys to cities’ survival...how these cultural strategies are defined and how social critics, observers, and participants see them, requires explicit discussion’ (1995:271). This is not only a Western phenomenon—although its foundations may have ancient roots from the cities of the classical Athenian, Roman and Byzantine empires, to the European Renaissance—since it has been replicated and adapted in developing and emerging nation-states, from Croatia to Southern Africa. As one indication of this, the World Bank, whose mission is to provide loans to developing countries and in areas of post-conflict/reconstruction, recently initiated a Culture and Sustainable Development programme with a focus not only on conservation and heritage (e.g. sites and patrimony), but also on ‘Culture and Cities’ (1998). The cultural dimension to *development*—a form and function of land-use and economic planning—is therefore seen as an important component of economic and social policy, rather than an aspect of society which is peripheral or at least subsidiary to the political economy and public sphere (McGuigan 1996).

Indeed, the development and funding of cultural *Grands Projets* by national, regional and city governments, as this book will present, both emulates and parallels the urban renaissance witnessed in Europe between the fifteenth and seventeenth centuries, and subsequent public works and rational recreation policies advocated by the Georgians and later the Victorians in Britain and elsewhere. Rationales for state involvement and promotion of cultural facilities show both an historic continuity and contemporary response to economic and social change. This is not least reflected in the breaking down of traditional planning assumptions and imperatives that have in the past separated the functions of employment, leisure and housing in the dualistic industrial city, with a clear spatial divide between these social spheres (Weber 1964, Doxiadis 1968). As Charles Jencks comments on the failure of modern town planning: ‘masterplans were drawn up with the city parts neatly split up into functional categories marked *working living, recreation, circulation*’, but as he goes on: ‘inevitably these mechanistic models did not work; their separation of functions was too coarse and their geometry too crude to aid the fine-grained growth and decline of urban tissue. The pulsations of a living city could not be captured by the machine model’ (1996:26). Physical proximity does not however overcome social and cultural exclusion, while at the same time ambiguous transitional zones blur the edges and offer more porous boundaries that allow people to move and restructure the urban area in accordance with socio-economic change, as the post-industrial notion of the urban village and ‘a complex pattern of interlinked districts takes shape’ (Seregeldin 1999:52). Cultural planning, as well as an aspect albeit an exceptional one, of amenity planning, has therefore played a role and one that is increasingly being adopted in the post-industrial era in meeting economic and physical regeneration as well

as ‘place-making’ objectives (Ashworth and Voogd 1990, Ward 1998), and as an approach to urban design and the more integrated planning of towns and cities.

Planners, ‘urban strategists’ (Landry 2000) and writers on cities, urbanism and globalisation have of course contributed to an air of determinism and fragmentation, not quite in the manner of John Ruskin and the later Arts & Crafts movements and their planning inheritors, the Garden City and Utopian movements, but with a feeling of the failure of urbanisation and the deleterious effects of post-Fordist economic change. This is seen in the de-urbanisation and suburban sprawl evoked by Noel Garreau’s *Edge City* (also Evans 1998d); Dejan Sudjic’s *100 Mile City* (1993) and the *technopolis*, core and periphery divides analysed in Castells’ *Information Age* (1989, 1996), as well as by masterplanners such as Peter Hall (1988) and others. At the same time, urban sociologists and analysts in the USA, such as Anthony King, Saskia Sassen and Sharon Zukin have linked the symbolic economy: ‘the trade in signs, images and symbols...’ (King 1990), with the post-industrial city, in terms of land-use, landscape and development, and in terms of the cultural economy itself (Scott 2000). What distinguishes the late capitalism phase and post-industrial eras from the earlier colonial and commodity trade-based globalisation periods is the extent to which society has become cosmopolitan, not that cultural consumption has just become homogenised and cultural facilities serially replicated. Some argue that the earlier period of intense globalisation that occurred in the late nineteenth/early twentieth century brought about national alliances and power structures and a consequent nationalism of ‘wilful nostalgia’, requiring homogenised and integrated so-called common cultures and the elimination of ethnic and regional identities (Robertson 1990, also Adorno and Horkheimer 1943, Adorno 1991). The heyday of the Hollywood film and movie-going was witnessed between the 1930s and 1950s, despite the resurgence of cinema attendance today, accelerated by the development of the multiplex (if not of film production and choice), whilst the culture industry which Adorno and Horkheimer (1943) railed against in Nazi Germany has exhibited important gains in cultural democracy and cultural development—the ability of people to mediate, adapt and make their own cultural forms and to access associated technology (e.g. audiovisual, desk-top publishing, photography, digital arts and multimedia) is one measure of this; the process of cultural hybridity and fusion is another. As Stuart Hall (1990) and others (Cooke 1990, King 1991) maintain, this is increasingly the norm and assumptions beneath cultural planning necessarily need to take this new reality into account. Culture, to borrow Homi Bhabha’s phrase (1994), has many locations: ‘a dialogue in which there are many parts...we are forced to speak of the *cultures* of cities rather than of either a unified culture of the whole city or a diversity of exotic sub-cultures’ (Zukin 1995:290). As Willis therefore optimistically put it: ‘We need to think of ourselves as only at the beginning of civilisation’s historical clock. The best of what is thought, spoken, written, composed and made, must be yet to come, and come it must from our living culture and not from a backwards looking, self-propagating “art”’ (1991:8–9).

### **Book focus and scope**

The primary focus of this book is the role and relationship between cultural policy and provision and town and city planning, taking key exemplars and approaches, and

presenting planning regimes and case-studies from various countries and cities—from the classical, pre-industrial periods, to the industrial and post-industrial eras. On the one hand cultural planning is considered in terms of the amenity aspects of arts and cultural facilities, or culture as an aspect of ‘social welfare’ and spatial approaches to such provision; and on the other, cultural planning is placed within the wider context of urban planning, regeneration and local-global relationships. The adoption of arts and urban regeneration policies and urban economic strategies from the late 1970s in Europe, the Americas and spreading to Asia presents a particular version of the urban renaissance with a hardening core-periphery and social divide in cultural activity and amenity, and an archetypal manifestation of the twin movements of globalisation and cosmopolitanism. Issues and practice of urban cultural rights, identity and the city as a shifting site for cultural production and consumption emerge from this late twentieth-century attempt to reclaim and redefine the city.

The related but distinct sub-discipline of cultural geography has also developed an approach and body of knowledge on the spatial and symbolic variations among cultural groups and the semiotics of landscape, taking Tuan’s definition of culture as ‘the local, customary way of doing things; geographers write about ways of life’ (1976:276). It is fair to say, however, that geographers and their urban cousins, town and city planners, have not tended to consider the arts, creative activity or cultural development—one example of this is the lack of a definition of ‘amenity’ in town planning legislation and practice, other than through a negative, anti-urban sentiment, and the absence of planning standards for arts facilities in contrast to the more benign areas of parks, play and recreation, and conservation and heritage, alongside housing, industry and other local amenities. Until recent times, planning has, not surprisingly therefore, avoided a deeper appreciation of the needs of arts practice and participation, or resisted engagement with ‘culture’ altogether, unlike other areas of social policy and urban development. This book therefore attempts to introduce and analyse some of the ways in which culture and planning have and may be integrated against these anti-planning (‘Non-Plan’) tendencies.

## Arts/planning defined

In a book on planning for the arts and the position of arts and cultural facilities in amenity planning, the ubiquitous term ‘planning’ itself requires further delineation. Some core definitions of planning in these related but discrete contexts may therefore be useful at this stage. Like the term ‘culture’, the generic ‘planning’ is widely used and associated with a range of functions and disciplines, from *human geography*—the disciplinary root of modern town planning; *urban design*, as in the planning of settlements, e.g. masterplan; *planned economy* and modern political economics—‘Marshall plan’, five-year plan; related social policy and public administration to business management (*corporate* and *strategic planning*) and organisation theory. Planning is the application of scientific method—dictionaries define town planning successively or cumulatively as a science and an art—however crude, to policy-making and is closely associated with ‘public policy and choice’ theory (Dunleavy 1991). Planning is also defined as ‘a process for determining appropriate future action through a sequence of choices’ (Davidoff and Reiner 1973:11) and therefore in the

case of amenity planning—as Tietz argues in his seminal work on facility location: ‘public determined facilities [have a] role...in shaping the physical form of cities and quality of life within them’ (1968:35). The definitions below, whilst discrete, are also used in combination with each other and in practice can overlap: ‘In all probability, the difficulty of achieving a closer definition of this concept is attributable to its polymorphous character: yet all would agree that in the final analysis, its purpose is to organise the city for the greater happiness of its inhabitants’ (Cohen and Fortier 1988:12). All definitions of planning therefore infer some consideration of the future and the achievement of given goals or end states, whether physical and environmental, social or economic: arguably all manifestations and impacts of culture. The terms ‘strategy’ and ‘strategic plan’ are also now widely applied, a reflection perhaps of the business and scientific management approaches exported from the USA from the 1960s and drawing on technological and military terminology—e.g. *cultural strategies* (Zukin 1995) and *urban strategists* (formerly ‘planners’; Landry 2000). A specific adaptation in town planning, including the cultural sphere, is the concept of *infrastructure*—first coined by the French railways and then in military installation and public utility provision. These terms found favour and usage from the 1980s in arts administration and government policy and practice (e.g. Arts Council 1984, 1993a), as a natural terminology for both the new managerialism and rationalised public services (Pick 1988, 1991, Evans 2000b, Adorno 1991), and in local, regional and city arts plans and *strategies*—all confirming a planning approach to resource allocation and decision-making for the future.

- 1 **Town Planning**—in Britain, *Town & Country Planning* legislated comprehensively in town and country planning Acts in Britain from 1947 and in the USA *City Planning* and at the micro-level, *zoning*. It incorporates amenity planning—recreation, conservation, as well as economic development. Primarily a function of population, land-use and the control of development (zoning, land-use classes) and latterly heritage/area conservation. National (and supra-national, e.g. European Union) planning policy and guidance-driven, but implementation and interpretation is a local function of statutory local planning authorities, based on a local area plan (e.g. city, town, district) and regional structure or county plan (namely County of London Plan 1943, Greater London Development Plan 1969, Toronto City Plan 1991).
- 2 **Strategic Planning**—public sector macro-economic resource allocation, investment and long-range planning (e.g. *infrastructure*, above), and private industry corporate planning and strategic business planning. It incorporates both social welfare planning and national/regional land-use and utility development, i.e. higher level ‘Structure Plans’ in town planning (Point 1 above), and in the USA comprehensive *strategic* or *masterplans* (So and Getzels 1988). Hence ‘strategic planning is about trying to ensure that appropriate development occurs in appropriate places and is matched and supported by the provision of required infrastructure’ (Smith, in Englefield 1987:29).
- 3 **Arts Planning**—the allocation of resources and distribution of public subsidy and facilities for a range of designated and prescribed arts activities—‘art forms’ (namely theatres, galleries, museums, concert halls, dance studios, arts and media centres,

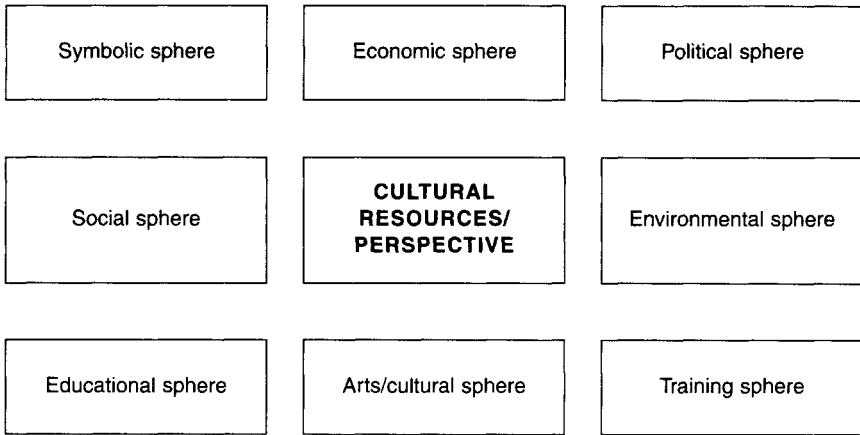
film exhibition, etc.), and the support of artists and cultural workers, including education and training. It takes place at national (*flagship*; arts policy), regional (regional or provincial arts area) and at local community and arts amenity levels. Thus the regional or local *Arts Plan* refers to a *strategic* plan (Point 2 above) of arts resources—creative artists/workers, facilities, funding, markets/audiences and participants for a given catchment area or community. This includes the concept of arts development and access (and cultural ‘rights’)—often through intervention in communities and local areas to stimulate demand and participation, and in some cases to empower, e.g. notions of cultural democracy and development.

- 4 **Cultural Planning**—on one hand the ‘art of urban planning’ (Munro 1967) and also the wider integration of arts and cultural expression in urban society. It is also described as ‘the strategic use of cultural resources for the integrated development of cities, regions and countries’ (DMU 1995). When combined, these produce a cultural approach to Town Planning (1) which uses an infrastructure system of Arts Planning (3). Mechanisms employed include consideration of urban design, public art, transport, safety, cultural workspace and industry quarters and the linkage concept of the creative *production chain* and *scale hierarchy of facilities*. Given the role of cultural development and democracy intrinsic to a cultural planning approach, the exercise of local governance and community involvement in planning processes, facility location and urban design, also incorporates *Planning for Real*, Community Planning and delphic exercises such as Urban Design Action or Assistance Teams (UDATs) used for instance in the USA and UK for major development areas and sites.

Planning, as I have already noted, infers the planning of *resources*, present and future, and therefore cultural planning concerns activities, facilities and amenities that make up a society’s cultural resources. A framework for this has been developed that goes some way to show the various spheres which a cultural planning perspective offers for policy formulation: ‘a process of monitoring and acting upon the economic, cultural, social, educational, environmental, political and symbolic implications of a city’s cultural resources’ (Comedia 1991b:78) (Figure 1.1).

In a recent guide for cultural planning and local development in Australia, for example, cultural planning is seen as ‘simply a purposeful, strategic approach to cultural development...approached like any other form of planning; by a thorough assessment of the existing situation; by setting clear goals and objectives; by identifying clear issues and priorities and by formulating and implementing practical courses of action’ (Guppy 1997:8). Landry also puts this in terms of the management of cultural resources and governmentality (Bennett 1998): ‘Cultural planning is the process of identifying projects, devising plans and managing implementation strategies.... It is not intended as the planning of culture...but rather as a cultural approach to any type of public policy’ (Landry 2000:173). This distinctly bureaucratic terminology perhaps overstates the ‘simplicity’ of such an approach and the complexities and tensions within the processes of community and cultural development and creativity itself (e.g. the role of the artist), and the selection of ‘priorities’—*whose culture, whose priorities?* Later, the guidance was stated more realistically:





*Figure 1.1* Cultural resources planning perspective

*Source:* Comedia (1991b:78)

Cultural plans and policies articulate an ongoing role for cultural appraisal and action in a competitive planning environment. They also provide a formal discourse with the statutory planning framework along with an informal and an energetic entry point for local communities eager to conserve and develop the cultural identity of their area.

(Guppy 1997:54)

### Planning for what arts?

The imperatives and mechanisms of urban planning as they are applied to culture also beg at least some consideration of the arts that are and have been ‘planned’ in the past. Firstly, planning which infers a positive change (‘development’ and ‘progress’) also represents in practice a normative approach to public culture, the prescribed and therefore legitimated arts (Point 3 Arts Planning, above), and therefore to the place of culture within society. Environmental planning in the modern local-regional-national hierarchical sense, and the earlier planning of city-states and settlements, has influence over the nature of culture that is facilitated and promoted, whether benign or as a manifestation of ideological and/or religious foundations and their celebration and propaganda. Planning also incorporates aspects of control, censorship and therefore culture that is excluded, banned, suppressed, or even ignored. (The town planning function, it should be remembered, is also often the source of licences and permits, e.g. for public entertainment, dancing, alcohol and so on.) Distributory approaches also look to spatial equity in arts facilities and amenities and the arts that find themselves within the practice of planning and urban design therefore largely flow from the position of the state in relation to ‘culture’, however defined (Titmus 1974, Pick 1988). What is represented by cultural policy and municipal culture today?

Different societies have throughout European history, devised many different ways in which to find a place for the artist, ask for his work and supply him with resources and a living. The Greek City State, the Mediaeval church, the Renaissance Pope and potentate, the eighteenth century prince, the impresarios, dealers and publishers, of the nineteenth century...today these functions...are fulfilled by committees, with financial assistance from state and municipality.

(Pick 1980:27)

As ideologies/beliefs then require policies, programmes and action, the planning of the built environment and the inclusion of cultural practice and expression within social formations, and questions about whose arts are to be represented, 'housed' and provided for, therefore arise. Concepts and definitions of culture itself are of course fraught and fluid, as Eagleton reminds us: 'Culture is said to be one of the two or three most complex words in the English language' (2000:1). The dialectical tension between ideas of culture, between the high-arts and non-high-arts (popular culture, low-brow etc) are encapsulated in three variants: (1) its anti-capitalist critique; (2) the notion of a whole way of life (Arnold, Williams, Elliot *et al.*) and therefore culture as civilisation/ing; and (3) its specialisation in the forms and practices that make up the canon of the Arts (Eagleton 2000:15). Lists and classifications of arts practice (Munro 1967), typologies of arts facilities and media, those arts eligible for state support, education and training provision and accreditation, together form the mainstream within hegemonic and intermediary power structures. However, these do not easily transfer into the planning process, which is less concerned with artistic hierarchies *per se*, but with divisions between public and private (and therefore the influence of sponsors/patrons), the polity and political, notions of the public realm and aesthetics, participation versus consumption, and the place of culture within everyday life—as defined within Point 4 Cultural Planning, above. The German sociologist Bahrdrdt for example saw the origin of the public sphere in the late medieval European city, with the market as the organising principle generating new forms of social exchange (1969). The anonymous social interaction that early cosmopolitan trading centres exhibited through the market-place also created locations for cultural exchange and celebration. Sennett identifies the early urban cosmopolitan with the rising bourgeoisie and the construction of public space (1986), but where the public sphere occurred not just through economic exchange but through 'much more political and social exchange...the debate between free citizens in the coffee-houses and the salons, the meetings in theatres and opera houses' (Burgers 1995:151). The evolution and creation of cultural places and spaces in pre-industrial, urban renaissance, industrial and in contemporary society, is therefore discussed in the following chapters, with a recurring theme of the relationship and tension between commerce and culture; between arts-as-amenity and the cultural economy, and the dominant rationales that have effectively selected and ranked the arts that are considered worthy of planning in different times and by different societies.

### **Cultural equity and 'rights' versus masterplanning**

The notion and practice of public planning just described may not however sit easily with cultural ideals, particularly those, on the one hand, associated with cultural rights

and freedom of expression, and, on the other, the creative process that may defy if not resist prescriptive planning altogether. Critics point to the deleterious link between public planning and culture in extreme socialist and authoritarian regimes for instance, which both control cultural production and, by design, censor and limit cultural diversity or pluralist views of society. This libertarian view has therefore resisted anything more than benign state involvement in culture, promoting the structure of 'arms length' cultural agencies, as a buffer between the state and the arts, and when this is threatened, raise the spectre of communist regimes under Lenin, Castro and Mao for instance, where only state-approved art was permitted and cultural planning was both centralised, monumental and an extension of propaganda machines. The promotion of a mono-culture is also evident in nationalistic regimes, such as Atatürk's Turkey which in the 1930s sought to purify the real Turkish folk music, standardising lyrics and instrumentation in pursuit of a Westernised and sanitised version of *Anatolia*, whilst genuine folk and religious musics were all but lost (in fact kept for the enjoyment of the ruling elite, namely 'courtly culture'). Colonial influence that spawned, for instance, Ghanaian choral singing, also unwittingly ensured that tribal arts went underground and survived 'unfused', whilst in apartheid South Africa, where tribal dance was outlawed and artists imprisoned for performing in public, a post-Mandela programme of cultural development and the creation of forty community arts centres in black townships and rural areas looks to re-establish indigenous cultural practice and expression, as it did in newly independent Zimbabwe in the 1980s with a programme of village-based cultural centres.

Whilst arguments for greater spatial consideration and integration of the arts and town planning have developed, as this book will explore, the notion of equity in access and participation in the arts and cultural expression also presupposes a democratic system capable of responding to and meeting local needs—community and artistic. Unilateral declarations of cultural independence may be unrealistic (although cultural and regional independence is a late twentieth-century phenomenon), however a reassertion of ownership of cultural amenity through enabling policy and planning is both desirable and possible, and indeed a goal which arts planning standards may facilitate, as Bianchini and Shwengel assert: 'Cities will be re-imagined in democratic forms only by creating the conditions for the emergence of a genuinely public, political discourse about their future, which should go beyond the conformist platitudes of the "visions" formulated by the new breed of civic boosters and municipal marketeers' (1991:234). Given the dualism created by the twin forces of globalisation and centralisation of power—not least in cultural production and 'free' (*sic*) trade; the reassertion of regionalism; emerging eclecticism ('global village'); cosmopolitanism and 'glocalisation'—cultural expression and the planning of urban culture in particular are central to both reconciling and locally driven responses to these potentially conflicting regimes and aspirations.

