

**AN INVESTIGATION INTO THE INTERRELATIONSHIP
BETWEEN TOURISM AND CULTURAL POLICY
IN THE DISCOURSE OF URBAN REGENERATION:
CASE STUDIES IN BIRMINGHAM AND LIVERPOOL**

by

CHANG-BIN LEE

**A thesis submitted to
The University of Birmingham
for the degree of
DOCTOR OF PHILOSOPHY**

**Centre for Urban and Regional Studies
The University of Birmingham
May 2007**

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Bib. id 2616847
23505915



Abstract

In recent years, tourism and cultural policy have been seen as an important means of the revival of many western cities. A number of post-industrial cities- some whose principal concern is of improving their economic and physical structures and of transforming their image- have adopted these means as a key element of urban regeneration.

This research examines two case studies featuring urban regeneration strategies that have been instrumental in developing tourism and cultural policy and the thinking behind them. Focusing on the case studies of Birmingham and Liverpool, it critically investigates the interrelationship that emerges between tourism and the use of high-profile projects and cultural industries in the discourse of urban regeneration.

This research considers four research questions- their concepts as elements in urban policy, the nature of cultural policy and its influence on tourism activities, their implementation associated with place promotion activities, and the effectiveness of cultural policy to develop tourism provision- as constituent parts of a wider justification for the existence of this interrelationship. The findings demonstrate that there is indeed a strong interrelationship between tourism and cultural policy in the discourse of urban regeneration.

This research contributes to an emerging and structured dialogue between tourism studies and cultural policy studies to broaden out what has been so far developed in that existing body of knowledge relating to regeneration strategies.

Acknowledgements

This thesis would not have been written without the generous support of the Centre for Urban and Regional Studies in the University of Birmingham, which provided an academic forcing ground. For this, I particularly thank my supervisors Dr. Michael Beazley and Dr. Austin Barber. Their intervention pushed me a long way towards clarifying my study project and reminded me of the value of generous criticism.

People were under no obligation to take part and would need to feel valued to comply the interview request of this research. For this, my thanks go to all of the interviewees featured in the study for their time and comments.

I am grateful to a journal's editor and anonymous referees for making helpful suggestions that I am sure have improved the text and for providing the opportunity of publishing some of my findings during writing this thesis.

My parents and my close friend Su Ching have always provided generous encouragement to support my studies in England. I dedicate this thesis to them.

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List of Abbreviations

| | |
|-------|---|
| BCC | Birmingham City Council |
| BEIC | Birmingham Economic Information Centre |
| BSRA | Broad Street Redevelopment Area |
| DCMS | Department for Culture Media and Sport |
| DoE | Department of the Environment |
| ETC | European Travel Commission |
| ETM | European Travel Monitor |
| FACT | Foundation for Art & Creative Technology Centre |
| ICC | International Convention Centre |
| LCC | Liverpool City Council |
| NEC | National Exhibition Centre |
| NIA | National Indoor Arena |
| REP | Birmingham Repertory Theatre |
| TO(s) | Tourism Organisation(s) |
| TSA | Tourism Satellite Account |
| UDP | Unitary Development Plan |
| WTO | World Tourism Organisation |

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Chapter 1. Introduction

1.1. The Origins of the Research

Over the last two decades, some Western cities based on traditional industries have experienced a variety of urban development problems, such as the decline of the manufacturing sector leading to increasing unemployment and factories closing or moving out to leave behind vacant and disused land. As a result, urban regeneration to improve the economic, physical environmental and social problems has become a significant issue in these traditional industrial cities. In order to transform the process of decline, these industrial cities have become more aware of the need to re-image themselves as an attractive place to visit, invest and live. Today, this process of re-imaging from the perspective of city authorities remains a priority concern in order to face the increasing intense competition between cities for new inward investment and development opportunities.

This thesis examines *tourism* and *cultural policy* as key aspects of urban regeneration policy and explores the way in which an interrelationship takes place between the two. In doing this, the thesis takes a strong applied research approach to its subject with the objective of making conclusions that contribute to the field of academic research into urban regeneration.

It starts from the perspective of *tourism* studies that indicate that the revival of post-industrial cities frequently has been based on the regeneration potential of tourism. The regeneration potential comes from tourism having the ability to create

jobs for local residents, the injection of tourist money into the local economy with the potential additional economic multiplier effect, the new use of derelict industrial sites, and the creation of a new status and image for the host city in question (Swarbrooke, 2000). In the urban core, tourism has become a key component of urban policies tied in to place-marketing and urban re-imaging strategies (Page & Hall, 2003). City authorities have had to market their cities in order to seek new inward investment, and create new attractive spaces within the city as part of the development process, and this gives rise to the need to manage visitors in cities (Tyler, 2000). As tourism development has become particularly important in the urban regeneration strategies of post-industrial cities in recent years, tourism seems to be a potential cure-all to their urban development problems.