The inclusion of services within GATT following the protracted Uruguay Round (1986–93), namely the General Agreement<sup>1</sup> on Trade in Services (GATS), has for the first time raised the issue of cultural services and intangible 'goods' within free trade legislation—with services accounting for over 60 per cent of world production and 20 per cent of international trade (Buckley 1994:13) and cross-border trade in services totalling over \$1,350 billion in 1999. However, as Scott points out, treating culture as

simply ‘goods’ is problematic—commenting on the US Department of Commerce’s position on GATT: ‘free trade in cultural products betrays a fundamental failure to grasp the full complexity of the issues at hand’ (2000:212).

In the fraught relationship between central and local government, which has been epitomised by deregulation, the imposition of internal markets (e.g. through competitive testing/tendering) and a decline in public spending during the late twentieth century, the principle and practice of ‘subsidiarity’, of public choice and democracy, are of fundamental importance to the continuance of the principle of public/merit goods—services that are either free or subsidised and non-excludable and accessible to all—and therefore to levels of local amenity and cultural provision. As *The Economist* therefore argued:

One essential is to end the pretence that local taxation should pay for those services which are clearly of national importance...[but] to meet the cost of only those that can reasonably be allowed to vary widely in local character.... Within such bounds, each local authority should then be left, unfettered, to coax voters into paying for whatever it favours—whether it be a new concert hall or meditation classes.

(*The Economist* 1991:18)

The dominance of a cultural and cosmopolitan elite, described as the ‘Professional-Managerial Class’ by the Ehrenreichs (1979), in the consumption of high-arts and national performing and visual arts audiences, has been a perennial feature of state-legitimated culture, from Bourdieu’s *cultural capitalists* and the petite bourgeoisie, to the conspicuous consumers and occupants in the post-industrial city-centre arts flagships and cultural quarters. Whilst Bilbao is celebrated as the new cultural tourism destination (Evans 1998a), the creation of a franchised Guggenheim Museum designed by American architect Frank Gehry, together with loans and exhibitions from the New York collection, provoked negative reaction among Basque artists, journalists and regional politicians alike—in this case the museum as a site of contest (MacClancy 1997). The absence of a cultural policy and planning approach here, as in many of the 1980s’ versions of culture-led urban regeneration, suggests that their new found status as cities of culture will not be sustained (or their economic development and ‘trickle-down’ objectives maintained) in the post-event phase. The downtown and city islands of culture celebrated by urban revitalisation advocates—public and private—have in many cases ghettoised their inhabitants and those in the often poorer adjoining districts (namely the Baltimore Waterfront, City of London, Los Angeles, and *even* Barcelona; see Chapters 7 and 8), and as Robins claims, the highly selective revitalisation of ‘fragments’ of cities is really about ‘insulating the consumption of living spaces of the postmodern *flâneur* from the “have-nots” in the abandoned zones of the city’ (1993:323). Richard Sennett in *Flesh and Stone* also offers a commentary on the corollary of the city centre—the urban periphery, following a cinema visit to an outer New York shopping mall: ‘If a theatre in a suburban mall is a meeting place for tasting violent pleasure in air-conditioned comfort, this great geographic shift of people into fragmented spaces has had a larger effect in weakening the sense of tactile reality and pacifying the body’ (1994:17). A similar socio-spatial phenomenon had also been wryly observed by Venturi in 1966, who asserted that Americans do not need piazzas, since

they should be at home watching television (and eating pizzas...). Notions of cultural equity therefore have to be squared with fiscal and economic development strategies as well as cultural and urban planning policies, particularly where the spatial divide and social exclusion from local amenity and cultural facilities is hardening and widening (e.g. in car ownership) and the quality of spatial relations is deteriorating.

The real and perceived 'over-concentration' of national cultural production and arts venues in cities such as New York, Los Angeles, Sao Paulo and capitals such as Paris and Madrid has not surprisingly fuelled a regional city cultural regeneration and resistance to entrenched *centrism*, and in London, for instance, to the emulation of earlier eras when:

leisure centres frequently imported theatrical and musical performers from the metropolis...and their musical clubs were modelled on institutions pioneered in the capital.... The metropolis provided a blueprint for many other areas of provincial urban life, so much so that in 1761 it was claimed that the several great cities...seem to be universally inspired with the ambition of becoming the little Londons of the part of the kingdom wherein they are situated.

(Borsay 1989:286–7)

In this case, the inheritance and continued political and cultural hegemony in the location of national art institutions, policy-makers, commercial media production and headquarter operations has directly caused a cultural planning response by other cities, for instance in the UK—Sheffield, Birmingham, Glasgow and Manchester, which have all pursued cultural industries and infrastructure policies in an unusually high profile way (Fisher and Owen 1991, Bianchini *et al.* 1988, Worpole 1988). In Europe, networks of regional and 'second cities' have been established to counter the core-periphery drift, including the development of cultural policy and planning approaches and regional groupings which reflect both cultural and geographic commonalities.

As writers on the information city and technopolis have also observed (Sassen 1991, 1996, Castells 1989, 1996), the tendency for spatial concentration of the powerful trans-nationals in global city quarters, such as broadcast and print media in Times Square, New York, Burbank, Los Angeles and Soho, London, contrasts to the post-Fordist, footloose behaviour of manufacturing and other dispersed service sector activities. The suggestion is that cosmopolitan culture (and its eclectic human capital) provides a competitive advantage to these global media operators that might otherwise levitate and fragment to locations of lower labour, land and capital/entry costs. However the allocation of public cultural resources (normally in the absence of a national cultural plan) also continues to be skewed towards the capital city-state, and between larger regional cities and smaller towns and so on. In Brazil's 5,000 municipalities, over 3,000 do not have a public library, whilst the mega-cities of Sao Paulo and Rio have the disproportionate majority; similarly in Greece, where Athens dominates in professional cultural provision (Defner 1993) and in Canada where the cities of Montreal and Toronto and the administrative capital Ottawa possess the lion's share of major cultural facilities and activity. In contrast, France and Spain where resistance to capital city and central government administration is no less strong, regional and provincial city pride in cultural investment is well established, from Barcelona and Valencia to Grenoble,

Rennes and Montpellier (Bianchini and Parkinson 1993). The resistance by the French to what is perceived, with good reason, as the American Trojan horse that goes hand in hand with *mondialisation*, therefore, also manifests itself in planning measures to restrict the growth of the multiplex and protection of francophone cultural expression and production. Before the opening of a seventeen-screen, 3,000-seat Megarama on the outskirts of Paris, the Cultural Minister announced plans to increase subsidies to small town-centre cinemas—the French government passed legislation limiting new multiplex cinemas to 2,000 seats (Evans 1998d). In contrast, the world's third largest cinema complex was planned for the site of a former powerstation near Birmingham's infamous Spaghetti Junction, with planning permission for a twenty-four-hour, thirty-screen multiplex (Star City), whilst in north London a familiar if sentimental plea from a planning officer: 'the Borough is now served by one cinema where previously there were seven' (Evans 1998d), reflects the resignation and surrender to the global market (in this case to the vertical integration and dominance of US film production, distribution and exhibition) in a liberal planning regime set against a decline in both public realm and local amenity.

Culture is in consequence inextricably linked with notions of local governance and identity, no more so than when identity and ethnicity are threatened or suppressed, as in civil wars in the Balkans, and in disempowered ethnic groups, such as the Kurds and indigenous 'fourth world minorities' (Graburn 1976), from Central America to Australasia. When in 1936 the southern Spanish town of Almùnecar thought that its republican freedom was assured, the peasants and fishermen took over the village and declared their plans for the new millennium: 'Here will be the House of Culture' along with school, health, and agriculture centre (Lee 1969:168), but this pre-Franco cry for freedom was unfortunately short lived. This freedom is still not assured, even in Europe today where state censorship and prosecution of artists and assaults on cultural expression deemed to be at odds with the extreme right-wing political ideology, is being witnessed in Austria. Here funding is withdrawn from incumbent arts organisations only to be replaced by those more consonant with the political message (see Chapter 8). Conversely, the promotion and cultural development policies pursued in Cuba, for example, has created a celebration of national culture and identity through music and dance, as well as architecture. As Cooke observes in *Back to the future*: 'modern perspectives undervalue...the consensus of minorities, local identities, non-western thinking, a capacity to deal with difference, the pluralist culture and the cosmopolitanism of modern life' (1990:11) and this is apparent for example in the promotion of heritage sites by universalist international agencies such as the United Nations Education, Scientific and Cultural Organisation (UNESCO), the International Council on Monuments and Sites (ICOMOS), the World Tourism Organization (WTO) and the World Bank. In extreme but by no means unique cases, Shackley even warns that 'the possession of a World Heritage Site and the development of cultural tourism can create a [spurious] image of long-term stability and the basis for establishing a national identity, or may become the focus for a new nationalism' (1998:205). The extent to which cultural heritage should be prioritised over contemporary culture and living art is a complex and ultimately political issue, as the colonial quarters of Old Havana and Spanish Town, Jamaica languish in neglect, despite intervention by international agencies and foundations (Evans 1999c). Less attention and support is

afforded contemporary art, cultural expression and facility needs in these communities (Willis 1991:8–9, as cited above) and cultural planning may offer an urban and resource planning process and framework, within which these conflicting worldviews and amenity demands may be reconciled and more equally balanced. Arguably because of the cultural and political hegemonies and global capital that drive mono-cultures and mass branding, and the benign nature of traditional planning processes which reinforce both norms and the control of development, culture-led planning might provide a fundamental response to the promotion of cultural diversity, the protection of cultural identities, and the encouragement of the local and the vernacular.

Furthermore, the planning of our towns and cities, the consideration of amenity provision within society, and the celebration and development of cultural rights—in Europe reasserted in the Maastricht Treaty (CEC 1992, cited in HMSO 1993, Fisher 1993), and the *European Urban Charter* (Council of Europe 1992)—arguably requires an element of planning: spatial, resources and ‘cultural’, as does meeting the changing needs of communities and creative processes. The imperatives of urban living and consumption therefore also look to a more sophisticated and integrated approach to the cultural aspect of post-industrial society, whether in developing or advanced states and the extent to which this has been achieved is therefore explored here. With this dialectic in mind, and in terms of the planning definitions presented above, this book therefore analyses the evolution of town planning in relation to public cultural amenity and arts facilities and offers a critique of arts planning approaches and the development of a *cultural planning* conceptual framework within which both urban planning and arts planning relate. Lewis Mumford’s plea of 1945 is therefore just as pertinent today:

The technical and economic studies that have engrossed city planners to the exclusion of every other element in life, must in the coming era take second place to primary studies of the needs of persons and groups. Subordinate questions—the spatial separation of industry and domestic life, or the number of houses per acre—cannot be settled intelligently until more fundamental problems are answered; What sort of personality do we seek to foster and nurture? What kind of common life? What is the order of preference in our life-needs?

(quoted in Olsen 1982:12)

More and more towns and cities, regions and countries—established and emergent—therefore look to culture to reaffirm their identity/ies; attract and retain their share of the cultural industries (and tourists); join the ‘competitive city’ race and contribute to the design and adaptation of the public realm and consumption in urban society. How these cultural strategies are defined and how ‘we see them’ (Zukin 1995, as quoted above), this book attempts to discuss explicitly, since as the *Richness of Cities* maintains over fifty years from Mumford’s humanistic plea:

Any form of urban planning is today, by definition, a form of cultural planning in its broadest sense, as it cannot but take into account people’s religious and linguistic identities, their cultural institutions and lifestyles, their modes of behaviour and aspirations, and the contribution they make to the urban tapestry.

(Worpole and Greenhalgh 1999:4)

## Summary of book content

Culture and its place in the planning and life of towns and cities naturally follows an incremental and evolutionary path, including the transfer and transmission of artistic products, styles and experience within and across communities and societies. In the next two chapters the book therefore presents an historical analysis and synthesis of the place and form of public culture within certain early classical societies, including Athenian, Roman and Byzantine, as well as metropolitan exemplars such as pre-Colombian Mexico. The evidence and supporting theories of the cultural influence in models of city formation and planning are considered in the context of the emerging relationship between culture, commerce and trade and the issue of population density, size and therefore cultural autonomy and the emergence of a public realm in these earlier regimes. These issues are extended in Chapter 3 in the early experience of urban culture in renaissance Europe and in the industrial age. The move from essentially elitist, private provision of the arts from court to putative state and from merchant to middle class consumer is examined through the formalisation of places and typologies of cultural facility and crafts trade. A focus on public places for drama and opera in Elizabethan London and the courts of Europe and the spread of culture-houses in the nineteenth century confirms not only the symbolic importance and continuity of location, but also an increasingly stratified audience for the arts, as class divides and state intervention in cultural activity and provision are established. Industrialisation and the move from rural to urban forms of popular culture are therefore considered in relation to state planning and programming controls and the nineteenth-century response in the rational recreation movement and its effect on new and re-created provision in the form of museums, theatres, libraries and pleasure gardens, and their inheritors, the gin palaces, music halls and precursors to the cinema. Cinema's rise and fall and resurgence is a factor in its changing building type and location, epitomised in the multiplex and like its predecessors, its forecast saturation. Cities such as London and Berlin and their emulators, and the internationalisation of cultural facilities and consumption through colonisation and trade, such as opera, theatre and libraries, serve as detailed examples, as do the Great Exhibitions which brought together culture and commerce under a global economic rationale for the first time.

As the evolving forms and locations for collective cultural activity came to be influenced by state policies towards these aspects of recreation and national identity, the beginnings of town planning and associated approaches to new town and city-regional development and decentralisation are considered in Chapter 4. This is dealt with in the context of the place of amenity in emerging town and country planning legislation and the particular place of the arts and entertainment in the post-War reconstruction and formation of welfare states and its socialist manifestation in *Peoples Palaces* and *Houses of Culture*. Concepts and case-studies of distributive policies for cultural provision are then presented, comparing French and British state arts policy and the development of the arts centre and *maison de la culture* as a gradually universal phenomenon in local and municipal cultural provision. The development of the arts centre is documented in France, the UK, USA and elsewhere as a vehicle for arts development, a network for community and social action—whether village hall or new build venue—but specifically as a *local* amenity. A theme taken up in this book is the



absence of both definitions of amenity and specifically the reluctance to plan for the arts and apply planning standards and norms, as are widely used for other recreational amenities such as sports, play and open space provision. Models and techniques for developing planning standards for arts and cultural facilities are consequently outlined in Chapter 5, incorporating examples of more integrated policies for arts provision with local area development plans. The profile of cultural consumption and audiences for various arts activities confirms both their disproportionate socio-economic and spatial concentration, whilst this chapter provides evidence of the range of environmental and perceptual barriers which limit out-of-home and wider participation in cultural activities by the majority. Key concepts of the scale hierarchy and *pyramid of opportunity* are presented with case-studies from local area and city arts plans and cultural strategies. From this I argue that despite their shortcomings in implementation, arts planning standards would go some way to ensuring greater distribution and access to cultural experience and expression and counter the spatial core and periphery and institutional imbalance which the cities of culture have reinforced. From the social welfare arts-as-amenity experience, the growing attention paid to the cultural economy and the commodification of the arts as urban cultural assets is then discussed in Chapter 6. This provides a critique of the economic importance of the arts argument and the conversion of high and popular culture through cultural tourism and the cultural industries, as prime and growing elements of urban and national economies. The importance of cultural provision and other quality-of-life factors in employer re/location presents another rationale for their value and contribution to the urban environment and in post-industrial society. The tensions between traditional town/centres and the out-of-town/edge city drift considers the shopping mall and leisure-retail *pleasure periphery* which has had a radical spatial impact on cultural consumption, whilst conversely, cultural production and higher-scale facilities continue to be concentrated in the core inner urban and downtown zones. Data presented on city, national and regional cultural economies compare employment across a number of arts and cultural sectors and the clustering evident in world/cities of culture and within entertainment, touristic and cultural industry districts. Cultural activity as a universal economic development and employment strategy warrants a close look at its form and claims for its growth prospects. A definitional analysis of the cultural industries is discussed in both conceptual, economic and political terms, including the production chain as it is applied to the arts and various creative practices. Questions are raised over the politically termed creative and knowledge industries and the crude conflation of the heterogeneous cultural industries, including their creative content and employment profile and the impact of *e-commerce* and 'digital arts' on traditional forms of cultural practice and dissemination. A specific type of cultural production facility, the artists studio and workshop is then considered, with examples of this traditional and symbolic place for the arts across European and North American cities and the mixed treatment of the artist and public art in urban regeneration.

The importance of the city-region in terms of the cultural economy, identity and political aspirations towards autonomy is the subject of Chapter 7. It looks at the notion and promotion of European 'common culture' and heritage through the regional development programmes that have benefited cities and rural areas of the

weaker economies of southern European, Ireland and northern industrial regions undergoing post-industrial regeneration. From an overview of European planning systems, contrast is made between the planning regimes and respective approaches to cultural amenity in different European countries. The inclusion of the arts and heritage and major culture-led redevelopment projects outside of either a national or European cultural policy or planning framework, presents a prime core-periphery and cultural capital emphasis which the examples of collaboration between the arts and urban regeneration have come to typify, from Barcelona to Birmingham. Examples such as Glasgow and Dublin, as well as cities in new EU Member States such as Helsinki and Vienna, indicate the extent that the European arts and urban renaissance has been adopted and replicated. The place of culture and the flagship arts project within major downtown, city centre and regeneration sites is the main subject of Chapter 8. Taking examples from North America and Europe, including major cultural zones in Berlin and Vienna, the arts and urban renaissance formula is reviewed here and in developing countries, notably in South East Asia and Latin America. The Westernised models of urban regeneration and architecture are evident in many of these developing countries, echoing the universalist approach to the development of heritage sites by the World Bank and others. The involvement of Western development agencies in the promotion of culture within developing and restructuring states provides another example of where cultural planning might engage with community and cultural needs, rather than the heritage tourism strategy adopted to regeneration here as in post-industrial cities in more advanced states. A comparison is also made between major regeneration areas of two European world cities—London and Paris—in the context of their contrasting city planning and governance regimes and the culture-led approaches adopted in each case and their relative outcomes. Even in the more fêted examples of regeneration and cities of culture, these strategic planning solutions, I argue, in fact reinforce the divided city at the cost of local area amenities and genuine mixed-use of buildings and sites, including more varied forms of cultural expression, production and the public realm. This is no less in the archetypal contemporary mega-event and EXPO, which are contrasted to the earlier Great Exhibitions and civic cultural monuments, with a critical review of the planning issues arising from the millennium and *Grands Projets* in Paris, London and Montreal—their sustainability and influence on the cultural maps of cities. The extent to which planning and in particular cultural and more consultative forms of planning have been evident in these cities of culture is a continuing theme which the concluding Chapter considers in terms of cultural strategies, the notion of the arts as public goods and resistance to planning that undermines many approaches to more integrated and community-based planning and resource distribution. The theme of culture-led planning and particular approaches and mechanisms offered by cultural planning in varying environments and locations runs throughout these chapters. These, the book argues, are required to counter the failure of simple economic and property-based ‘solutions’ to urban and cultural decline, and the explanations offered by economic and cultural geography, urban sociology and regime analysis, and to ensure the survival and growth of post-industrial society and those aspiring towards greater cultural development and diversity and greater spatial equity in cultural provision.

## Notes

- 1 This Agreement (1993), which created the World Trade Organization (WTO) in 1995, also set up a new framework for the so-called protection of intellectual property rights (TRIPS—Trade in Intellectual Property Rights), although the import of Hollywood films to France was not resolved for fear of undermining the 1993 GATT.

# Bibliography

- Abercrombie, N. (1982) *Cultural Policy in the United Kingdom*, Paris: United Nations Educational Scientific and Cultural Organization (UNESCO).
- Abercrombie, P. (1944) *The Greater London Development Plan*, London: HMSO.
- Abercrombie, P. and Forshaw, J.H. (1943) *County of London Plan*, London: HMSO.
- ACME Housing Association Ltd (1990) *Studios for Artists*, London.
- Adams, H. (1970) 'Arts administration in the United States', in Schouvaloff, A. (ed.) (1970) *Place for the Arts*, Manchester: North West Arts Association: 205–6.
- Adorno, T.W. (1991) 'Culture and administration', in Adorno, T.W. (ed.) *The Culture Industry: Selected Essays on Mass Culture*, London: Routledge.
- Adorno, T.W. (ed.) (1991) *The Culture Industry: Selected Essays on Mass Culture*, London: Routledge.
- Adorno, T.W. and Horkheimer, M. (1943) 'The culture industry: enlightenment as mass deception', in *Dialectic of Enlightenment* (trans. Cumming, J.), New York: Seabury, 1972; repr. in During, S. (1993) *The Cultural Studies Reader*, London: Routledge: 29–48.
- Adorno, T.W. and Horkheimer, M. (1964) 'L'Industrie culturelle', *Communications* 3:12–18.
- Aitchison, C. (1992) 'Internationalisation and leisure research: the role of comparative studies', paper given at the International VVV/Leisure Studies Association Conference, Tilburg, The Netherlands: LSA.
- Akehurst, G., Bland, N. and Nevin, M. (1993) 'Tourism policies in the European Community member states', *International Journal of Hospitality Management* 12:33–66.
- ALA (1991) *Ten Years of Docklands: How the Cake Was Cut*, London: Association of London Authorities.
- Albertazzi, D. (1999) 'National vs local cultures: discussing the dream of the "knowable community" in Raymond Williams and the Italian "Lega Nord"', paper given at the Researching Culture Conference, University of North London, September.
- Aldous, T. (1992) *Urban Villages: A Concept for Creating Mixed-Use Urban Developments on a Sustainable Scale*, London: Urban Villages Group.
- Alexis, W. (1838) 'Berlin in seiner neuen Gestaltung', in Brockhaus, *Conversations—Lexikon der Gegenwart*. 453–63.
- Allwood, J. (1977) *The Great Exhibitions*, London: Studio Vista.
- AMA (1990) *Tourist Tax 'Green Paper'*, London: Association of Metropolitan Authorities.
- Amin, A. and Thrift, N. (eds) (1994) *Globalization, Institutions and Regional Development in Europe*, Oxford: Oxford University Press.
- Anderson, B. (1991) *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (2nd revd ed.), London: Verso.
- Andra, I. (1987) 'The dialectic of tradition and progress', in *Architecture and Society: In Search of Context*, Sofia: Balkan State Publishing House: 156–8.

- Antoniou, J. (1992) 'Europe now', *Building Design*, 10 July: 14–16.
- Appadurai, A. (1990) 'Disjuncture and difference in the global economy', *Public Culture* 2: 295–310.
- Architect's Journal* (1987) 'Use classes order guide', 29 July and 5 August: 57–61.
- Architect's Journal* (1989) 'Development economics: arts buildings—1. An economic catalyst', 1 March.
- Architect's Journal* (1990) 'A Vision for London' [Special Issue], 11(191).
- Argyle, M. (1995) *The Sources of Joy*, London: Penguin.
- Arnott, J. and Duffield, B. (1989) 'Leisure and community development in rural areas', in Ventris, N. (ed.) *Leisure in Rural Society*, London: Leisure Studies Association.
- Artists Space Journal* (1992) 'Philadelphia creates its first owner-occupied artists' live/work cooperative', no. 6.
- Arts Business Ltd (1991) *The Cultural Economy of Birmingham*, Birmingham: Birmingham City Council.
- Arts Council (1955) *Housing the Arts: The Tenth Annual Report of the Arts Council of Great Britain 1954/55*, London: Arts Council of Great Britain.
- Arts Council (1959) *Housing the Arts in Great Britain: Part I: London, Scotland, Wales*, London: Arts Council of Great Britain.
- Arts Council (1978) *Annual Report and Accounts 1997/8*, London: Arts Council of Great Britain.
- Arts Council (1983) *Annual Report and Accounts 1982/3*, London: Arts Council of Great Britain.
- Arts Council (1984) *The Glory of the Garden: A Strategy for the Development of the Arts in England*, London: Arts Council of Great Britain.
- Arts Council (1985) *A Great British Success Story: An Invitation to the Nation to Invest in the Arts*, London: Arts Council of Great Britain.
- Arts Council (1986) *An Urban Renaissance: The Case for Increased Private and Public Sector Co-operation*, London: Arts Council of Great Britain.
- Arts Council (1987) *Le Corbusier: Architect of the Century*, London: Arts Council of Great Britain.
- Arts Council (1989) *Directory of Arts Centres in the United Kingdom*, London: Arts Council of Great Britain.
- Arts Council (1991) *Today's Arts, Tomorrow's Tourists*, Conference Report, Science Museum, London: Arts Council of Great Britain.
- Arts Council (1993a) *A Creative Future: National Arts & Media Strategy*, London: HMSO.
- Arts Council (1993b) *The Millennium Map: Capital Audit of the Arts in England*, London: Arts Council of Great Britain.
- Arts Council (1994) *Tate Gallery St Ives*, National Lottery Broadsheet 1 Arts, London: Arts Council of England.
- Arts Council (1995) *Public Attitudes to Local Authority Funding of the Arts*, London: Arts Council of England.
- Ashworth, G. (1993) 'Culture and tourism: conflict or symbiosis in Europe?', in Pompl, W. and Lavery, P. (eds) *Tourism in Europe: Structures and Developments*, Wallingford: CAB International.
- Ashworth, G. (1994) *Let's Sell Our Heritage to Tourists?*, London: Council for Canadian Studies.
- Ashworth, G. and Dietvorst, A.G. J. (1995) *Tourism and Spatial Transformations: Implications for Policy and Planning*, Wallingford: CAB International.
- Ashworth, G. and Voogd, H. (1990) 'Can places be sold for tourism?', in Ashworth, G. and Goodall, B. (eds) *Marketing Tourism Places*, London: Routledge.
- Atelier-Gesellschaft (1992) 'No arts, no city', in *Artists Need Studios*, Berlin.
- Audit Commission (1989a) *The Management of Local Authority Premises*, London: HMSO.

- Audit Commission (1989b) *A Review of Urban Programme and Regeneration Schemes in England*, London: HMSO.
- Audit Commission (1989c) *Urban Regeneration and Economic Development: The Local Government Dimension*, London: HMSO.
- Audit Commission (1989d) *Sport for Whom? Clarifying the Local Authority Role in Sport and Recreation*, London: HMSO.
- Audit Commission (1991a) *Local Authorities, Entertainment and the Arts*, Local Government Report No. 2, London: HMSO.
- Audit Commission (1991 b) *The Road to Wigan Pier: Managing Local Authority Museums and Art Galleries*, Local Government Report No. 3, London: HMSO.
- Australia Council (1991) *Local Government's Role in Arts and Cultural Development*, Canberra: Local Government and Arts Taskforce.
- BAAA (1988) *Arts and the Changing City: Case Studies*, ed. J.J.Horstman, London: British American Arts Association.
- BAAA (1989) *Arts and the Changing City: An Agenda for Urban Regeneration*, London: British American Arts Association.
- BAAA (1990) *Investing in the Changing City: Arts Initiatives Beyond Sponsorship*, London: British American Arts Association.
- BAAA (1993) *The Artist in the Changing City*, London: British American Arts Association.
- Bahrdr, H.P. (1969) *Die Moderne Großstadt. Soziologische Überlegungen zum Städtebau*, Hamburg: Ellert & Richter.
- Bailey, P. (ed.) (1986) *Victorian Music Halls*, vol. 1: *The Business of Pleasure*, Milton Keynes: Open University Press.
- Bailey, P. (1987) *Leisure and Class in Victorian England: Rational Recreation and the Contest for Control, 1830–1885* (2nd ed.), London: Routledge & Kegan Paul.
- Bailey, P. (1989) 'Leisure, culture and the historian: reviewing the first generation of leisure historiography in Britain', *Leisure Studies* 8:107–27.
- Bailleu, A. (2000) 'Purple haze', *RIBA Journal* August: 6–7.
- Baird, N. (1976) *The Arts in Vancouver: A Multi-Million Dollar Industry*, Vancouver: Arts Council of Vancouver.
- Baird, V. (1999) 'Green cities', *New Internationalist* June: 7–10.
- Balchin, P., Sykora, L. and Bull, G. (1999) *Regional Policy and Planning in Europe*, London: Routledge.
- Barcelona Future* (2000) *BCN Future 2004–2010*, Barcelona: Barcelona Future.
- Barker, P. (1999) 'Non-plan revisited: or how cities really grow', *Journal of Design History* 12: 95–110.
- Barnett, C. (1999) 'Culture, government and spatiality. Reassessing the "Foucault effect" in cultural policy studies', *International Journal of Cultural Studies* 2:369–97.
- Barrell, S. (1998) 'A short stay in...Bilbao', *Independent on Sunday (London)* 7 June: 3.
- Barton, A. (1978) 'London comedy and the ethos of the city', *London Journal* 4:158–80.
- Barucci, P. and Becheri, E. (1990) 'Tourism as a resource for developing southern Italy', *Tourism Management*, 11:227–39.
- Bashall, R. and Smith G. (1992) 'Jam today: London's transport in crisis', in Thornley, A. (ed.) *The Crisis of London*, London: Routledge: 37–55.
- Bates and Wacker, S.C. (1993) *Community Support for Culture*, Brussels.
- Batten, D.F. (1993) 'Venice as a "Theseum" city: the economic management of a complex culture', paper given at the International Arts Management Conference, HEC-Paris, June.
- Baud-Bovy, M. and Lawson, F. (1998) *Tourism and Recreation Handbook of Planning and Design*, Oxford: Architectural Press.
- Baumol, W. and Bowen, W. (1966) *Performing Arts: The Economic Dilemma*, Cambridge: Twentieth Century Fund.
- Building Design* (2000) 'All the fun of the fair?' [Comment], 22 September: 13.

- Beck, L.W. (ed.) (1988) *Kant: Selections*, New York: Scribner/Macmillan.
- Becker, G.S. (1965) A theory in the allocation of time, *Economic Journal* 75:3.
- Becker, G.S. (1976) *The Economic Approach to Human Behavior*, Chicago: University of Chicago Press.
- Becker, G.S. (1996) *Accounting for Tastes*, Cambridge, MA: Harvard University Press.
- Begg, D., Fischer, S. and Dornbusch, R. (1994) *Economics* (4th ed.), London: McGraw-Hill.
- Behr, V. et al. (1988) *Kulturwirtschaft in bochum Berichte aus dem Institut für Raumplanung*, band 23, Dortmund: Universität Dortmund.
- Bell, C. and Bell, R. (1972) *City Fathers: The Early History of Town Planning In Britain*, Harmondsworth: Penguin.
- Benedict, B. (ed.) (1983) *The Anthropology of World Fairs*, London: Scolar.
- Bennett, T. (1995) 'The multiplication of culture's utility', *Critical Inquiry* 21:861–89.
- Bennett, T. (1998) *Culture: A Reformer's Science*, London: Sage.
- Berger-Vachon, C. (1992) *Ateliers: Artists' Studios*, Paris: City of Paris/Mairie de Paris.
- Besant, W. (1903) *London in the Eighteenth Century*, London: Black.
- Best, G. (1979) *Mid-Victorian Britain 1851–75*, London: Fontana.
- BFI (2000) *Film and Television Handbook 2001*, London: British Film Institute.
- Bianchini, F. (1987) GLC—RIP: cultural policies in London 1981–1986, *New Formations* 1(1).
- Bianchini, F. (1989) 'Cultural policy and urban social movements: the response of the New Left, in Rome (1976–85) and London (1981–86)', in Bramham, P., van der Poel, H. and Mommaas, H. (eds) *Leisure and Urban Processes: Critical Studies of Leisure Policy in Western European cities*, London: Routledge: 18–46.
- Bianchini, F. (1991a) *Urban Cultural Policy*, National Arts & Media Strategy, Discussion Document No. 40, London: Arts Council.
- Bianchini, F. (1991b) 'Alternative cities', *Marxism Today* June: 36–8.
- Bianchini, F. (1993) 'Culture, conflict and cities: issues and prospects for the 1990s', in Bianchini, F. and Parkinson, M. (eds) *Cultural Policy and Regeneration: The West European Experience*, Manchester: Manchester University Press: 199–213.
- Bianchini, F. (1994) 'Shaping the cultural landscape', *International Arts Manager* June: 11–16.
- Bianchini, F. and Parkinson, M. (eds) (1993) *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester: Manchester University Press.
- Bianchini, F. and Schwengel, H. (1991) 'Re-imagining the city', in Corner, J. and Harvey, S. (eds) *Enterprise and Heritage: Crosscurrents of National Culture*, London: Routledge: 212–34.
- Bianchini, F., Fisher, M., Montgomery, J. and Worpole, K. (1988) *City Centres, City Cultures: The Role of the Arts in the Revitalisation of Towns and Cities*, Manchester: Manchester Free Press for the Centre for Local Economic Strategies.
- Biasni, E. (ed.) *Grands Travaux*, Paris: Connaissance des Arts.
- BID (1994) *BID No. 3*, London: Prospect Research, London: Building Intelligence Digest.
- Bird, J. et al. (eds) (1993) *Mapping the Futures: Local Cultures, Global Change*, London: Routledge.
- Bishcof, D. (1985) *Die wirtschaftliche Bedeutung der Züricher Kulturinstitute*, Zurich.
- Blaser, W. (1990) *Richard Meier, Building for Art*, Berlin: Birkhauser.
- Bloomfield, J. (1993) 'Bologna: a laboratory for cultural enterprise', in Bianchini, F. and Parkinson, M. (eds) *Cultural Policy and Urban Regeneration: the West European Experience*, Manchester: Manchester University Press: 73–89.
- BMRB (1996) *Survey of Arts and Cultural Activities in Britain*, London: British Market Research Bureau, for the Arts Council.
- Boese, M. (2000) 'How "culturally diverse" are Manchester's cultural industries?', paper

- given at the Cultural Change and Urban Contexts Conference, Manchester, September: 16.
- Bohrer, J. and Evans, G.L. (2000) 'Urban parks and green space in the design and planning of cities', in Benson, J. and Rose, M. (eds) *Urban Lifestyles: Spaces, Places, People*, Rotterdam: A. T.Balkema: 147–54.
- Bonnemaïson, S. (1990) 'City policies and cyclical events', *Celebrations: Urban Spaces Transformed, Design Quarterly* 147, 24–32.
- Booth, P. and Boyle, R. (1993) 'See Glasgow, see culture', in Bianchini, F. and Parkinson, M. (eds) *Cultural Policy and Urban Regeneration: the West European Experience*, Manchester: Manchester University Press: 21–47.
- Borja, J. and Castells, M. (1997) *Local and Global: Management of Cities in the Information Age*, London: Earthscan.
- Borsay, P. (1989) *The English Urban Renaissance: Culture & Society in the Provincial Town, 1660–1770*, Oxford: Clarendon.
- Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*, London: Routledge & Kegan Paul.
- Bourdieu, P. (1993) *The Field of Cultural Production*, Cambridge: Polity.
- Bourdieu, P. and Darbel, A. (1991) *The Love of Art*, London: Polity.
- Boyer, C. (1988) 'The return of aesthetics to city planning', *Society* 25:4–56.
- Boylan, P. (1993) 'Museum policy and politics in France, 1959–1991', in Pearce, S. (ed.) *Museums in Europe 1992*, London: Athlone: 87–115.
- Boyle, R. and Meyer, P. (1990) 'Local economic development in the USA', *Local Economy* 4(4) [Special issue: 'Lessons from USA, Baltimore, Saint Paul, Chicago']: 272–7.
- Braden, S. (1977) *Artists and People*, London: Routledge & Kegan Paul.
- Bradley, P. (1993) 'Cultural policy in metropolitan Toronto: creating a culture of access', paper given to the London Arts Conference, 31 March, South Bank Centre.
- Brambilla, R., Longo, G. and Dzurinko, V. (1977) *American Urban Malls: A Compendium*, New York: Institute for Environmental Affairs.
- Bramham, P., van der Poel, H. and Mommaas, H. (1989) *Leisure and Urban Processes: Critical Studies of Leisure Policy in Western European cities*, London: Routledge.
- Braudel, F. (1981) *Capitalism and Material Life 1400–1800*, London: Collins.
- Braudel, F. (1985) *The Structures of Everyday Life*, New York: Harper & Row.
- Bretton Hall (1999) *Cultural Industry Baseline Study: Yorkshire and Humberside Region*, July, University of Leeds.
- Briggs, A. (1990) *Victorian Cities*, London: Penguin.
- Brinson, P. (1992) *Arts and Communities: The Report of the National Inquiry into Arts and the Community*, London: Community Development Foundation.
- Brownhill, S. (1990) *Developing London's Docklands*, London: Paul Chapman.
- Bruton, M. and Nicholson, D. (1987) *Local Planning in Practice*, Cheltenham: Stanley Thornes.
- Bruttomesso, R. (ed.) (1993) *Waterfronts: A New Frontier for Cities on Water*, Venice: International Centre Cities on Water.
- Bryan, D. *et al.* (1997) *Transmitting the Benefits: The Economic Impact of BBC Wales*, Cardiff: BBC Wales.
- Bryan, J. *et al.* (1998) *The Economic Impact of the Arts and Cultural Industries in Wales*, Cardiff: Welsh Economy Research Unit.
- BTA (1995) *Overseas Visitor Survey*, London: British Tourist Authority.
- Bubha, H. (1994) *The Location of Culture*, London: Routledge.
- Buckley, R. (ed.) (1994) 'NAFTA and GATT: the impact of free trade', in *Understanding Global Issues*, Cheltenham: European Schoolbooks.
- Buck-Morss, S. (1995) *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Cambridge, MA: MIT Press.



- Burckhardt, J.C. (1990) *The Civilization of the Renaissance in Italy* (trans. Middlemore, S.G. C.), London: Penguin.
- Burgers, J. (1995) 'Public space in the post-industrial city', in Ashworth, G. and Dietvorst, A.G. J. (eds) *Tourism and Spatial Transformations: Implications for Policy and Planning*, Wallingford: CAB International: 147–61.
- Burns, J.J. and Mules, T. (eds) (1989) *The Adelaide Grand Prix: The Impact of a Special Event*, Adelaide: Centre for South Australian Economic Studies.
- Burtenshaw, D., Bateman, M. and Ashworth, G.J. (1991) *The European City: A Western Perspective*, London: David Fulton.
- Burton, T.L. (1971) *Experiments in Recreation Research*, London: George Allen & Unwin.
- Byrne, D. (1997) 'Chaotic places or complex places', in Westwood, S. and Williams, J. (eds) *Imagining Cities: Scripts, Signs, Memory*, London: Routledge.
- CABE (2001) *The Value of Urban Design*, London: Bartlett School of Architecture & Planning for the Commission for Architecture and the Built Environment.
- Cahiers Français (1993) *Culture et société*, No. 260, Paris: La documentation française.
- Calvino, I. (1979) *Invisible Cities*, London: Pan.
- Casey, B., Dunlop, R. and Selwood, S. (1996) *Culture as Commodity: The Economics of the Arts and Built Heritage in the UK*, London: Policy Studies Institute.
- Castells, M. (1977) *The Urban Question*, London: Edward Arnold.
- Castells, M. (1989) *The Informational City: Information Technology, Economic Restructuring and the Urban-Regional Process*, Oxford: Blackwell.
- Castells, M. (1996) *The Information Age: Economy Society and Culture*, vol. 1: *The Rise of the Network Society*, Oxford: Blackwell.
- CEC (1996) *Report on Economic Cohesion*, Brussels, Committee of the European Commission.
- CELTs (Evans, G.L., Shaw, S. and Bertram, J.) (2000) *Visitor Baseline Study of the Jubilee Line Extension*, JLE Impact Study Unit, London: University of Westminster.
- CENTEC (1995) *Employment and Training Needs in the Media and Entertainment Industries*, London: Arts Business for Central London Training & Enterprise Council.
- Cervero, R. and Landis, J. (1997) 'Twenty years of the Bay Area Rapid Transit System: land use and development impacts', *Transport Research Part A*, 31:309–33.
- Chalklin, C.W. (1980) 'Capital expenditure on building for cultural purposes in provincial England 1730–1830', *Business History* 22:51–70.
- Challans, T. and Sargent, A. (1991) *Local Authorities and the Arts*, Discussion Document No. 16, National Arts & Media Strategy, London: Arts Council.
- Chanam, M. (1980) *The Dream that Kicks: The Prehistory and Early Years of Cinema in Britain*, London: Routledge & Kegan Paul.
- Chang, T.C. (2000) 'Renaissance revisited: Singapore as a "Global City for the Arts"', *International Journal of Urban and Regional Research* 24(4):818–31.
- Cherry, G. (1972) *The Evolution of British Town Planning (1914–74)*, London: Lawrence Hill.
- Cheshire, P. and Hay, A. (1989) *Urban Problems in Western Europe*, London: Allen & Unwin.
- Choay, F. (1969) *The Modern City Planning in the Nineteenth Century*, London: Studio Vista.
- Christopherson, S. (1994) 'The Fortress City: privatised spaces, consumer citizenship', in Amin, A. (ed.) *Post-Fordism: A Reader*, Oxford: Blackwell: 409–27.
- City of Cardiff (1994) *The Economic Importance of the Cultural Industries in Cardiff*, Report to the Economic Development Committee, March.
- City of Toronto (1991) *Cityplan '91: Public Art Policy Study*, No. 20, March.
- Clammer, J. (1987) *Contemporary Urban Japan*, Oxford: Blackwell.
- Clawson, M. and Ketch, J. (1986) *Economics of Outdoor Recreation*, Baltimore: Johns Hopkins University Press.