In addition, during the last twenty years *cultural policy* has become an increasingly significant component of economic and physical regeneration strategies in many western European cities (Bianchini, 1993). This may be seen as so-called culture-led urban regeneration or cultural renaissance of these post-industrial cities. In terms of a rationale for such culture-led regeneration policy, two linked strands of argument may be distinguished: first, it encourages economic diversification and employment creation, and second, it contributes to place marketing by enhancing the image of areas suffering from structural decline and thereby encouraging their economic resurgence (McCarthy, 1998). As the use of cultural policy to revitalise physical and economic decline in European cities becomes more common, culture is now seen as the magic substitute for all the lost factories and warehouses, and as a device that will create a new urban image, making the city more attractive to mobile capital and mobile professional workers (P. Hall, 2000).

Interestingly, both tourism studies and cultural policy studies present similar perspectives to the discourse of urban regeneration. Both fields of study often claim it is increasingly common for Western cities to use tourism and cultural policy to deal with problems of urban economic decline, rundown physical structures and poor city image. Since both perspectives are alike, an important question arises here: Does an interrelationship take place between the two fields of study? Do both perspectives overlap? Can the two perspectives be managed and implemented together if there is such a link between the two? Thereby, the motivation for this research is to investigate the interrelationship between tourism and cultural policy in the discourse of urban regeneration, and to make these two elements explicit in order to analyse them.

Why is it important to study this topic? In recent years, post-industrial cities have tended to emphasise cultural policy priorities, such as the development of large conference centres in city centres or waterfront areas and bids for the European Capital of Culture. In the last few years in Britain many Labour councils have enthusiastically embraced local tourist initiatives, having once dismissed tourism as providing only ‘candy-floss jobs’ (Urry, 2002:106). Consequently, the transformation of post-industrial cities is seen partly as the result of tourism’s economic significance and cultural policy intervention. In the light of this, it seems more appropriate than ever to obtain greater knowledge about the interrelationship between tourism activities and cultural schemes.

In addition, little attention has been directed to exploring such a link between these two perspectives in recent empirical research literature. Some academic researchers

have made tentative comments about the interrelationship between tourism and cultural policy. However, such comments are usually brief and often made in a broad sense. At first sight, these comments seem to be a little simplistic (see Chapter 4). It is commonly acknowledged that PhD student needs to make a new contribution to human knowledge. Consequently, anything underdeveloped, unclear or unknown in existing human knowledge is an important and worthy research topic to be studied. The intention here is to broaden out and develop what has been so far identified in that existing body of knowledge relating to the links underlying tourism activities and cultural policy.

1.2. Research Aim, Objectives and the Research Questions

This research aims to explore and critically examine the link between tourism and contemporary cultural policy in the discourse of urban regeneration, and to obtain a clearer picture of the interrelationship between the two, especially pertaining an important feature of cultural policy- the ‘high-profile projects’ and ‘cultural industries’. This interrelationship lies at the core of the thesis. The research objectives and research questions were drawn from the review of existing literature in tourism studies and cultural policy studies. Thereby, the research objectives are set out to study the interrelationship between the two. They include:

- To identify the purpose of tourism and cultural policy that have been practised in recent developments and how this has been influenced by urban policy contexts;
- To explore the nature and degree of tourism activities that take place in cultural policy practice;
- To examine the degree and nature of the consensus in which tourism and cultural policy play a part in city marketing; and

- To examine the degree of the guidance which cultural policy acts as an instrument for direct intervention in expanding tourism provision.

These objectives are met by identifying four research question groups, which have been tightly defined in relation to the core study of this thesis:

- 1) How and why do British cities use the concepts of tourism and cultural policy as elements in urban regeneration policy? What are the similarities/differences of these elements?
- 2) What is the nature of cultural policy practice? How do these influence tourism activities in British cities?
- 3) How do tourism and cultural policy approaches connect with place promotion activities in British cities?
- 4) How effective are city authorities in developing their tourism provision through cultural policy approaches in British cities? What are the problems/successes of these approaches?