- Clifford, J. (1988) *The Predicament of Culture*, Cambridge, MA: Harvard University Press.
- Clifford, J. (1990) 'On collecting arts and culture', in Ferguson, R. (ed.) *Out There: Marginalisation and Contemporary Culture* 4, Cambridge, MA: MIT Press.
- Clifford, J. (1997) 'Museums as contact zones', in Clifford, J. (ed.) *Travel and Translation in Late Twentieth Century*, New Haven: Harvard University Press.
- Coalter, F. (1990) 'The politics of professionalism: consumers or citizens', *Leisure Studies* 9:107–19.
- Cohen, E. (1999) 'Cultural fusion', in *Values and Heritage Conservation*, Los Angeles: Getty Conservation Institute: 44–50.
- Cohen, J.-L. and Fortier, B. (1988) *Paris La Ville et Ses Projets (A City in the Making)*, Paris: Babylone.
- Colenutt, B. (1988) 'Local democracy and inner city regeneration', *Local Economy* 3:119–25.
- Comedia (1991a) *The Cultural Industries in Liverpool*, Report to Merseyside Task Force, Liverpool: Comedia.
- Comedia (1991b) *London World City: The Position of Culture*, London: London Planning Advisory Committee.
- Comedia (1996) *The Social Impact of Arts Programmes*, Working Papers 1 to 6, Stroud: Comedia.
- Connolly, D. (1998) 'Paper dreams of the Parisian future', *Architect's Journal* 9 July: 49.
- Connolly, S. (1997) 'The measurement of additionality: a case study of the UK National Lottery', in *Business and Economics in the 21st Century*, vol. 1, BES International Conference.
- Conway, H. (1989) 'Victorian parks. Part 1', *Landscape Design* September: 21–3.
- Cook, A.J. (1981) *The Privileged Playgoers of Shakespeare's London, 1576–1642*, Princeton: Princeton University Press.
- Cook, M. (1993) *French Culture Since 1945*, Harlow: Longman.
- Cook, R.M. (1972) *Greek Art*, Harmondsworth: Penguin.
- Cooke, P. (1990) *Back to the Future*, London: Unwin Hyman.
- Cooke, P., Terk, E., Karnite, R. and Blagnys, G. (2000) 'Urban transformations in the capitals of the Baltic States: innovation, culture and finance', in Bridge, G. and Watson, A. (eds) *A Companion to the City*, Oxford: Blackwell.
- Coombes, A. (1994) *Reinventing Africa*, New Haven and London: Yale University Press.
- Cosh, M. (1990) *The Squares of Islington*, Part 1: *Finsbury and Clerkenwell*, London: Islington Archaeology & History Society.
- Council of Europe (1991) *European Parliament VI Resolution on a Community Tourism Policy* 11/6/91, 88/631, Strasbourg: Council of Europe.
- Council of Europe (1992) *European Urban Charter*, Standing Conference of Local and Regional Authorities of Europe (CLRAE), 18 March, Strasbourg.
- Coupland, A. (1992) 'Every job an office job', in Thornley, A. (ed.) *The Crisis of London*, London: Routledge.
- Coupland, A. (1997) *Reclaiming the City*, London: E & FN Spon.
- Cowan, R. and Gallery, L. (1990) 'A vision for London', *Architects' Journal* [Special Issue] 11(191):29–87.
- Cowen, T. (1998) *In Praise of Commercial Culture*, Cambridge, MA: Harvard University Press.
- CPRE (1993) *The Lost Land*, London: Council for the Protection of Rural England.
- Craig, S. (1991) *Customer Service Audit of Leisure Facilities*, London: Leisure Futures Ltd.
- Craig, S. and Evans, G.L. (1995) *The London Millennium Study—A Survey of Events and Projects Planned for the Millennium in London*, London: London First.
- Crang, M. (1998) *Cultural Geography*, London: Routledge.
- Crickhowell, N. (1997) *Opera House Lottery: Zaha Hadid and the Cardiff Bay Project*, Cardiff: University of Wales Press.

- Crimp, D. (1985) 'On the museum's ruins', in Foster, H. (ed.) *Postmodern Culture*, London: Pluto: 43–56.
- Crouch, D. (1998) 'The street in the making of popular geographical knowledge', in Fyfe, N.R. (ed.) *Images of the Street: Planning Identity and Control in Public Space*, London: Routledge: 161–75.
- Crowhurst, A.J. (1992) 'The music hall, 1885–1922. The emergence of a national entertainment industry in Britain', unpublished PhD thesis, Cambridge: University of Cambridge.
- CSP (1999) *Culture and the City—Ten Ways to make a Difference*. Agenda 3.2, Consultation Document from the Cultural Strategy Partnership for London.
- Cubeles, X., and Fina, X. (1998) *Culture in Catalonia*, Barcelona: Fundacio Jaume Bofill.
- Cuff, P. and Kaiser, B. (1986) *Animation of the City: Washington, DC Downtown Study*, Washington, DC: Partners for Liveable Spaces.
- Cullingworth, J.B. (1979) *Town & Country Planning in Britain* (7th ed.), London: George Allen & Unwin.
- Cullingworth, J.B. and Nadin, V. (1994) *Town and Country Planning in Britain* (11th ed.) London: Routledge.
- Curran, J. and Porter, V. (1983) *British Cinema History*, London: Weidenfeld & Nicholson.
- Cwi, D. (1981) *Economic Impact of the Arts & Cultural Institutions*. Case studies in Columbus, Minneapolis/St Paul, St Louis, Salt Lake City, San Antonio, Springfield. Washington, DC: National Endowment for the Arts.
- Cwi, D. and Lyall, K. (1977) *Economic Impacts of Arts & Cultural Institutions: A Model for Assessment and a Case Study in Baltimore*, Research Report No. 6, Washington, DC: National Endowment for the Arts: 21–4.
- Daly, H.E and Cobb, J.B. (1990) *For the Common Good: Redirecting the Economy towards Community, the Environment and a Sustainable Future*, London: Merlin.
- Darton, D. (1985) *Social Change and the Arts*, London: National Association of Arts Centres and Henley Centre for Forecasting.
- Davey, P. (ed.) (1993) 'Recreation', *Architectural Review* 194(1157):4–98.
- Davidoff, P. (1965) 'Advocacy and pluralism in planning', *Journal of the American Institute of Planners* 21(4); repr. in LeGates, R.T. and Stout, F. (eds) (1996) *The City Reader*, London: Routledge: 421–32.
- Davidoff, P. and Reiner, T.A. (1973) 'A choice theory of planning', in Faludi, A. (ed.) *A Reader in Planning Theory* (1994 repr.), Oxford: Pergamon.
- Davies, H.W.E. (1994b) 'Towards a European planning system?', *Planning Practice and Research* 9:63–9.
- Davies, H.W.E. and Gosling, J.A. (1994a) *The Impact of the European Community on Land Use Planning in the United Kingdom*, London: Royal Town Planning Institute.
- Davies, N. (1982) *The Ancient Kingdoms of Mexico*, London: Pelican.
- Davies, R. et al. (1992) *The Effect of Major Out-of-Town Retail Development*, London: HMSO.
- Davies, S. and Selwood, S. (1999) 'English cultural services: government policy and local strategies', *Cultural Trends* 30:69–110.
- Dawson, B. (1999) *Street Graphics India*, London: Thames & Hudson.
- DCC (1987) *Urban Development Corporations: Six Years in London's Docklands*, London: Docklands Consultative Committee.
- DCC (1990) *The Docklands Experiment: A Critical Review of Eight Years of the London Docklands Development Corporation*, London.
- DCMS (1998) *Creative Industries Mapping Document*, London: Department for Culture, Media and Sport.
- DCMS (1999) *Draft Guidance for Local Cultural Strategies*, London: Department for Culture, Media and Sport.

- DCMS (2000) *Creative Research: A Modernising Government Review of DCMS's Statistical and Social Policy Research Needs*, London: Department for Culture Media and Sport.
- De la Durantaye, M. (1999) 'Municipal cultural policies in Quebec and quality of life indicators', in Proceedings of the International Conference on Cultural Policy, Bergen: 275–85.
- De Ville, B. and Kinsley, B. (1989) *Cultural Facilities: Oversupply or Undersupply—Guidelines for Increasing Participation*, Ottawa: Department of Communications.
- Debord, J. (1983) *The Society of the Spectacle*, Detroit: Black & Red.
- Deckker, T. (2000) 'Brasilia: city versus landscape', in Deckker, T. (ed.) *The Modern City Revisited*, London: E & FN Spon: 167–93.
- Deegan, J. and Dineen, D.A. (1998) 'Tourism policy and rapid visitor growth: the case of Ireland', paper given at the TOLERN Annual Conference, University of Durham, December.
- Deffner, A. (1992a) 'Cultural activities and free-time: social and geographical dimensions', in Maloutas and Economou (eds) *Social Structure and Urban Organisation in Athens*, Athens: Paratitrits: 377–442.
- Deffner, A. (1992b) 'Cultural spaces in Athens: continuity and change', paper given to the Leisure and New Citizenship, European Leisure and Recreation Association—VIII Congress, Bilbao.
- Deffner, A. (1993) 'Cultural activities in Greece: tradition or modernity? (geographical distribution of cultural spaces in Greece)', paper given to the Leisure Studies Association 3rd International Conference, *Leisure in Different Worlds*, 14–18 July, Loughborough University: LSA.
- Department de Cultura (1998) *Economy and Culture in Catalonia: Basic Statistics*, Barcelona: Generalitat de Catalunya.
- Derrida, J. (1991) *The Other Heading: Reflections on Today's Europe*, Paris: Autre Cap.
- Design Museum-Architecture Foundation (2000) *Living in the City*, London: Design Museum-Architecture Foundation.
- Dethier, J. and Guiheux, A. (1994) *La ville: arts et architecture en Europe 1870–1993*, Paris: Editions du Centre Pompidou.
- DETR (1999) *An Urban Renaissance, Final Report of the Urban Task Force*, for the Department for the Environment, Transport and the Regions, London: Routledge.
- Devesa, M. (1999) 'The policy of cultural expenditure in Castilla-Leon (Spain)', paper given to the Incentives and Information in Cultural Economics, FOKUS-ACEI Joint Symposium, Vienna, January.
- DMU (1995) *Course Prospectus for MA in European Cultural Planning*, Leicester: De Montfort University.
- DNH (1995) *Guidance on Local Authority Arts Provision*, London: Department of National Heritage.
- Doak, J. (1993) 'Commercial property boom, gloom, and the way ahead', *Planning Practice and Research*, 8(4).
- Dobson, L.C. and West, E.G. (1988) Performing arts subsidies and future generations, *Journal of Cultural Economics* 12:8–115.
- Docklands Forum with Miller, C. (ed.) (1989) *Does the Community Benefit?: What Can the Private Sector Offer? Lessons from the London Docklands*, May, London: Docklands Forum.
- DoE (1974) *Structure Plans*, Circular No. 98/74, London: Department of the Environment.
- DoE (1977a) *Recreation and Deprivation in Inner Urban Areas*, London: HMSO for the Department of the Environment.
- DoE (1977b) *Leisure and Quality of Life Experiments* (2 vols), London: HMSO for the Department of the Environment.
- DoE (1984) *The Reallocation of Planning Functions in the Greater London Council (GLC) and Metropolitan County Council (MCC) Areas—Revised Proposals Paper*, 14 June, London: Department of the Environment.

- DoE (1985a) *Local Government Act, 1985: Section 5*, London: HMSO.
- DoE (1985b) *Streamlining the Cities*, White Paper, Cmnd 9063, London: HMSO.
- DoE (1986) *Paying for Local Government*, Cmnd 9714, London: HMSO.
- DoE (1987a) *Historic Buildings and Conservation Areas—Policy and Procedures*, Circular No. 8 (87), London: HMSO.
- DoE (1987b) *Use Classes Order 13/87*, London: Department of the Environment.
- DoE (1988a) *Urban Programme 1986–87: A Report on Operations and Achievements in England*, London: HMSO.
- DoE (1988b) *General Development Order*, London: Department of the Environment.
- DoE (1989a) *Regional Guidance for the South East*, Planning Policy Guidance No. 9, London: HMSO.
- DoE (1989b) *Planning Agreements, Consultation Paper on Section 52*, TCPA, 1971, London: Department of the Environment.
- DoE (1990a) *The Town and Country Planning Act*, London: HMSO.
- DoE (1990b) *Tourism and The Inner City: An Evaluation of the Impact of Grant Assisted Tourism Projects*, London: HMSO.
- DoE (1990c) *This Common Inheritance*, London: HMSO.
- DoE (1990d) *Planning Policy Guidance on Archaeology and Planning*, PPG No. 16, London: HMSO.
- DoE (1990e) *Planning and Compensation Act*, London: HMSO.
- DoE (1991a) *Planning Policy Guidance on Sport & Recreation*, No. 17, London: HMSO.
- DoE (1991b) *Strategic Guidance for London*, RPG3, London: HMSO.
- DoE (1991c) *Census of Employment*, London: HMSO.
- DoE (1992a) *Unitary Development Plans: Public Local Inquiries*, London: HMSO.
- Dovey, K. (1989) 'Old scars/new scars: the hallmark event and the everyday environment', in Syme *et al.* (eds) *The Planning and Evaluation of Hallmark Events*, Aldershot: Avebury: 73–80.
- Downey, J. (1999) 'XS 4 All? "Information Society" policy and practice in the European Union', in Downey, J. and McGuigan, J. (eds) *Technocities*, London: Routledge: 121–38.
- Downey, J. and McGuigan, J. (eds) (1999) *Technocities*, London: Routledge.
- Doxiadis, C. (1968) *Ekistics: An Introduction to the Science of Human Settlements*, London: Hutchinson.
- DPA (2000) *Creative Industries Strategy for London*, London: David Powell Associates for the London Development Partnership.
- DRV Research (1986) *Economic Impact Study of Tourist and Associated Arts Developments in Merseyside*, The Tourism Study.
- Du Gay, P. (ed.) (1997) *Production of Culture/Cultures of Production*, Milton Keynes: Open University.
- Dumont, C. (1979) *Cultural Action in the European Community*, CEC, 3/1980, Brussels.
- Dunleavy, P. (1980) *Urban Political Analysis*, London: Macmillan.
- Dunleavy, P. (1991) *Democracy Bureaucracy & Public Choice: Economic Explanations in Political Science*, Hemel Hempstead: Harvester Wheatsheaf.
- During, S. (1993) *The Cultural Studies Reader*, London: Routledge.
- Eagleton, T. (2000) *The Idea of Culture*, Oxford: Blackwell.
- EC (1997) *The European Observatory for SMEs*, 5th Annual Report. Brussels: European Commission.
- EC (1998) *Culture, The Cultural Industries and Employment*, Commission Staff Working Paper, Brussels: European Commission.
- EC (1999) *Information Society Technologies for Tourism*, DG XIII, Brussels: European Commission.
- EC (2000) *Information Society Technology: Work Programme 2001*, Brussels: European Commission.

- Edensor, T. (1998a) 'The culture of the Indian street', in Fyfe, N.R. (ed.) *Images of the Street: Planning, Identity and Control in Public Space*, London: Routledge: 205–24.
- Edensor, T. (1998b) *Tourists at the Taj: Performance Meaning at a Symbolic Site*, London: Routledge.
- Edgar, D. (1991) 'From Metroland to the Medicis', in Fisher, M. and Owen, U. (eds) *Whose Cities?*, London: Penguin: 19–31.
- Ehrenreich, B. and Ehrenreich, J. (1979) 'The professional-managerial class', in Walker, P. (ed.) *Between Labour and Capital*, Boston: South End.
- Ellison, M. (1994) 'Orchestras "lack audiences not fans"', *The Guardian* 13 October: 3.
- Ellmeier, A. and Rasky, B. (1998) *Cultural Policy in Europe: European Cultural Policy? Nation-State and Transnational Concepts*, Austrian Culture documentation. Vienna: International Archive for Cultural Analysis.
- Englefield, D. (1987) *Local Government and Business: A Practical Guide*, London: Municipal Journal Ltd for the Industry and Parliament Trust.
- English Heritage (1997) *Maritime Greenwich: Draft Management Plan for Consultation*, October, London: English Heritage.
- ÉPAD (1993) *La Défense*, Point Info-Service Communication, Paris: Établissement Public de Aménagement de la Région de La Défense.
- EU (1995) *Structural Outline and Current Situation of Cultural Statistics in Member-States of the European Union*, Working Papers (France, Netherlands, Sweden, Italy, Germany), Paris: Ministère Culture Francophonie.
- Evans, G.L. (1989) *Survey of Employment in the Arts & Cultural Industries in Islington*, London: London Borough of Islington/Greater London Arts.
- Evans, G.L. (1990) *Premises Needs and Problems of Crafts Firms in Clerkenwell*, London: Local Enterprise Research Unit, Polytechnic of North London.
- Evans, G.L. (1993a) 'Leisure and tourism investment incentives in the European Community: changing rationales', paper given at the International LSA Conference, Loughborough University.
- Evans, G.L. (1993b) *Arts and Cultural Tourism in Europe: Policy and Markets*, Proceedings of the 2nd International Arts Management Conference, HEC-Paris, June.
- Evans, G.L. (1993c) *Planning for the Arts and Regeneration in London: An Urban Renaissance?*, PILTS Paper No. 6, London: University of North London Press.
- Evans, G.L. (1993d) *An Economic Strategy for the Arts & Cultural Industries in Haringey*, and *Survey of Employment in the Arts & Cultural Industries*, London Borough of Haringey Technical & Environmental Services, London: London Arts Board.
- Evans, G.L. (1994) 'Tourism in Greater Mexico and the Indigena—whose culture is it anyway?', in Seaton, A. (ed.) *Tourism: State of the Art*, Chichester: Wiley: 836–47.
- Evans, G.L. (1995a) 'The National Lottery: planning for leisure or pay up and play the game?', *Leisure Studies* 14:225–44.
- Evans, G.L. (1995b) 'Tourism & leisure in Eastern Europe: the Westernisation Project', in Leslie, D. (ed.) *Tourism, Culture and Participation*, vol. 1, Publication No. 51, Brighton: LSA: 59–79.
- Evans, G.L. (1995c) 'Tourism and education: core functions of museums?', in Leslie, D. (ed.) *Tourism, Culture and Participation*, vol. 1, Publication No. 51, Brighton: LSA: 157–80.
- Evans, G.L. (1996a) 'Planning for the British Millennium Festival: establishing the visitor baseline and a framework for forecasting', *Journal of Festival Management and Event Tourism* 3: 183–96.
- Evans, G.L. (1996b) *Health, Travel and Tourism*, London: Health Education Authority.
- Evans, G.L. (1996c) 'Planning for the arts and culture in London and Toronto: a tale of two cities', paper given at the British Association for Canadian Studies Annual Conference, University of Exeter.

- Evans, G.L. (1996d) *Media, Services Sector—Report on the Pilot Network in the CILNTEC Area*, London: CELTS for City & Inner London North TEC.
- Evans, G.L. (1997) *MultiMedia Sector—Employment and Labour Market Report*, London: CILNTEC.
- Evans, G.L. (1998a) 'In search of the cultural tourist and the post-modern Grand Tour', paper given at *Relocating Sociology*, the International Sociological Association—XIV Congress, International Tourism, Montreal, July.
- Evans, G.L. (1998b) 'La Demande Européenne en Matière de Tourisme Culturel', in Rautenberg, M. (ed.) *Le Tourisme Culturel, Phénomène de Société Publics et Marchés*, Lyon: Presses Universitaires de Lyon.
- Evans, G.L. (1998c) 'European regional development policy and the arts and urban regeneration', paper given at the UACES European Cultural Policy Conference, City University, London, April.
- Evans, G.L. (1998d) 'Urban leisure: edge city and the new pleasure periphery', in Collins, M. and Cooper, I. (eds) *Leisure Management—Issues and Applications*, Wallingford: CAB International: 113–38.
- Evans, G.L. (1998e) *Study into the Employment Effects of Arts Lottery Spending in England*, Research Report No. 14, London: Arts Council of England.
- Evans, G.L. (1998f) 'Millennium tourism: planning, pluralism and the party', paper given at the 5th World Leisure & Recreation Congress, Sao Paulo, October.
- Evans, G.L. (1999a) 'Measuring the arts and cultural industries—does size matter?', in Roodhouse, S. (ed.) *Proceedings of The New Cultural Map: A Research Agenda for the 21st Century* Conference, Bretton Hall, University of Leeds: 26–34.
- Evans, G.L. (1999b) 'Leisure and tourism investment incentives in the European Community: changing rationales', in McPherson, G. and Foley, M. (eds) *Sustainability and Environmental Policies* (Vol. 1), Publication No. 50, Brighton: LSA: 1–27.
- Evans, G.L. (1999c) 'Heritage tourism: development and diversity', paper given at the 12th World Congress of Conservation and Monumental Heritage, *The Wise Use of Heritage*, ICOMOS Assembly, Mexico.
- Evans, G.L. (1999d) 'Last chance lottery and the millennium city', in Whannel, G. and Foley, M. (eds) *Leisure, Culture and Commerce: Consumption and Participation*, Publication No. 64, Brighton: LSA.
- Evans, G.L. (1999e) 'The economics of the national performing arts—exploiting consumer surplus and willingness-to-pay: a case of cultural policy failure?', *Leisure Studies* 18: 97–118.
- Evans, G.L. (1999f) 'Cultural tourism and cultural policy—identity and the European project', in Proceedings of the International Conference on Cultural Policy Research, University of Bergen.
- Evans, G.L. (1999g) 'Cultural change and cultural management in London's Tate Galleries', paper given at the International Arts Management Conference, Helsinki School of Economics, June.
- Evans, G.L. (2000a) 'Historic Quebec—capital city, World Heritage City and the Québécois Project', paper given at the BACS 25th Annual Conference, Edinburgh, July.
- Evans, G.L. (2000b) 'Measure for measure: evaluating performance and the arts organisation', *Studies in Cultures, Organizations and Societies* 6:243–66.
- Evans, G.L. (2000c) 'Planning for urban tourism: a critique of unitary development plans and tourism policy in London', *International Journal of Tourism Research* 2:326–47.
- Evans, G.L. and Cleverdon, R. (2000) 'Fair trade in tourism—community development or marketing tool?', in Richards, G. and Hall, D. (eds) *Tourism and Sustainable Community Development*, London: Routledge: 137–53.
- Evans, G.L. and Foord, J. (1999) 'Cultural policy and urban regeneration in East London: world city, whose city?', in Proceedings of the International Conference on Cultural Policy Research, University of Bergen: 457–94.

- Evans, G.L. and Foord, J. (2000a) 'Landscapes of cultural production and regeneration', in Benson, J. and Rose, M. (eds) *Urban Lifestyles: Spaces, Places, People*, Rotterdam: A.T. Balkema: 249–56.
- Evans, G.L. and Foord, J. (2000b) 'European funding of culture: promoting common culture or regional growth?', *Cultural Trends* 36:53–87.
- Evans, G.L., Foord, J. and White, J. (1999) *Putting Cultural Activity back into Stepney*, London: London Borough of Tower Hamlets.
- Evans, G.L. and Reay, D. (1996) *Arts Culture and Entertainment Park Plan—Topic Study*, Waltham Abbey: Lee Valley Regional Park Authority.
- Evans, G.L. and Shaw P. (1992) *Arts Centres Review for Portsmouth*, Portsmouth City Arts/Hampshire County Arts, Winchester: Southern Arts Board.
- Evans, G.L. and Shaw, S. (1999) 'Urban tourism and transport planning: case of the Jubilee Line Extension and East London Corridor', paper given at the RGS/IBG Symposium British Tourism: The Geographical Research Frontier, University of Exeter, September.
- Evans, G.L., Shaw, P. and White, J. (1997) 'Digest of arts and cultural trends 1987–1996', Pre-Publication Draft, Arts Councils of England, London: ACE Research Publication.
- Evans, G.L., Shaw, P., White, J. *et al.* (2000) *Artstat: Digest of Arts Statistics and Trends in the UK 1986/87–1997/98*, London: Arts Council of England.
- Evans, G.L. and Smeding, S. (1997) *Survey of Leisure Services Revenue and Capital Budgets 1998/87*, Associations of Metropolitan Authorities, District Councils and County Councils, London: University of North London.
- Evans, G.L. and Smith, M. (2000) 'A tale of two heritage cities: Old Quebec and Maritime Greenwich', in Robinson, M. *et al.* (eds) *Tourism and Heritage Relationships: Global, National and Local Perspectives*, Sunderland: Business Education Publishers: 173–96.
- Evans, R. (1997a) *Regenerating Town Centres*, Manchester: Manchester University Press.
- Evans, R.J. (1997b) *In Defence of History*, London: Granta.
- Everitt, A. (1992) 'Homage to the arts', *The Insider Winter*. 6–7.
- Fainstein, S. (1984) *The City Builders: Property, Politics and Planning in London and New York*, Oxford: Blackwell.
- Fainstein, S., Gordon, I. and Harloe, M. (1992) *Divided Cities*, Oxford: Blackwell.
- Fairs, M. (1999) 'Spanish let fly—Barcelona's Royal Gold Medal Winners use RIBA ceremony to deliver broadside at neglect of Britain's cities', *Building Design* 25 June: 1.
- Falassi, A. (ed.) (1987) *Time Out of Time: Essays on the Festival*, Albuquerque: University of New Mexico Press.
- Faludi, A. (1973) *A Reader in Planning Theory* (1994 repr.), Oxford: Pergamon.
- Fainstein, S. (1994) *The City Builders: Property, Politics, and Planning in London and New York*, Cambridge, MA: Blackwell.
- Farrell, T. (2000) 'Urban regeneration through cultural masterplanning', in Benson, J.F. and Roe, M. (eds) *Urban Lifestyles: Spaces, Places People*, Rotterdam: A.T. Balkema.
- Faubion, J.D. (ed.) (1994) *Michel Foucault: Power, The Essential Works* 3, London: Allen Lane.
- Featherstone, M. (1991) *Consumer Culture and Postmodernism*, London: Sage.
- Feist, A. (1995) 'A statutory basis for the arts', October, London: Arts Council of England: 24–52.
- Feist, A., Fisher, R., Gordon, C. and Morgan, C. (1998) *International Data on Public Spending on the Arts in Eleven Countries*, ACE Research Report No. 13, London: Arts Council of England.
- Feist, A. and Hutchison, R. (1989) *Cultural Trends 1*, London: Policy Studies Institute.
- Fernandez-Armesto, F. (1996) *Millennium: A History of Our Last Thousand Years*, London: Black Swan.
- Field, B. and MacGregor, B. (1987) *Forecasting Techniques for Urban and Regional Planning*, London: Hutchinson.



- Fisher, M. (1991) 'Introduction', in Fisher, M. and Owen, U. (eds) *Whose Cities?*, London: Penguin: 1–6.
- Fisher, M. and Owen, U. (eds) (1991), *Whose Cities?*, London: Penguin.
- Fisher, R. (1993) *The Challenge for the Arts: Reflections on British Culture in Europe in the Context of the Single Market and Maastricht*, London: Arts Council.
- Fleming, T. (ed.) (1999) *The Role of Creative Industries in Local and Regional Development*, Sheffield: Government Office for Yorkshire and the Humber.
- Focas, C., Genty, P. and Murphy, P. (1995) *Top Towns*, London: Guinness Publ.
- Foley, D.L. (1973) 'British town planning: one ideology or three?', in Faludi, A. (ed.) *A Reader in Planning Theory*, Oxford: Pergamon: 69–94.
- Fontana, J. (1994) *Europa ante el espejo*, Barcelona: Critica.
- Foord, J. (1999) 'Creative Hackney: reflections on hidden art', *Rising East* 3:38–66.
- Forrester, S. (1985) *Arts Activities in Building-based Organisations Throughout Greater London*, London Association of Arts Centres, London: Policy Studies Institute.
- Forster, W. (1983) *Arts Centres and Education*, London: Arts Council.
- Foster, H. (ed.) (1983) *Postmodern Culture*, London: Pluto.
- Foucault, M. (1991) 'Governmentality', in Burchell, G., Gordon, C. and Miller, P. (eds) *The Foucault Effect: Studies in Governmentality*, London: Harvester Wheatsheaf: 87–104.
- Fox, C. (1992) *London—World City 1800–1840*, New Haven and London: Yale University Press in association with the Museum of London.
- Frampton, K. (1985) 'Towards a critical regionalism: six points for an architecture of resistance', in Foster, H. (ed.) *Postmodern Culture*, London: Pluto: 16–30.
- Frangialli, F. (1998) *The Role of Private Financing in Sustainable Cultural Development*, 28 September, Washington, DC: World Bank.
- Frey, B.S. and Pommerehne, W.W. (1989) *Muses and Markets: Explorations in the Economics of the Arts*, Oxford: Blackwell.
- Frey, R.L. (1976) *Theater und Ökonomie. Eine wirtschaftliche Analyse der Basler Theater von Ökonmiestudenten der Universität Basel*.
- Friedmann, J. (1986) 'The World City hypothesis', *Development and Change* 17:69–83.
- Frost, M. and Peterson, G.O. (1978) *The Economic Impact of Non-Profit Arts Organisations in Nebraska 1976–77*, Omaha.
- Fuller-Love, N., Jones, A. and Peel, D. (1996) *The Impact of S4C on Small Businesses*, Aberystwyth: ESRC Research Report.
- Fyfe, N.R. (ed.) (1998) *Images of the Street. Planning Identity and Control in Public Space*, London: Routledge.
- Garcia, S. (ed.) (1993) *European Identity and the Search for Legitimacy*, London: Pintner.
- Gardiner, C. (1998) *Box Office Data Report 1997*, London: Society of London Theatres.
- Garnham, N. (1983) *The Cultural Industries and Cultural Policy in London*, AR116 and IEC 940, London: GLC.
- Garnham, N. (1984) 'Cultural industries: what are they?', *Views*, Independent Film and Video Producers Association, London.
- Garreau, J. (1991) *Edge City: Life on the New Frontier*, New York: Anchor.
- Getz, D. (1991a) *Festivals, Special Events and Tourism*, New York: van Nostrand.
- Getz, D. (1991b) Assessing the economic impact of festivals and events, *Journal of Applied Recreation Research* 19:61–77.
- Getz, D. (1994) 'Event tourism and the authenticity dilemma', in Theobald, W. (ed.) *Global Tourism*, Oxford: Butterworth-Heinemann: 313–29.
- Giedon, S. (1963) *Space, Time and Architecture*, Cambridge, MA: Harvard University Press.
- Gilhespy, I. (1991) *The Economic Importance of the Arts in the South*, Bournemouth Polytechnic, Winchester: Southern Arts Board.
- Girard, A. (1987) 'The Ministry of Culture', in Stewart, R. (ed.) *The Arts Politics, Power and the Purse*, London: Arts Council: 8–12.

- GLA (1989) *Study into the Turnover, Salary and Conditions of Key Arts Workers*, Leisure Futures Ltd, London: Greater London Arts.
- GLA (1990a) *The Arts Plan for London*, London: Greater London Arts.
- GLA (1990b) *A Strategy for the Arts in London*, London: Greater London Arts.
- GLA (1990c) *Supporting the Arts in London: Summary of the Arts Plan for London and GLA's Strategy for the Arts 1990–1995*, London: Greater London Arts.
- GLA (1990d) *Supporting the Arts in London: Funding Guidelines* (1), London: Greater London Arts.
- GLA with Montgomery, J., Evans, G.L. and Gavron, N. (eds) (1991) *Space for the Arts in London —Planning for London's Arts, Culture and Entertainment*, London: Greater London Arts.
- Glasgow District Council (1990) *The Economic Importance of the Arts in Glasgow*, Factsheet No. 6, Glasgow: Festivals Unit.
- Glasgow, M. and Evans, B.I. (1949) *The Arts in England*, London: Falcon.
- Glass, R. (1973) 'The evaluation of planning: some sociological considerations', in Faludi, A. (ed.) *A Reader in Planning Theory*, Oxford: Pergamon: 45–68.
- GLC (1967) *Greater London Development Plan*, London: Greater London Council.
- GLC (1975) *Greater London Recreation Study*, Research Report 19, London: Greater London Council.
- GLC (1985) *State of the Arts or the Art of the State: Strategies for the Cultural Industries*, London: Greater London Council.
- Glennie, P.D. and Thrift, N. (1992) 'Modernity, urbanism and modern consumption', *Society and Space* 10:423–43.
- Glennie, P.D. and Thrift, N. (1993) 'Modern consumption: theorizing commodities and consumers', *Society and Space* 11 : 603–6.
- Gonzalez, J.M. (1993) 'Bilbao: culture, citizenship and quality of life', in Bianchini, F. and Parkinson, M. (eds) *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester: Manchester University Press: 73–89.
- Gooch, A. (1998) 'Catalan quotas spark fear of Babel', *The Guardian* 9 July: 20.
- Goodey, B. (1983) *Urban Culture at a Turning Point?*, Strasbourg: Council of Europe for the Council for Cultural Co-operation.
- Gooding, A. (1995) 'Garden festivals unpacked—ephemeral vistas or prospects for the future?', unpublished MA dissertation, University of North London.
- Gormley, A. (1998) *Making an Angel of the North*, London: Booth-Clibborn.
- Gorz, A. (1989) *A Critique of Economic Reason*, London: Verso.
- Goss, J. (1992) 'The magic of the mall: an analysis of form, function, and meaning in the contemporary retail built environment', *Annals of the Association of American Geographers* 83:18–47.
- Gowland, D.A., O'Neill, B.C. and Reid, A.L. (1995) *The European Mosaic: Contemporary Politics, Economics and Culture*, Harlow: Longman.
- Graburn, N.H. (1976) *Ethnic and Tourist Arts: Cultural Expressions from the Fourth World*, Berkeley: University California Press.
- Graham-Dixon, A. (1999) *Renaissance*, London: BBC Worldwide.
- Grant, A. (1990) 'Out of town leisure developments', paper given at the UK Leisure Property Conference (4:4): London.
- Gras, H.K. (1999) 'Myths and statistics, or a clearer view on the nineteenth-century stage', paper given at the Researching Culture Conference, University of North London, September.
- Gratz, R.B. and Mintz, N. (1998) *Cities Back from the Edge: New Life for Downtown*, New York: Wiley.
- Greed, C.H. (1994) *Women & Planning*, London: Routledge.
- Greenhalgh, P. (1988) *Ephemeral Vistas. The 'Expositions Universelles', Great Exhibitions and World's Fairs, 1851–1939*, Manchester: Manchester University Press.

- Greenhalgh, P. (1991) 'Lessons from the great international exhibitions', in Vergo, P. (ed.) *The New Museology*, London: Reaktion.
- Griffin, E. and Ford, L. (1980) 'A model of Latin American city structure', *Geographical Review* 70:397–422.
- Gujral, R. (1994) 'Opinion', *Architecture Today* 50:7–8.
- Guppy, M. (ed.) (1997) *Better Places Richer Communities*, Sydney: Australia Council.
- Habermas, J. (1987) *The Theory of Communicative Action*, vol. 1: *The Critique of Functionalist Reason*, Cambridge: Polity.
- Habermas, J. (1992) 'Citizenship and national identity: some reflections on the future of Europe', *Praxis International* 12:1–19.
- Hacon, D., Dwinfour, P. and Jermyn, H. (1998) *A Statistical Survey of Regularly Funded Organisations based on Performance Indicators for 1997/98*, London: Arts Council of England.
- Halabi, H. (1987) *The Lowell Cultural Plan: A Study*, Department of Urban Studies and Planning, Cambridge, Mass: MIT.
- Hall, C.M. (1988) 'The politics of hallmark events: a review', paper given to the APSA, University of New England, Armidale.
- Hall, C.M. (1992) *Hallmark Tourist Events: Impacts, Management, Planning*, London: Belhaven.
- Hall, P. (1977) *Europe 2000*, London: Duckworth.
- Hall, P. (1988) *Cities of Tomorrow*, Oxford: Blackwell.
- Hall, P. (1996) *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century*, Oxford: Blackwell.
- Hall, P. (1998) *Cities and Civilization: Culture, Innovation, and Urban Order*, London: Weidenfeld & Nicholson.
- Hall, S. (1990) *Cultural Identity and Diaspora*, in Rutherford, J. (ed.) *Identity*, London: Lawrence & Wishart.
- Hall, T. (1986) *Planung europascher Hauptstadte*, Stockholm: Almqvist & Wiksell.
- Handler, R. (1987) 'Heritage and hegemony: recent works on historic preservation and interpretation', *Anthropological Quarterly* 60:137–41.
- Hannigan, J. (1999) *Fantasy City*, London: Routledge.
- Hanru, H. and Obrist, H.-U. (1999) 'Cities on the move', in *Cities on the Move, Urban Chaos and Global Change, East Asian Art, Architecture and Film Now*, London: Hayward Gallery Publ.: 10–15.
- Hargreaves, D.H. (1983) 'Dr Brunel and Mr Dunning: reflections on aesthetic knowing', in Ross, M. (ed.) *The Arts: A Way of Knowing*, Oxford: Pergamon.
- Harland, J. and Kinder, K. (1999) *Crossing the Line: Extending Young People's Access to Cultural Venues*, London: Calouste Gulbenkian Foundation.
- Harman, J., Sharland, R. and Bell, G. (1996) 'Local Agenda 21 in action', *RSA Journal*, April: 41–52.
- Harris S.P. (ed.) (1984) *Insights/On Sites—Perspectives on Art in Public Places*, Washington, DC: Partners for Liveable Spaces.
- Harris, J. (1994) *Private Lives, Public Spirit: Britain 1870–1914*, London: Penguin.
- Harvey, D. (1993) 'Goodbye to all that? Thoughts on the social and intellectual condition of contemporary Britain', *Regenerating Cities* 5:11–16.
- Harvie, C. (1994) *The Rise of Regional Europe*, London: Routledge.
- Haverfield (1913) *Ancient Town Planning*, Oxford: Oxford University Press.
- Haywood, L. et al. (1989) *Understanding Leisure*, Cheltenham: Stanley Thornes.
- HCP (1997) *Helsinki Urban Guide*, Helsinki: Helsinki City Planning Department.
- Healey, P. (1997) *Collaborative Planning: Shaping Places in Fragmented Societies*, London: Macmillan.
- Healey, P. et al. (1988) *Land Use Planning and the Mediation of Urban Change: The British Planning System in Practice*, Cambridge: Cambridge University Press.

- Heartfield, J. (2000) *Great Expectations: The Creative Industries in the New Economy*, London: Design Agenda.
- Heidegger, M. (1971) 'Building, dwelling, thinking', in *Poetry, Language, Thought*, New York: Harper Colophon.
- Heilbrun, J. and Gray, C.M. (1993) *The Economics of Art and Culture: An American Perspective*, Cambridge: Cambridge University Press.
- Heinich, H. (1988) 'The Pompidou Centre and its public: the limits of an Utopian site', in Lumley, R. (ed.) *The Museum Time Machine*, London: Comedia.
- Hendry, T. (1985) *Cultural Capital: The Care and Feeding of Toronto's Artistic Assets*, Toronto: Toronto Arts Council.
- Henley Centre for Forecasting (1985) *Social Change and the Arts*, National Association of Arts Centres, London: Henley Centre for Forecasting.
- Henley Centre for Forecasting (1998) *Leisure and Value for Time*, P. Edwards for the World Tourism Organization, London: Henley Centre.
- Henley, J. (2000) 'Artists' luxury squats paint portrait of life in the Seine', *The Guardian* 17 August.
- Henriques, B. and Thiel, J. (1998) 'The cultural economy of cities: a comparative study of the audiovisual sector on Hamburg and Lisbon', paper given at the Xth Association of Cultural Economists Conference, Barcelona, June.
- Henry, I. (1980) *Approaches to Recreation Planning and Research in the District Councils of England & Wales*, Leisure Studies Association Quarterly, London: LSA.
- Henry, I. (1993) *The Politics of Leisure Policy*, London: Macmillan.
- Hewison, R. (1990) *Future Tense: A New Art for the Nineties*, London: Methuen.
- Hewison, R. (1995) *Culture & Consensus: England, Art and Politics Since 1940*, London: Methuen.
- Hibbert, C. (1985) *Rome: The Biography of a City*, London: Penguin.
- Hillman, J. (ed.) (1971) *Planning for London*, Harmondsworth: Penguin.
- Hillmand-Chartrand, H. and McCaughey, C. (1989) 'The arms-length principle and the arts—an international perspective: past present and future', in Cummings, M.C. and Schuster, J.M. (eds) *Who's to Pay for the Arts: The International Search for Models of Support*, New York: American Council for the Arts.
- Hitchcock, M. (1998) 'Cool Britannia and tourism: museums, arts—development for the new millennium', University of North London Professorial Lecture, London.
- HMSO (1993) *Treaty on European Union*, Maastricht, 7 February 1992 (entered into force 1 November 1993).
- Hobsbawm, E.J. (1971) 'From social history to the history of society' *Daedalus* no. 100:20–45.
- Hobsbawm, E.J. (1977) *The Age of Capital 1848–1875*, London: Abacus.
- Hobsbawm, E.J. (1995) *Age of Extremes: The Short Twentieth Century 1914–1991*, London: Abacus.
- Hobsbawm, E.J. with Polito, A. (2000) *The New Century* (trans. Cameron, A.), London: Little Brown.
- Hogarth, T. and Daniel, W.W. (1988) *Britain's New Industrial Gypsies*, London: Policy Studies Institute.
- Holbrook, E.L. (1987) *The Economic Impact of the Arts on the city of Boston*, Boston: ARTS/City of Boston.
- Home, D. (1986) *The Public Culture: The Triumph of Industrialism*, London: Pluto.
- Horowitz, H. (1989) 'Cultural change and econmic planning', *Cultural Economics 88: An American Perspective*, Association of Cultural Economists, Ohio: University of Akron: 163–70.
- Horstman, J.J. (1994) *Creating Spaces, Unitary Development Plans and the Arts, Culture and Entertainment*, London: London Arts Board.

- Hough, M. (1990) *Out of Place: Restoring Identity to the Regional Landscape*, New Haven and London: Yale University Press.
- Howard, E. (1898) *Garden Cities of Tomorrow*, London: Faber & Faber.
- Howard, E. (1902) *Garden Cities of Tomorrow*, London: Swan Sonnenschein.
- Huet, A. et al. (1991) *Capitalisme et industries culturelles* (2nd ed.), Grenoble: Presses Universitaires de Grenoble.
- Hughes, G. (1989) 'Measuring the economic value of the arts', *Policy Studies* 9:33–45.
- Hummel, M. (1988) *Die volkswirtschaftliche. Gutachen im Auftrag des Bundesminister. Des Inneren*, Munich: Kurzfassung. Ifo Institut für Wirtschaftsforschung.
- Hummel, M. and Berger, M. (1988) *The National Economic Significance of Culture*, Berlin: Dunker & Humblot.
- Hustak, A. (1998) 'Last laugh goes to fest organizers', *Montreal Gazette*, 28 July.
- Hutchison, R. and Forrester, S. (1987) *Arts Centres in the United Kingdom*, London: Policy Studies Institute.
- Ibrahim, A. (1996) *The Asian Renaissance*, Singapore: Times Books International.
- Irvine, A. (1999) *The Battle for the Millennium Dome*, London: Irvine New Agency.
- Irving, M. (1998) 'Museum trouble', *Blueprint* no. 156:26–8.
- Jackson, P. (1998) 'Domesticating the street', in Fyfe, N.R. (ed.) *Images of the Street: Planning, Identity and Control in Public Space*, London: Routledge.
- Jacob, M.A. (1995) *Culture in Action*, Seattle: Bay Press.
- Jacobs, J. (1961) *The Death and Life of Great American Cities*, Harmondsworth: Penguin.
- Jacobsen, S. (2000) 'Indonesia on the threshold: towards an ethnification of the nation?', *International Institute for Asian Studies Newsletter*, 22 June: 22.
- Janne, P. (1970) *Facilities for Cultural Democracy*, Council for Cultural Co-operation, Strasbourg: Council of Europe.
- Jardine, L. (1996) *Worldly Goods: A New History of the Renaissance*, London: Macmillan.
- Jay, M. (1973) *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research 1923–50*, London: Heinemann Educational.
- Jeannotte, S. (1999) 'Cultural policies and social cohesion: perspectives from Canadian research', in *Proceedings of the International Cultural Policy Research Conference*, Bergen, November: vol. II, 623–41.
- Jencks, C. (1996) 'The city that never sleeps', *New Statesman*, 28 June: 26–8.
- Jenkins, S. (1995) *Accountable to None: The Tory Nationalization of Britain*, London: Hamish Hamilton.
- Jevons, W.S. (1883) *Methods of Social Reform*, New York: Augustus M. Kelley.
- Johnson, P. (2000) *The Renaissance*, London: Weidenfeld & Nicholson.
- Jones, B. and Keating, M. (1995) *The European Union and the Regions*, Oxford: Clarendon.
- Jones, J. (2000) 'Come friendly bombs...: the Eurocrats want to boost the arts by creating a few cities of culture', *The Guardian*, 8 January.
- Jordan, G. and Weedon, C. (1995) *Cultural Politics: Class, Gender, Race and the Postmodern World*, Oxford: Blackwell.
- Jordan-Bychov, T.G. and Domosh, M. (1999) *The Human Mosaic: A Thematic Introduction to Cultural Geography*, New York: Addison-Wesley.
- Judge, D., Stoker, G. and Wolman, H. (eds) (1995) *Theories of Urban Politics*, London: Sage.
- Juneau, A. (1998) 'Impact Economique des Activites du Secteur de la Culture, des Cinq Regions du Montreal Metropolitan et de la Region de L'ile de Montreal', Montreal.
- Kahn, A. (1998) 'From the ground up: programming the urban site', *Harvard Architecture Review* 10 [*Civitas/What City?*]: 54–71.
- Kant, I. (1790) *Critique of the Faculty of Judgement* (excerpts trans. Bernard, J.H.) (London 1892); with revisions in *Kant: Selections* (1988), ed. Beck, L.W., New York: Scribner/Macmillan.

- Kate ten K. (1994) 'Claws for thought: people power is fashionable with developers and planners once more. But does it work?', *The Guardian*, 10 June: 16.
- Kauffman, T.D. (1995) *Court, Cloister and City: The Art and Culture of Central Europe 1450–1800*, London.
- Kelly, A. (1998) *The Brief History of Western Philosophy*, Oxford: Blackwell.
- Kelly, A. and Kelly, M. (2000) *Impact and Values—Assessing the Arts and Creative Industries in the South West*, Bristol: Bristol Cultural Development Partnership.
- Kelly, O. (1984) *Community, Art and the State: Storming the Citadels*, London: Comedia.
- Keynes, M. (1930) *A Treatise on Money*, London: Macmillan.
- King, A.D. (ed.) (1991) *Culture, Globalization and the World-System*, Basingstoke: Macmillan.
- King, A.D. (1990) *Global Cities: Post-Imperialism and the Internationalization of London*, London: Routledge.
- King, A.D. (1991) 'The global, the urban and the world', in King, A.D. (ed.) *Culture Globalization and the World System*, Basingstoke: Macmillan: 149–54.
- Kitto, H.D. F. (1951) *The Greeks*, Harmondsworth: Penguin.
- Kloosterman, R.C. and Elfring, T. (1991) *Werken in Nederland*, Schoonhoven: Academic Service.
- Knight, L.C. (1937) *Drama and Society in the Age of Jonson*, London: Chatto & Windus.
- Knott, C. (1994) *Crafts in the 1990s*, London: Crafts Council.
- Knutson, K.E. (ed.) (1998) *Culture and Human Development*. Report on a conference on Culture, Cultural Research and Cultural Policy, August 1997, Stockholm: Royal Academy of Letters, History and Antiquities.
- Kong, L. and Yeoh, B.S.A. (forthcoming) *Landscapes and Construction of a 'Nation'*, Syracuse: Syracuse University Press.
- Konstepidemin (1993) *Working Studios*, Gothenburg: Galleri Konstepidemin, Haraldsgatan.
- Kostof, S. (1991/99) *The City Shaped: Urban Patterns and Meanings Through History*, London: Thames & Hudson.
- Kotowski, B. and Frohling, M. (1993) *No Art, No City*, Atelier-Gesellschaft, Kulturwerk des Berufsverbandes Bildender Künstler, Berlin: BBK.
- KPMG (1994) *The Arts; A Competitive Advantage for California*, Sacramento: California Arts Council.
- Kreisbergs, L. (ed.) (1979) *Local Government and the Arts*, New York: American Council for the Arts.
- Kreitzman, L. (1999) *The 24 Hour Society*, London: Profile.
- Krieger, K. (1989) 'Community cultural planning in Massachusetts', *Cultural Economics* 88: *An American Perspective*, Association of Cultural Economists, Ohio: University of Akron: 171–82.
- Kröller, E.-M. (1996) 'EXPO '67: Canada's Camelot?', in *Proceedings of the British Association for Canadian Studies Annual Conference*, April, University of Exeter: 6.
- Kruger, H.P. (1969) 'The German theatre today: some reflections on the promotion of the arts in the Federal Republic of Germany', in Schouvaloff, A. (ed.) (1970) *Place for the Arts*, Liverpool: Seel House: 201–3.
- LAAC (1984) *Forum on the Arts in London*, Greater London Council, ICA, London: London Association of Arts Centres.
- LAB (1992a) *The Arts and Urban Policy*, National Arts & Media Strategy Seminar, London: London Arts Board.
- LAB (1992b) *London and the Arts: The City's Role and Contribution*, Report on Consultative Seminar for the National Arts and Media Strategy, Arts Council, 13th January, London: London Arts Board.
- LAB (1993) *Annual Report 1992/3*, London: London Arts Board.
- LAB (1999) *Arts and the City*, Quarterly News from the London Arts Board, no. 1.

- Lacroix, J.-G. and Tremblay, G. (1997) 'The information society and cultural industries theory', *Current Sociology* (Trend Report, trans. Ashby, R), 45.
- Laffin, M. and Young, K. (1985) The changing roles and responsibilities of Local Authority Chief Officers, *Public Administration* 63.
- Landry, C. (1998) 'Culture and cities', *Urban Age* September: 8–10.
- Landry, C. (2000) *The Creative City. A Toolkit for Urban Innovators*, London: Earthscan.
- Landry C. et al. (1997a) *The Economic Importance of Cultural Industries to the London Borough of Tower Hamlets*, Stroud: Comedia.
- Landry C. et al. (1997b) *Cultural Industries Strategy for Tower Hamlets*, Stroud: Comedia.
- Lane, J. (1978) *Arts Centres—Every Town Should Have One*, London: Paul Elek.
- Lane, R. (1998) 'The Place of Industry', *Harvard Architecture Review* 10 [*Civitas/What City?*]: 151–61.
- Laperrière, H. and Latouche, D. (1996) 'So far from culture and so close to politics: the new art facilities in Montreal', *Culture et Ville* no. 96–8, Montreal: INRS.
- Laperrière, H. and Latouche, D. (1999) *Nous Sommes Tous Des Québécois: La Représentation Des Régions Du Québec Dans La Capitale*, Montreal: INRS.
- Lash, S. and Urry, J. (1994) *Economies of Signs and Spaces*, London: Sage.
- Latouche, D. (1994) *Les arts et les industries culturelles dans la région de Montreal: bilan et enjeux*, Montreal: INRS-Urbanisation.
- Law, C.M. (1992) 'Urban tourism and its contribution to economic regeneration', *Urban Studies* 29:599–618.
- Law, C.M. (1993) *Urban Tourism: Attracting Visitors to Large Cities*, London: Mansell.
- Lawless, P. and Gore, T. (1999) 'Urban regeneration and transport investment: a case study of Sheffield 1992–96', *Urban Studies* 36:527–45.
- LCC (1987) *An Arts and Cultural Industries Strategy for Liverpool: A Framework*, Planning Department, Liverpool: Liverpool City Council.
- Le Corbusier (Jeanneret, J.C.) (1929) 'A contemporary city', in *The City of To-morrow and its Planning*, London: John Rodher.
- Le Gales, P. and Lequesne, C. (eds) (1998) *Regions in Europe*, London: Routledge.
- Le Grand, J. (1998) 'Social exclusion in Britain today', ESRC Seminar discussion paper, London: London School of Economics.
- Leadbeater, C. (2000) *Living on Thin Air: The New Economy*, London: Penguin.
- Lee, A. (1991) *Consultation with Aboriginal & Ethno-Racial Communities*, Metro's Role in Arts and Culture, Municipality of Metro Toronto.
- Lee, J. (1965) *A Policy for the Arts: The First Steps*, Cmnd 2601, London: HMSO.
- Lee, L. (1969) *As I Walked Out One Midsummer Morning*, London: Penguin.
- Lee, M. (1997) 'Relocating location: cultural geography, the specificity of place and the City of Habitus', in McGuigan, J. (ed.) *Cultural Methodologies*, London: Sage.
- Lefebvre, H. (1974) *The Production of Space* (trans. Nicholson-Smith, D.), Oxford: Blackwell.
- LeGates, R.T. and Stout, F. (eds) (1996) *The City Reader*, London: Routledge.
- Leisure Consultants (1996) *Leisure Forecasts 1996–2000*, Sudbury: Leisure Consultants.
- Leisure Opportunities (2000) *Heron City*, 24 January: 18–20.
- Lejeune, J.-F. (1996) 'The city as landscape', *Journal of Decorative and Propaganda Arts* [Cuba Theme Issue 1875–1945].
- Leonnard, M. (1998) 'Cool Britannia', *Sunday Times*, 26 April: 9.
- Leslie, D. and Muir, F. (1996) *Local Agenda 21, Local Authorities and Tourism: A United Kingdom Perspective*, Glasgow: Glasgow Caledonian University.
- Leventhal, L.M. (1990) 'The best for the most: CEMA and state sponsorship of the arts in wartime, 1939–1945', *Twentieth Century British History*, 1:293–303.
- Levine, J., Lockwood, C. and Worpole, K. (1997) 'Rethinking regeneration', *World Architecture* 58(4) [Special Issue: Urban Regeneration].
- Levine, M. and Megida, A. (1989) 'Is the party over for Baltimore?', *Baltimore Jewish Times*,

- 14 July: 54–60; in Giloth, R. (1990) 'Beyond common sense: the Baltimore renaissance', *Local Economy* 4:291.
- Lewis, J. (1990) *Art, Culture and Enterprise*, London: Routledge.
- Lewis, J., Morley, D. and Southwood, R. (1987) *Art—Who Needs It?: An Audience for Community Arts*, Leisure Report No. 1, London: Comedia.
- Ley, D. and Olds, K. (1988) 'Landscape as festival: world's fairs and the culture of heroic consumption', *Environment and Planning D: Society and Space* 6:191–212.
- Lichfield, D. (1992) *Urban Regeneration for the 1990s*, DLA, London: London Planning Advisory Committee.
- Lim, H. (1993) 'Cultural strategies for revitalizing the city: a review and evaluation', *Regional Studies* 27:589–95.
- Lingayah, S., MacGillivray, A. and Raynard, P. (1997) *The Social Impact of Arts Programmes—Creative Accounting: Beyond the Bottom Line*, Working Paper 2, Stroud: New Economics Foundation and Comedia.
- Lintner, V. and Mazey, S. (1991) *The European Community: Economic and Political Aspects*, London: McGraw-Hill.
- Lipjhart, A. (1977) *Democracy in Plural Societies: A Comparative Exploration*, New Haven and London: Yale University Press.
- LIRC (2000) *Leisure Forecasts 2000–2005*, Sheffield: Leisure Industry Research Centre.
- Lissitzky, E. (1970) *Russia: An Architecture for World Revolution* [Vienna, 1930] (trans. Dluhosch, E.), London: Lund Humphries.
- Loftman, P. and Nevin, B. (1993) *Urban Regeneration and Social Equity: A Case Study of 1986–1992 Birmingham*, Birmingham: University of Central England in Birmingham.
- Loman, P. et al (1989) *The European Communities and Cultural Policy: A Legal Analysis*, Zeist.
- London Borough of Enfield (1993) *Unitary Development Plan*, 13.3.3., London: Enfield Environmental Services.
- London Borough of Greenwich (1998) *The Greenwich Cultural Plan—A Framework for Development*, April, London.
- London Borough of Haringey (1991) *Urban Design Action Team—Alexandra Palace and Wood Green Report*, London: Urban Design Group.
- Longman, P. (1999) *Director's Report*, The Theatres Trust 22nd Annual Report Year ended 31 July 1999, London: Theatres Trust.
- Looseley, D.L. (1997) *The Politics of Fun. Cultural Policy and Debate in Contemporary France*, Oxford: Berg.
- Lopez, R.S. (1971) *The Commercial Revolution of the Middle Ages, 930–1350*, Englewood Cliffs: Prentice-Hall.
- Lopez, R.S. (1952) 'The trade of medieval Europe: the south', in Postan, M. and Rich, E.E. (eds) *The Cambridge Economic History of Europe*, Cambridge: Cambridge University Press: 257–354.
- Lopez, R.S. (1959) 'Hard times and investment in culture', in Dannenfeldt, K.H. (ed.) *The Renaissance: Medieval or Modern*, Boston: DC Heath: 50–61.
- Lowyck, E. and Wanhill, S. (1992) 'Regional Development and tourism within the European Community', in Cooper, C. and Lockwood, A. (eds) *Progress in Tourism, Recreation and Hospitality Management*, London: Belhaven: 227–44.
- LPAC (1988) *Strategic Planning Advice for London*, London: London Planning Advisory Committee.
- LPAC (1990a) *Strategic Planning Policies for the Arts, Culture and Entertainment*, Report No. 18/90, London: London Planning Advisory Committee.
- LPAC (1990b) *Model UDP Policies for the Arts, Culture and Entertainment Activities*, London: London Planning Advisory Committee.
- LPAC (1991) *London: World City Moving into the 21st Century*, London: HMSO.



- LPAC (1992a) *Strategic Planning Issues for London: A Discussion Document*, London: London Planning Advisory Committee.
- LPAC (1992b) *Review of the relationship between UDPs and Strategic Advice and Guidance*, Report No. 22/93, London: London Planning Advisory Committee.
- LPAC (1993) *Draft 1993 Advice on Strategic Planning Guidance for London*, June, London: London Planning Advisory Committee.
- LSE (1996) *The Arts and Cultural Industries in the London Economy*, London: Group for the London Arts Board, London School of Economics.
- Lumley, R. (ed.) (1988) *The Museum Time Machine*, London: Comedia.
- Lynch, K. (1960) *The Image of the City*, Cambridge, MA: MIT Press.
- Lynch, K. (1972) *What Time is This Place?*, Cambridge, MA: MIT Press.
- MacCannell, D. (1996) *Tourist or Traveller?*, London: BBC Education.
- MacClancy, J. (1997) 'The museum as a site of contest. The Bilbao Guggenheim', *Focaal Journal of Anthropology* 1:271–8.
- Macdonald, I. (1986) *Arts, Education and Community*, London: London Association of Arts Centres.
- MacKeith, J. (1996) *The Art of Flexibility: Art Centres in the 1990s*, The Arts Council of England Research Report No. 8, London: ACE.
- Mackin, M., Johnson, D. and Edmund, J. (1998) *The Cultural Sector: A Development Opportunity for Tourism in Northern Ireland*, Northern Ireland Tourist Board.
- Mackrell (1995) *Working for Dance*, London: Arts Council of England.
- Mairer, E. (1933) *Rural Industries Magazine*, Rural Industries Bureau.
- Mairie de Paris (1993) *Studio-Flat Combinations (Ateliers-Logements)*, Paris: Mairie de Paris.
- Malraux, A. (1966) 'For a Maison de la Culture', speech made at the opening of the Maison de la Culture at Amiens on 19 March; in Schouvaloff, A. (ed.) (1970) *Place for the Arts*, Manchester: North West Arts Association: 134–6.
- Malraux, A. (1978) *The Voices of Silence*, Princeton: Princeton University Press.
- Manchester Polytechnic (1989) *The Culture Industry, The Economic Importance of the Arts & Cultural Industries in Greater Manchester*, Manchester: Centre for Employment Research.
- Mango, C. (1998) *Byzantium: The Empire of the New Rome*, London: Phoenix.
- Manley, L. (1995) *Literature and Culture in Early Modern London*, Cambridge: Cambridge University Press.
- Mariani, M.A. (1998) 'Arts and tourism: enterprise development in the cultural and environmental sector', paper given at the Xth International Conference on Cultural Economics, Barcelona, June.
- Marquand, D. (1994) 'Prospects for a Federal Europe. Reinventing federalism: Europe and the left', *New Left Review* 203:17–26.
- Marshall, A. (1925) *Principles of Economics* (8th ed.), London: Macmillan.
- Marshall, A.H. (1974) *Local Government and the Arts*, Institute of Local Government Studies, Birmingham: University of Birmingham.
- Marwick, A. (1991) *Culture in Britain Since 1945*, Institute of Contemporary British History, Oxford: Blackwell.
- Marx, K. (1973) *Grundrisse*, London: Penguin.
- Maslow, A.H. (1954) *Motivation and Personality*, London: Harper.
- Mason, P. (1998) *Bacchanal!: The Carnival Culture of Trinidad*, Philadelphia: Temple University Press.
- Massey, D. (1984/95) *Spatial Division of Labour* (2nd ed.), Basingstoke: Macmillan.
- Massey, D. (1994) *Space, Place and Gender*, Cambridge: Polity.
- Massey, D., Allen, J. and Pile, S. (1999) *City Worlds*, London: Routledge.
- May, E. (1931) 'City building in the USSR', *Das Neue RuBland* 8–9:703–4.
- Mayfield, T.L. and Compton, J.L. (1995) 'Development of an instrument for identifying community reasons for staging a festival', *Journal of Travel Research*, Winter: 37–44.

- McGuigan, J. (1996) *Culture and the Public Sphere*, London: Routledge.
- McNulty, R., Leo Penne, R. and Jacobson, D. (1986) *The Return of the Liveable City, Learning from America's Best*, Washington, DC: Acropolis.
- Meller, H.E. (1976) *Leisure and the Changing City*, London: Routledge & Kegan Paul.
- Mennell, S. (1976) *Cultural Policy in Towns: A Report on the Council of Europe's 'Experimental Study of Cultural Development in European Towns'*, Council for Cultural Co-operation, Strasbourg: Council of Europe.
- Middleton, P. (1994) *Urban Tourism 90's Style—Or a New Search for Pixie Dust!*, British Urban Regeneration Association News 5/88–9.
- Midwest Research Institute (1980) *Economic Impact of the Performing Arts on Kansas City*, Kansas City: Midwest Research Institute.
- Miles, M. (1997) *Art Space and the City. Public Art and Urban Futures*, London: Routledge.
- Mills, C.W. (1959) 'The cultural apparatus', *The Listener* 61:552–6.
- Ministry of Cultural Affairs (1995) *New Zealand Cultural Statistics*, Wellington, New Zealand.
- Ministry of Education (1959) *Standards of Public Library Services*, London: HMSO.
- Mitterrand, F. (1989) 'Preface', in Biasni, E. (ed.) *Grands Travaux*, Paris: Connaissance des Arts.
- Modi, A. (1998) *Theatrical Traditions in India*, WLRA Congress, Sao Paulo, October.
- Mokre, M. (1998) *EU Cultural Intervention in Area Regeneration processes*, UACES European Cultural Policy Conference, City University, London, April.
- Molotoch, H. (1996) 'LA as design product: how art works in a regional economy', in Scott, A. J. and Soja, E. (eds) *The City: Los Angeles and Urban Theory at the End of the Twentieth Century*, Berkeley: University of California Press: 225–75.
- Montgomery, J. (1989) *Socio-Economic Profile of the Southern Arts Region*, Winchester: Southern Arts Board.
- Montgomery, J. and Gavron, N. (1991) *Paper on Arts Infrastructure*, London: London Arts and Urban Regeneration Group: 1–4.
- MORI (1998) *The West End Theatre Audience*, Research Study conducted for the Society of London Theatre, November 1996–November 1997, London: MORI.
- Morin, E. (1987) *Penser Europe*, Paris: Gallimard.
- Morin, E. (1991) *Europa Denkem*, Frankfurt.
- Morris, E. (1994) 'Heritage and culture. A capital for the new Europe', in Ashworth, G.J. and Larkham, P.J. (eds) *Building a New Heritage. Tourism, Culture and Identity in the New Europe*, London: Routledge: 229–59.
- Morrison, W. and West, E. (1986) Child exposure to the performing arts: the implications for adult demand, *Journal of Cultural Economics*, 10:17–24.
- Mostafavi, M. (1999) 'Cities of distraction', in *Cities on the Move, Urban Chaos and Global Change, East Asian Art, Architecture and Film Now*, London: Hayward Gallery Publ.: 7–9.
- Mulder, P. (1991) *European Integration and the Cultural Sector*, Discussion Document No. 15, National Arts & Media Strategy, London: Arts Council.
- Mulgan, G. and Worpole, K. (1986) *Saturday Night or Sunday Morning? From Arts to Industry—New Forms of Cultural Policy*, London: Comedia.
- Mulhern, F. (1993) 'A European home?', in Bird, J. et al. (eds) *Mapping the Futures: Local Cultures, Global Change*, London: Routledge.
- Mulryne, R. and Shewring, M. (1995) *Making Space for Theatre. British Architecture and the Theatre since 1958*, Stratford-upon-Avon: Mulryne & Shewring Ltd.
- Mumford, L. (1940) *The Culture of Cities*, New York: Seeker & Warburg.
- Mumford, L. (1945) *City Development*, London: Harcourt Brace Jovanovich/Harvest.
- Mumford, L. (1961) *The City in History: Its Origins, Its Transformation, Its Prospects*, Harmondsworth: Penguin.

- Munro, T. (1967) *The Arts and their Interrelations* (2nd ed.), Cleveland: Western Reserve University Press.
- Museum of Finnish Architecture (1978) *Alvar Aalto: 1898–1976*, Helsinki.
- Myerscough, J. (1988) *The Economic Importance of the Arts in Britain*, London: Policy Studies Institute.
- Myerscough, J. (1989) *Economic Strategy for the Arts in Hampshire*, Winchester: Hampshire County Council.
- Myerscough, J. (1990) 'The economic contribution of the arts', paper given at *Tourism and the Arts* Conference, Science Museum, June, London: English Tourist Board.
- NACCCE (1999) *All Our Futures: Creativity, Culture and Education*, Report of the National Advisory Committee on Creative and Cultural Education, London, May.
- Nagata, C. (1991) 'Consultation with area municipalities', in *Metro's Role in Arts and Culture*, Toronto: Municipality of Metro Toronto.
- Nasution, K.S. (1998) 'The challenge of living heritage', *Urban Age*: 28.
- National Building Museum (1998) *Building Culture Downtown: New Ways of Revitalizing the American City*, Washington, DC.
- National Playing Fields Association (1971) *Outdoor Play Space Requirements*, London: NPFA (under review).
- Negrier, E. (1993) 'Montpellier: international competition and community access', in Bianchini, F. and Parkinson, M. (eds) *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester: Manchester University Press.
- Newman, A., and McLean, F. (1998) 'Heritage builds communities: the application of heritage resources to the problems of social exclusion', *International Journal of Heritage Studies* 4: 143–53.
- Newman, P. and Thornley, A. (1994) *A Comparison of London, Paris and Berlin*, Department of Land Management and Development, Reading: University of Reading.
- Nicholson Lord, N. (1994) *Ecology, Parks and Human Need*, Working Paper No. 4, Stroud: Comedia.
- Nicholson, G. (1990) 'The campaign for messy government; or perfect structures don't work', paper given at the Vision for London Conference 'Preparing Unitary Development Plans', 19 March, London: Association of London Authorities.
- Nicholson, G. (1992) 'The rebirth of community planning', in Thornley, A. (ed.) *The Crisis of London*, London: Routledge: 119–34.
- Norquist, J.O. (1998) *The Wealth of Cities: Revitalising the Centers of American Life*, Reading, MA: Addison-Wesley.
- O'Brien, J. (1997) *Arts Centres in England: A Statistical Appendix*, London: Arts Council of England.
- O'Brien, J. and Feist, A. (1995) *Employment in the Arts and Cultural Industries: An Analysis of the 1991 Census*, ACE Research Report No. 2, London: Arts Council of England.
- O'Connor, J. (2000) 'Markets and customers', in Roodhouse, S. (ed.) *Proceedings for The New Cultural Map: A Research Agenda for the 21st Century*, Bretton Hall: University of Leeds: 16–25.
- O'Connor, J. and Wynne, D. (1996) *From the Margins to the Centre: Cultural Production and Consumption in the Post-Industrial City*, Aldershot: Arena.
- O'Hagan, J. (1998) *The State and the Arts: An Analysis of Key Economic Policy Issues in Europe and the United States*, Gloucester: Edward Elgar.
- Observer, The* (2001) 'Century city', *The Observer* 1 February–29 April.
- Olds, K. (1995) 'Globalization and the production and new urban spaces: Pacific Rim megaprojects in the late 20th century', *Environment and Planning A*: 1713–43.
- Olsen, D.J. (1982) *Town Planning in London: The Eighteenth and Nineteenth Centuries*, New Haven and London: Yale University Press.
- Office for National Statistics (ONS) (1999) *Social Trends 29*, London: HMSO.

- Owusu, K. and Ross, J. (1988) *Behind the Masquerade: The Story of the Notting Hill Carnival*, London: Arts Media Group.
- PACEC (1990) *An Evaluation of Garden Festivals*, Inner Cities Research Programme, Department of the Environment, London: PA Cambridge Economic Consultants.
- Parkinson, M. and Bianchini, F. (eds) (1993) 'Liverpool: a tale of missed opportunities?', in *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester: Manchester University Press.
- Parry, N. and Parry, J. (1989) 'Meritocrats' last stand', *Times Higher Education Supplement* 15 December: 17.
- Patten, D. (2000) Artist's residencies and social exclusion, *Public Art Journal* 1:41–8.
- Peacock, A., Shoesmith, E. and Milner, G. (1984) *Cost Inflation in the Performed Arts*, London: Arts Council of Great Britain.
- Pearce, D. (1998) 'Tourism development in Paris: public intervention', *Annals of Tourism Research* 5:457–76.
- Pennybacker S. (1989) "The millennium by return of post": reconsidering London progressivism, 1889–1907", in Feldman, D. and Stedman Jones, G. (eds) *Metropolis London*, London: Routledge: 129–62.
- Percival, S. (1991) 'Visions of artists and mechanics of funding', in *A Creative City*, London: Greater London Arts/Public Art Development Trust.
- Perloff, H.S. (1979) *The Arts in the Economic Life of the City of Los Angeles*, New York: American Council for the Arts.
- Peters, J. (1982) 'After the fair: what Expos have done for their cities', *Planning* 18:13–19.
- PHPC (1992) *Artists' Space Journal*, International Edition, no. 6, June, Philadelphia Historic Preservation Corporation.
- Pick, J. (1980) *The State of the Arts*, Eastbourne: City Arts/John Offord.
- Pick, J. (1985) *The Theatre Industry*, London: Comedia.
- Pick, J. (1988) *The Arts in a State: A Study of the Government Arts Policies from Ancient Greece to the Present*, Bristol: Bristol Classical.
- Pick, J. (1991) *Vile Jelly: The Birth, Life and Lingering Death of the Arts Council of Great Britain*, Doncaster: Brymill.
- Pick, J. (1999) 'A critique of the cultural industries', in Roodhouse, S. (ed.) *Proceedings of The New Cultural Map: A Research Agenda for the 21st Century*, Breton Hall: University of Leeds: 5–7.
- Pick, J. and Anderton, M. (1996) *Arts Administration* (2nd ed.), London: E & FN Spon.
- Pickvance, C.G. (1976) *Urban Sociology: Critical Essays*, London: Tavistock.
- Pirenne, H. (1925) 'City origins and cities and european civilization', in *Medieval Cities* (trans. Halsey, F.), Princeton: Princeton University Press.
- Pomeroy, S.B., Burstein, S.M., Donlan, W. and Tolbert Roberts, J. (1999) *Ancient Greece: A Political, Social, and Cultural History*, New York: Oxford University Press.
- Population Reference Bureau (1995) *World Population Data Sheet*, Washington, DC.
- Port Authority of New York (1983) *The Arts as an Industry: Their Economic Importance to the New York-New Jersey Metropolitan Region*, New York: PANY/NJ.
- Port Authority of New York (1993) *The Arts as an Industry: Their Economic Importance to the New York-New Jersey Metropolitan Region*, New York: PANY/NJ.
- Porter, R. (1982) *English Society in the Eighteenth Century*, London: Pelican.
- Portsmouth City Council (1991) *The Arts in Portsmouth: A Current Situation Review*, Portsmouth: Portsmouth Arts Museums and Archives Committee.
- Potter, R.B. and Lloyd-Evans, S. (1998), *The City in the Developing World*, Harlow: Longman.
- Pratt, A. (1997) *The Cultural Industries Sector. Its Definition and Character from Secondary Sources on Employment and Trade, Britain 1984–91*, London: LSE.
- Pratt, A. (1998) 'A "Third Way" for creative industries? Hybrid cultures: the role of bytes

- and atoms in locating the new cultural economy and society', *International Journal of Communications, Policy and Law*, Issue 1: Web-Doc 4-1-1998.
- Punter, J. (1992) 'Classic carbuncles and mean streets: contemporary urban design and architecture in central London', in Thornley, A. (ed.) *The Crisis of London*, London: Routledge: 69-89.
- Raeburn, M. and Wilson, V. (eds) (1987) *Le Corbusier: Architect of the Century*, London: Arts Council.
- Rasmussen, S.E. (1937) *London: The Unique City* [1948] (revd 1982 ed.), Cambridge, MA: MIT Press.
- Read, H. (1964) *The Philosophy of Modern Art*, London: Faber & Faber.
- Rearick, C. (1985) *Pleasures of the Belle Epoque: Entertainment and Festivity in Turn of the Century France*, New Haven and London: Yale University Press.
- Redhead, S. (ed.) (1999) *Rave Off. Politics and Deviance in Contemporary Youth Culture*, Aldershot: Ashgate.
- Reich, R. (1991) *The Work of Nations*, New York: Knopf.
- Richards, G. (ed.) (1996) *Cultural Tourism in Europe*, Wallingford: CAB International.
- Richards, G. and Hall, D. (eds) (2000) *Tourism and Sustainable Community Development*, London: Routledge.
- Richie, A. (1998) *Faust's Metropolis: A History of Berlin*, London: Harper Collins.
- Rietveld, H. (1999) Living the dream, in Redhead, S. (ed.) *Rave Off. Politics and Deviance in Contemporary Youth Culture*, Aldershot: Ashgate: 41-4.
- Ritchie, J.R. (1984) Assessing the impact of hallmark events: conceptual and research issues, *Journal of Travel Research* 23:2-11.
- Ritchie, J.R. and Smith, B.S. (1991) 'The impact of a mega-event on host region awareness: a longitudinal study', *Journal of Travel Research*, 27:3-10.
- Roberts, R. (1974) 'Planning for leisure', *Building* 15:98-102.
- Roberts, R. (1990) 'After nostalgia: wilful nostalgia and the phase of globalization', in Turner, B. (ed.) *Theory Culture and Society*, London: Sage: 45-61.
- Robins, K. (1993) 'Prisoners of the city', in Carter, E. (ed.) *Space and Place, Theories of Identity and Location*, London: Lawrence Wishart.
- Robins, K. (1996) 'Collective emotion and urban culture', in Brandner, B., Matzl, S. and Ratzenbock, V. (eds) *Kulturpolitik und Restrukturierung der Stadt*, Vienna: 73-96.
- Rogers, R. and Fisher, M. (1992) *A New London*, London: Penguin.
- Rojas, E. (1998) 'Financing urban heritage conservation in Latin America', in *Proceedings of the City, Space and Globalization Conference*, University of Michigan, Ann Arbor, 26 February-1 March.
- Rojas, E. (1999) *Old Cities New Assets. Preserving Latin America's Urban Heritage*, Washington, DC: Inter-American Development Bank.
- Rolfé, H. (1991) *Arts Festivals in the UK*, London: Policy Studies Institute.
- Rosenzweig, R. and Blackmar, E. (1992) *The Park and the People: A History of Central Park*, New York: Cornell University Press.
- Rosler, M. (1994) 'Place, position, power, politics', in Becker, C. (ed.) *The Subversive Imagination*, New York: Routledge.
- Roth, L. (1998) 'The benefits of the European Union Structural Funds for the development of the South of Italy', unpublished MA dissertation, University of North London.
- Rowntree, B.S. and Lavers, G.R. (1951) *English Life and Leisure: A Social Study*, London: Longman, Green & Co.
- RSA (1993) *Ideas Across Frontiers*, London: Royal Society for the Encouragement of Arts, Manufactures & Commerce.
- Rustin, M. (1994) 'Unfinished business: from Thatcherite modernisation to complete modernity', in Perryman, M. (ed.) *Altered States: Postmodernism) Politics, Culture*, London: Lawrence & Wishart: 73-93.

- Ryan, R. (2000) 'New frontiers', in *Tate*, Tate Modern Special Issue no. 21, London: 90–6.
- Ryan, R. (2001) 'Urban generations', in *Tate* no. 24 (spring), London: 23–31.
- Rydell, R. (1993) *World of Fairs: The Century-of-Progress Expositions*, Chicago: Chicago University Press.
- Rydell, R.W. (1984) *All the World's a Fair*, Chicago: University of Chicago Press.
- Rydin, Y. (1993) *The British Planning System: An Introduction*, Basingstoke: Macmillan.
- Rykwert, J. (2000) *The Seduction of Place: The City in the Twenty-First Century*, London: Weidenfeld & Nicholson.
- SAC (1992) *The Social Impact of the Arts in Scotland* (ed. Shaw, P.), Edinburgh: Scottish Arts Council.
- SAC (1995a) *The Social Impact of the Arts*, Edinburgh: Scottish Arts Council.
- SAC (1995b) *The Arts in Scotland's Urban Areas*, Edinburgh: Scottish Arts Council.
- Sacco, G. (1976) 'Morphology and culture of European cities', in van Hulton, M. (ed.) *Europe 2000*, Project 3, The Hague: Nijhoff: vol. 1, 162–87.
- Said, E.W. (1978) *Orientalism: Western Conceptions of the Orient*, London: Routledge.
- Said, E.W. (1994) *Culture and Imperialism*, London: Vintage.
- San Francisco Art Commission (1990) *San Francisco Arts Economy*, Joint Study by SF Planning Department and SF State University Public Research Institute, San Francisco: SFAC.
- Sassatelli, M. (1999) 'Imagined Europe. The European cities of culture and the shaping of a European cultural identity: the case of Bologna', in *Proceedings of the International Conference on Cultural Policy*, Bergen: 593–607.
- Sassen, S. (1991) *Global City: New York, London, Tokyo*, Princeton: Princeton University Press.
- Sassen, S. (1994) *Cities in a World Economy*, Thousand Oaks: Pine Forge.
- Sassen, S. (1996) 'Rebuilding the global city: economy, ethnicity and space', in King, A. (ed.) *Representing the City: Ethnicity Capital and Culture in the 21st-century Metropolis*, London: Macmillan: 23–42.
- Sassen, S. and Roost, F. (1999) 'The city: strategic site for the global entertainment industry', in Judd, D.R. and Fainstein, S.S. (eds) *The Tourist City*, New Haven and London: Yale University Press: 143–54.
- Scalbert, R. (1994) 'Have the *Grands Projets* really benefited Paris?', *Architect's Journal* 3(200): 20.
- SCC (1988) *Southampton Cultural Industries Audit Brief*, Southampton: Economic Development Unit, Southampton City Council.
- Schmidjell, R. and Gaubinger, R.B. (1980) 'Quantifizierung der externen Effekte des Kuntsektors am Beispiel der Salzburger Festspiele', *Wirtschaftspolitische Blätter* 27: S89–97.
- Schouvaloff, A. (ed.) (1970) *Place for the Arts*, North West Arts Association, Liverpool: Seel House.
- Schuster, J.M. (1994) 'Funding for the arts & culture through dedicated state lotteries—Part 1: The twin issues of additionality and substitution', *Journal of European Cultural Policy* 1: 21–41.
- Schuster, J.M. (1995) *Supporting the Arts; An International Comparative Study*, Washington, DC: US Government Publishing Office.
- Schuster, J.M. (1996) 'Thoughts on the art and practice of comparative cultural research', in *Cultural Research in Europe 1996*, Amsterdam: Boeckman Foundation/CIRCLE.
- Scott, A. (2000) *The Cultural Economy of Cities*, London: Sage.
- SCP (1996) *Social and Cultural Report 1996 The Netherlands*, The Hague: Social and Cultural Planning Office.
- Screen Digest (1994a) 'UK multiplex cinemas: phase 1 nears maturity', February.

- Screen Digest (1994b) 'Cinema gross box office', September.
- Seabrook, J. (1996) *In the Cities of the South*, London: Verso.
- Searle, M.S. and Brayley, R.E. (1993) *Leisure Services in Canada*, Pennsylvania State College: Venture.
- Selwyn, T. (1993) 'It's not even Londoners who love London', *In Focus*, Roehampton: Tourism Concern: 10–11.
- Selwyn, T. (1995) 'Landscapes of liberation and imprisonment: towards an anthropology of the Israeli landscape', in Hirsch, E. and O'Hanlon, M. (eds) *The Anthropology of Landscape: Perspectives on Place and Space*, Oxford: Clarendon.
- Sennett, R. (1970) *Families Against the City: Middle Class Homes of Industrial Chicago, 1872–1890*, Cambridge, MA: Harvard University Press.
- Sennett, R. (1986) *The Fall of Public Man*, London: Faber & Faber.
- Sennett, R. (1994) *Flesh and Stone: The Body and City in Western Civilization*, London: Faber & Faber.
- Senter, A. (1998) 'Taking the waters: the Sadler's Wells story', in *Sadler's Wells: A Celebration 1683–1998*, London: Sadler's Wells Appeal Fund.
- Seregeldin, M. (1999) 'Preserving the historic urban fabric in a context of fast-paced change', in *Values and Heritage Conservation*, Los Angeles: Getty Conservation Institute: 51–8.
- Serota, N. (2000) *Experience or Interpretation: The Dilemma of Museums of Modern Art*, London: Thames & Hudson.
- Shackley, M. (1998) *Visitor Management: Case Studies from World Heritage Sites*, Oxford: Butterworth-Heinemann.
- Sharp, D. *et al.* (1992) 'Europe now: planning in the European Community', *Building Design* 3 July: 14–18.
- Shaw, P. (1989) *The Public Art Report: Local Authority Commissions of Art for Public Places*, London: Public Art Forum.
- Shaw, P. (1990a) *The Public Art Report: Commissions by Local Authorities*, London: Public Arts Development Trust.
- Shaw, P. (1990b) *Percent for Art: A Review*, London: Arts Council.
- Shaw, P. (1996) *Artist's Fees and Payments in the UK*, November, National Artists Association.
- Shaw, P. (1999) *The Arts and Neighbourhood Renewal: A Research Report*, Policy Action Team 10, London: Department for Culture, Media and Sport.
- Shelton Trust (1986) *Culture and Democracy Manifesto*, London: Comedia; cited in Lewis, J. (1990) *Art, Culture and Enterprise*, London: Routledge: 111.
- Sherlock, H. (1991) *Cities Are Good For Us*, London: Paladin.
- Shore, C. (1993) 'Inventing the "People's Europe": critical perspectives on European Community cultural policy', *Man. Journal of the Royal Anthropological Institute* 28(4): 779–800.
- Shurmer-Smith, L. and Burtenshaw, D. (1990) 'Urban decay and rejuvenation', in Pinder, D.A. (ed.) *Western Europe: Challenge and Change*, London: Belhaven.
- Sillitoe, K.K. (1969) *Planning for Leisure*, London: HMSO.
- Sinfield, A. (1989) 'Changing concepts of the arts: from the leisure elite to Clause 28', *Leisure Studies* 8:129–39.
- Sitte, C. (1965) *City Planning According to Artistic Principles* (trans. Collins, G.R. and Collins, C.C.), London: Phaidon.
- Sjoeberg, G. (1960) *The Pre-Industrial City*, London: Free Press.
- Sklair, L. (1991) *Sociology of the Global System*, Hemel Hempstead: Harvester Wheatsheaf.
- Smith, A.D. F. (1992) 'National identity and the idea of a European unity', *International Affairs* 68:55–76.
- Smith, B. (2000) 'Modernism in its place', in *Tate, Tate Modern Special Issue no. 21*, London: 79–83.

- Smith, M.P. (1991) *City, State and Market. The Political Economy of Urban Society*, Oxford: Blackwell.
- So, F.S. and Getzels, J. (1988) *The Practice of Local Government Planning*, Washington, DC: International City Management Association.
- Social Data Research Ltd (1990) *Housing and Workspace Needs of Toronto's Artists and Artisans*, City of Toronto Housing Department.
- Social Exclusion Unit (2000) *National Strategy for Neighbourhood Renewal: A Framework for Consultation*, London: Cabinet Office.
- Soja, E.W. (2000) *Postmetropolis*, Blackwell: Oxford.
- Solesbury, W. (1998) *Good Connections: Helping People to Communicate in Cities*, Working Paper No. 9, Stroud: Comedia/Demos.
- Southern Arts Board (1991) *The Arts in All Our Lives: A Strategy for the Arts in the South 1990-95*, Winchester: SAB.
- Southern, R. (1962) *The Seven Ages of the Theatre*, London: Faber & Faber.
- SPACE (2000) 'Temporary contemporary', *The Guardian*, 22 June.
- Sports Council (1968) *Planning for Sport—Report of a Working Party on Scales of Provision*, London: CCPR.
- Sports Council (1972) *Provision for Sport, Indoor Swimming Pools, Indoor Sports Centres, Golf Courses*, London: HMSO.
- Sports Council (1977) *Provision for Sport, Indoor Swimming Pools, Indoor Sports Centres, Golf courses* (update from 1972), London: HMSO.
- Sports Council (1978) *Provision for Swimming Pools, A Guide to Planning*, London: HMSO.
- Stadt Köln (1985) *Kulturelle Grossveranstaltungen in Köln 1981-82*: Cologne: Kölner Statistische Nachrichten.
- Stan worth, J., Purdy, D. and Kirby, D. (1992), *The Management of Success in 'Growth Corridors'*, Small Firms, Small Business Research Trust, Milton Keynes: Open University.
- Stark, P. (1984) *The Unplanned Arts Center as a Base for Planned Growth in Arts Provision*, London: City University.
- Stark, P. (1994) *Strengthening Foundations: A Report and Proposal from the Voluntary Arts Network* (Officers Draft, December 1993), Newcastle: VAN.
- STB (1996) *Tourism 21: Vision of a Tourism Capital*, Singapore: Singapore Tourist Board.
- Steele, J. (1983a) *Planning for Leisure in London: Overview and Annotated Bibliography*, Papers in Leisure Studies No. 10, ed. Veal, A.J., London: Polytechnic of North London.
- Steele, J. (1983b) *Leisure Planning and Information Needs in the London Local Authorities*, Papers in Leisure Studies No. 9, London: Polytechnic of North London.
- Stephen-Wells, J. (1991) *A Roof Over the Arts: A Special Study of Issues Pertaining to Facilities, Workspaces and Live/Work Spaces for the Arts in Metro*, Toronto: MMT.
- Stewart, F. (1990) *The Economics of Leisure*, The UK Leisure Property Conference, London 2:4-24.
- Stewart, R. (1987) 'The arts, politics, power and the purse', in *Report of an International Conference on the Structure of Arts Funding*, March, London: Arts Council.
- Stoker, G. (1995) 'Regime theory and urban politics', in Judge, D., Stoker, G. and Wolman, H. (eds) *Theories of Urban Politics*, London: Sage: 54-71.
- Stoker, G. and Mossberger, K. (1994) 'Urban theory in comparative perspective', *Government and Policy* 12:195-212.
- Stone, C. (1993) 'Urban regimes and the capacity to govern: a political economy approach', *Journal of Urban Affairs* 15:1-28.
- Stone, N. (1972) *The Causes of the English Revolution 1529-1642*, London: Routledge.
- STTEC (1993) *Research into the Live Entertainment and Mass Communication Sectors in London*, Research Brief, London: South Thames Training & Enterprise Council.
- Stungo, N. (1994) 'An American in Paris: Frank Gehry's American Center at Bercy', *The Independent on Sunday*, 29 May: 18-19.



- Stungo, N. (2000) 'A return to Victorian values', *The Observer*, 9 January.
- Style, S. (2000) 'Community regeneration in Chiapas: the Zapatista struggle for autonomy', *City* 4:263–70.
- Sudjic, D. (1993) *The 100 Mile City*, London: Flamingo.
- Sudjic, D. (2001) 'The city that never sleeps', *The Observer Review*, 4 February: 10.
- Summerfield, B. (1968) *Business in the Middle Ages*, New York: Cooper Square.
- Sunderland City Council (2000) *Local Cultural Strategy: Project Brief*, Sunderland.
- Sutcliffe, A. (1970) *The Autumn of Central Paris: The Defeat of Town Planning 1850–1970*, London: Edward Arnold.
- Syme, G.T., Shaw, B.J. and Fenton, D.M. (1989) *The Planning and Evaluation of Hallmark Events*, Aldershot: Avebury.
- Symon, P. and Verhoeff, R. (1999) *The New Arts in Birmingham: A Local Analysis of Cultural Diversity*, International Conference on Cultural Policy Research, Bergen, November.
- TAC (1988) *No Vacancy: A Cultural Facilities Policy for the City of Toronto*, Toronto: Toronto Arts Council.
- TAC (1992a) *Metro's Role in Arts and Culture: A Discussion Paper for the Municipality of Metropolitan Toronto*, Toronto: Toronto Arts Council.
- TAC (1992b) *The Arts and Economic Development*, February, Toronto: Toronto Arts Council.
- Tate (2001) *The Urban Myth*. Century City Special Issue no. 24, Spring, London: Tate Gallery.
- Tauhmann, W. and Behrens, F. (1986) *Economic Impacts of the cultural facilities in Bremen*, Bremen: University of Bremen.
- Taylor, R. (1998) *Berlin and its Culture*, New Haven and London: Yale University Press.
- Teitz, M. (1968) 'Toward a theory of urban public facility location', *Regional Science Association* 21:35–51.
- The Economist* (1991) 'Let the town halls decide about Mozart', *The Economist*, 20 April: 18.
- Theatres Trust (1993) *The Care and Maintenance of Theatres*, Pilot study of the condition of theatres in England 1989/90, March, London: Department of National Heritage.
- Thomas, C.J. and Bromley, D.F. (2000) 'City-centre revitalisation: problems of fragmentation and fear in the evening and night-time city', *Urban Studies* 37:1403–29.
- Thomas, M. and Roberts, G. (1997) *The Multimedia Industry in Wales*, Cardiff: WDA.
- Thompson, R. (1994) 'Opening the door to Europe', *Planning Week*, 26 May: 18.
- Thorold, P. (1999) *The London Rich: The Creation of a Great City from 1666 to the Present*, London: Viking.
- Thorpe Committee, Ministry of Housing and Local Government (1969) *Thorpe Report of the Environmental Committee of Enquiry into Allotments*, London: HMSO.
- Tibbalds, F. (1992) *Making People Friendly Towns*, London: Tibbalds Partnership.
- Tietz, M. (1968) 'Toward a theory of urban public facility location', *Regional Science Association* 21:35–51.
- Timbart, O. (1984) 'The financing of culture in France', in *Funding the Arts in Europe*, Strasbourg: Council of Europe.
- Titmuss, R.M. (1974) *Social Policy: An Introduction*, London: Allen & Unwin.
- Tomkins, A. (1993) 'The city cultures of London: renewal or decline?', paper given to the London Arts Conference, South Bank Centre, 31 March, London: LAC.
- Tomlinson, J. (1999) *Globalization and Culture*, Oxford: Blackwell.
- Towse, R. (1995) *The Economics of Artists' Labour Markets*, London: Arts Council of England.
- TRaC (2000) *Social Exclusion and the Provision and Availability of Public Transport*, London: Department for the Environment, Transport and the Regions.
- Trevelyan, G.M. (1967) *English Social History: A Survey of Six Centuries, Chaucer to Queen Victoria* [1942], Penguin: Harmondsworth.

- Trienekens, S.J. (2000) Cultural diversity in cultural consumption: exploring the separate and spatially divided cultural circuits', paper given at the *Cultural Change and Urban Contexts* Conference, Manchester, September: 62.
- TRRU (1979) 'Leisure & community development in rural areas', in Arnott, J. and Duffield, B. (eds) *Leisure and Rural Society*, Edinburgh: Tourism and Recreation Research Unit.
- Truman, H. (1934) *The Official History of the Royal Society of Arts*, London: RSA.
- Tuan, Yi-Fu (1976) 'Humanistic geography', *Annals of the Association of American Geographers*, 66:276.
- Tuan, Yi-Fu (1977) *Space and Place: The Perspective of Experience*, Minneapolis: Minnesota University Press.
- Tzonis, A. and Lefaivre, L. (1981) 'The grid and the pathway. An introduction to the work of Dimitris and Susana Antonakakis', *Architecture in Greece* 15.
- Ulldemolins, J.R. (2000) 'From "Chino" to Raval. Art merchants and the creation of a cultural quarter in Barcelona', paper given at the *Cultural Change and Urban Contexts* Conference, Manchester, September: 19.
- UNDP (1995) *Human Development Report*, Oxford: Oxford University Press.
- UNESCO (1969) *Cultural Policy: A Preliminary Study*, Paris: UNESCO.
- UNESCO (1970) *Some Aspects of French Cultural Policy*, Studies and Research Department of the French Ministry of Culture, Paris: UNESCO.
- UNESCO (1972) *Convention Concerning the Protection of the World Cultural and Natural Heritage*, Paris: UNESCO.
- Unwin, R. (1909) *Town Planning in Practice: An Introduction to the Art of Designing Cities and Suburbs*, London: T. Fisher Unwin.
- Urban Cultures Ltd (1994) *Prospects and Planning Requirements of the Creative Industries in London*, London: London Planning Advisory Committee.
- URBED (1988) *Developing the Cultural Industries Quarter in Sheffield*, Sheffield: Sheffield City Council.
- Urry, J. (1995) *Consuming Places*, The International Library of Sociology, London: Routledge.
- Uysal, M., Gahan, L. and Martin, B. (1993) 'An examination of event motivations: a case study', *Festival Management and Event Tourism* 1:5–10.
- VAN (1994) *Survey of Local Authorities Arts Audits and Plans*, Arts Business Ltd, Newcastle: Voluntary Arts Network.
- Van Eyck, A. (1962) 'A step towards a configurative discipline', *Forum* 16:81–9.
- Van Puffelen, F. et al. (1986) *More Than One Billion Guilders. The Economic Significance of the Professional Arts in Amsterdam*. Hrsg: Amsterdams Uit-Buro, Stichting voor Economisch Onderzoek der Universiteit van Amsterdam, Amsterdam.
- Vasari, G. (1550) *The Lives of Artists* (first published in Italian, enlarged version published in 1568, trans. 1970), London: A.B. Hinds.
- Vaughan, D.R. (1990) *The Economic Impact of the Arts & Residents in Portsmouth*, Bournemouth Polytechnic, Winchester: Southern Arts Board.
- Vaughan, R. (1992) *The Arts and the Residents of Portsmouth*, Bournemouth Polytechnic, Winchester: Southern Arts Board.
- Veal, A.J. (1975) *Recreation Planning in New Communities: A Review of the British Experience*, Research Memo 46. Birmingham: University of Birmingham, Centre for Urban and Regional Studies.
- Veal, A.J. (1982) *Planning for Leisure: Alternative Approaches*, Papers in Leisure Studies No. 5, May, Department of Extension Studies, London: Polytechnic of North London.
- Veal, A.J. (ed.) (1983) *Planning for Leisure in London: Overview and Annotated Bibliography*, Papers in Leisure Studies No. 10 (Steele, J. ed.), London: Polytechnic of North London.
- Veal, A.J. (1993) 'Planning for leisure: past, present and future', in Glyptis, S. (ed.) *Leisure and the Environment: Essays in Honour of Professor J.A. Patmore*, London: Belhaven: 85–95.

- Venturi, R. (1966) *Complexity and Contradiction in Architecture*, New York: Museum of Modern Art.
- Verwijnen, J. and Lehtovuori, P. (1999) *Creative Cities: Cultural Industries, Urban Development and the Information Society*, Helsinki: University of Art and Design Press.
- Vickers, G. (1999) *Key Moments in Architecture: The Evolution of the City*, London: Hamlyn.
- Vigar, M. (1991) *Cultural Diversity, Cypriot Cultural Interest and Aspirations*, Discussion Document No. 7A, National Arts & Media Strategy, London: Arts Council.
- Von Eckardt, W. (1982) *The Good Life: Creating Human Community Through the Arts*, New York: American Council for the Arts.
- Wainwright, M. (1993) 'London? Just a tiny piece in the...', *The Guardian*, 17 August: 1–2.
- Wall, C. (1998) *The Literary and Cultural Spaces of Restoration London*, Cambridge: Cambridge University Press.
- Wall, G. and Purdon, M. (1987) *Economic Impact of the Arts in Ontario*, University of Waterloo, Ontario: Ontario Arts Council.
- Wall Street Journal* (1985) 'Old New England city heals itself...', *Wall Street Journal* 1 February.
- Wallace, N. (1993) 'Introductory paper', given to the Symposium on the Future of London Arts Centres, Drill Hall, 13 September, London: London Arts Board.
- Walsh, A. (1986) *Recreation Economic Decisions*, Pennsylvania State College: Venture.
- Walvin, J. (1978) *Leisure and Society 1830–1950*, London: Longman.
- Walvin, J. (1984) *English Urban Life (1776–1851)*, London: Hutchinson.
- Wangermée, R. (1991) *Cultural Policy in France, European Programme for the Appraisal of Cultural Policies*, Council for Cultural Co-operation, Strasbourg: Council of Europe.
- Wanhill, S. (1997) 'Peripheral area tourism: a European perspective', *Progress in Tourism and Hospitality Research* 3:47–70.
- Ward, B. and Dubos, R. (1972) *Only One Earth*, New York: Norton.
- Ward, S. (1998) *Selling Places: The Marketing and Promotion of Towns and Cities 1850–2000*, London: E & FN Spon.
- Wasserman, B., Sullivan, P. and Palermo, G. (2000) *Ethics and the Practice of Architecture*, New York: Wiley.
- Waters, B. (1987) 'Planning: use Class Order 2 Application', *Architect's Journal*, 5 August: 57–9.
- Weber, M. (1964) *The Theory of Social and Economic Organisation (Wirtschaft und Gesellschaft)*, New York: Free Press.
- Weightman, G. (1992) *Bright Lights, Big City: London Entertained 1830–1950*, London: Collins & Brown.
- Weiner, D. (1989) 'The people's palace: an image for East London in the 1880s', in Feldman D. and Stedman Jones G. (eds) *Metropolis London: Histories and Representations Since 1800*, London: Routledge: 40–55.
- Werthner, H., Nachira, F., Orests, S. and Pollock, A. (1997) *Information Society Technology for Tourism. Report of the Strategic Advisory Group on the 5th Framework Program on Information Society*, 8 December, Brussels.
- White, E. (1969) *Arts Centres in Great Britain*, London: Arts Council of Great Britain.
- Wilding, R. (1989) *Supporting the Arts—Review of the Structure of Arts Funding*, London: Office of Arts and Libraries.
- Wilkinson, P.F. (1973) 'The use of models in predicting the consumption of outdoor recreation', *Journal of Leisure Research* 5:34–47.
- Williams, R. (1958) *Culture and Society 1780–1950*, London: Chatto & Windus.
- Williams, R. (1961) *The Long Revolution*, London: Pelican.
- Williams, R. (1975) *The Country and the City*, St Albans: Paladin.
- Williams, R. (1981) *Culture*, London: Fontana.

- Williams, R. (1983) *Towards 2000*, London: Pelican.
- Williams, R.H. (1982) *Dream Worlds: Mass Consumption in Late Nineteenth Century France*, Berkeley: University of California Press.
- Willis, F. (1948) *101 Jubilee Road. A Book of London Yesterday*, London: Phoenix House.
- Willis, P. (1991) *Towards a New Cultural Map*, Discussion Document No. 18, National Arts & Media Strategy, London: Arts Council.
- Wilson, D.M. (1989) *The British Museum: Purpose and Politics*, London: BMP.
- Wilson, E. (1988) *Politics and Leisure*, London: Unwin Hyman.
- Wilson, E. (1991) *The Sphinx in the City: Urban Life, the Control of Disorder, and Women*, London: Virago.
- Wislocki, P. (2000) 'House of harmonies', *Building Design*, 21 January: 18–19.
- Wolff, J. (1981) *The Social Production of Art*, Basingstoke: Macmillan.
- Wolmar, C. (1989) 'Follow the red brick road', *The Weekend Guardian*, 8 April: 5.
- World Bank (1998) *Culture and Development at the Millennium: The Challenge and the Response*, Washington, DC.
- Worpole, K. (1988) 'The urban desert', *Good Housekeeping*, April: 114–19.
- Worpole, K. (1991) 'Trading places: the city workshop', in Fisher, M. and Owen, U. (eds) *Whose Cities?*, London: Penguin: 142–52.
- Worpole, K. (1992) 'Cities: the buzz and the burn', *The Guardian*, 25 May: 21.
- Worpole, K. (1994) 'The new "City States"??', in Perryman, M. (ed.) *Altered States*, London: Lawrence & Wishart: 157–73.
- Worpole, K. (2000) *Here Comes the Sun: Architecture and Public Space in Twentieth-Century European Culture*, London: Reaktion.
- Worpole, K., Curson, T., Evans, G.L. and Shaw, S. (1999) *Interim Report on the Applicability of Standards for Assessing Demand for Open Space in London*, London: CELTS for the London Planning Advisory Committee.
- Worpole, K., Curson, T., Evans, G.L. and Shaw, S. (2000) *Report on the Applicability of Standards for Assessing Demand for Open Space in London*, London: W.S. Atkins for the London Planning Advisory Committee.
- Worpole, K. and Greenhalgh, L. (1999) *The Richness of Cities: Urban Policy in a New Landscape —Final Report*, Stroud: Comedia/Demos.
- Wright, P. (1993) 'A train of thought', *The Guardian*, 14 August: 13–14.
- WTO (1998) *Tourism 2020 Vision: Executive Summary*, Madrid: World Tourism Organization.
- WTO (1999) *Changes in Leisure Time: The Impact on Tourism*, Madrid: World Tourism Organization.
- WTO (2000) *Tourist Taxation*, Madrid: World Tourism Organization.
- Wu, F. (2000) 'The global and local dimensions of place-making: remaking Shanghai as a world city', *Urban Studies* 37:1359–77.
- Wulf-Mathies, M. (1999) 'European Commission support for culture', *Official Journal of the European Communities* (C182/55) 28 June.
- Wynne, D. (1992) *The Culture Industry: The Arts in Urban Regeneration*, Aldershot: Avebury.
- Yamada, H. and Yasuda, H. (1998) 'The economic impacts of cultural industries mainly in the Tokyo Metropolitan Area: an interregional and interindustrial analysis', paper given at the *Xth International Conference on Cultural Economics*, Barcelona, June.
- Yeo, E. and Yeo, S. (1981) *Popular Culture and Class Conflict 1590–1914*, Brighton: Harvester.
- Young, K. (1984) 'Metropolitan government and the development of the concept of reality', in Leach, S. (ed.) *The Future of Metropolitan Government*, Institute of Local Government Studies, Birmingham: University of Birmingham.
- Younge, G. (2000) 'Harlem—the new theme park', *The Guardian Saturday Review*. 1–2.

- Zallo, R. (1988) *Economica de la comunicacion y la cultura*, Madrid: Akal.
- Zeidler, E.H. (1983) *Multi-use Architecture in the Urban Context*, New York: van Nostrand Reinhold.
- Zelinsky, W. (1992) *The Cultural Geography of the United States* (2nd ed.), Englewood Cliffs: Prentice-Hall.
- Zimmer, A. and Toepler, S. (1996) 'Cultural policies and the welfare state: the cases of Sweden, Germany and the United States', *Journal of Arts Management, Law and Society* 26:167-93.
- Zimmern, A. (1961) *The Greek Commonwealth: Politics and Economics in Fifth-Century Athens*, London: Oxford University Press.
- Zukin, S. (1988) *Loft Living: Culture and Capital in Urban Change*, London: Radius.
- Zukin, S. (1995) *The Cultures of Cities*, Cambridge, MA: Blackwell.
- Zukin, S. (1996) 'Space and symbols in an age of decline', in King, A.D. (ed.) *Re-Presenting the City: Ethnicity, Capital and Culture in the 21st Century Metropolis*, London: Macmillan: 43-59.