1.3. Limits and Scope of the Thesis

As this thesis places the interrelationships between tourism and cultural policy in the discourse of urban regeneration as a central focus of the research, the limits and scope of this thesis need to be clarified:

The concept of tourism discussed in this thesis refers to a broad dimension, including various types of transportation, miles to move, purpose of movement, one-day trips or overnight stays. Due to the displacement outside the usual environment, the purpose and duration of stay are not particularly assessed. The

terms- tourists, visitors and holiday makers- are used interchangeably in this thesis. Cities have become tourism destinations for people to go to. As tourism is a broad study of the impact that tourists and tourist-related activities have on the host socio-cultural and economy environment in cities, the phenomenon of tourism in older industrial cities has been termed urban tourism (Law, 1992). Thus, for the purpose of this thesis, the definition of tourism is seen as the phenomena and relationships in cities arising from the interaction of host governmental policies and tourist activities in the process of promoting urban regeneration or redevelopment (see Chapter. 2).

Cultural policy has many different meanings for academic researchers and city authorities and developers alike. For the purpose of this thesis, cultural policy refers to a range of concepts and perceptions, which comprise urban design from historical architecture to public space; human geography activities from arts, traditional events to festivals; and public social life from leisure to entertainment (see Chapter. 3). It embraces that broad field of public development involved in formulating, implementing, and contesting governmental intervention in, and support of, cultural activities (Cunningham, 2003). Numerous post-industrial cities see their 'culture' can be part of urban policies. In this sense, culture to these post-industrial cities is seen as a tool, means or instrument in the discourse of urban regeneration. In order to avoid misunderstandings, it has to be made clear that this thesis is NOT used to refer to other aspects of the study of culture and as such may be taken to encompass the diverse ways in which culture is understood and analysed, for example, in history, ethnography and literary criticism, sociology and even sociobiology (Edgar & Sedgwick, 2002).

Throughout the industrialised world, many industrial cities have suffered as traditional manufacturing industries- steel, vehicle manufacture and mechanical engineering in particular, but also textiles and chemical production- have been rationalised in the face of foreign competition and new production techniques (Healey et al., 1992). This thesis defines the two case studies of Birmingham and Liverpool as ‘post-industrial’ cities. Birmingham was essentially linked to the development of the metalworking trades and a wide variety of manufacturing goods. The development of Liverpool’s port vitally had an effect on the growth of the city. Their manufacturing and marine transport activities were industrial in nature. However, their workforces have changed in recent years. Both cities have lost their industrial base since the 1970s due to the collapse of their manufacturing and port activities. Today, the growth sectors in employment consist of public administration, education and health, financial services and commercial distribution. ‘Post-industrial’ in this thesis refers to a change in the character of employment and to the consequence that not only relates to redundant and redeployed people but also redundant and redeployed land (Byrne, 2001). Adjectives, such as ‘postmodern’ or ‘postfordist’ applied to the character of urban transformation are not used or debated in this thesis.

Moreover, the thesis does not attempt to measure the economic benefit of tourism activities and cultural sectors in terms of the related spin-offs of the consumption of tourist and cultural goods (e.g. cafés, restaurants, over-night stays, shops). It also does not attempt to calculate any employment growth through indirect jobs and how this impacts on the local economy. This thesis is also not about an audit of urban physical structure and/or social exclusion. It does not claim to assess the tourism and cultural infrastructure in terms of environmental erosion and pollution. It also does

not attempt to assess the value of culture in terms of tackling social exclusion in deprived communities.

1.4. Research Methodology

The research has used two case-study cities of Birmingham and Liverpool to address the four groups of research questions identified in this thesis. Both Birmingham and Liverpool have faced a crisis of economic decline in recent years. Since the 1980s, they have invested heavily in environmental development projects, such as cultural programmes and tourism activities, for urban regeneration (see Chapters 6 and 7). For Birmingham, cultural policy practice was studied in the city's Broad Street Redevelopment Area. For Liverpool, cultural policy practice focused on the city's RopeWalks area. These two areas are typical examples of developing cultural policy and tourism in relation to the city's urban regeneration strategies.

The research methods in this thesis were a mix of qualitative and quantitative approaches to examine and explore the research questions in the two case studies. By doing this, multiple research methods/sources were used to develop converging data triangulation in order to obtain a reliable and trustworthy research outcome. The two main research methods used in the thesis consisted of *documentary research* and *interviews*. In relation to *documentary research*, the source of documentary materials differed in the case-study cities. There was an in-depth data analysis of official documentary sources, relevant policy materials and local media sources. Most of the documentary research was processed from September 2004 to May 2005. The *interviews* were conducted in a semi-structured approach and used open-ended interview questions with some key stakeholders in the case-study cities to obtain

their views and comments. In practice, almost all the interviewees came from the cultural, tourism, planning and regeneration departments in Birmingham and Liverpool City Council. All semi-structured interviews were conducted between the May 2005 and September 2005. Over the interview period, contact was made with ten key policy players from Birmingham, from which five interviews were held with six interviewees. Contact was made with fourteen key policy players from Liverpool, six interviews were held and one emailed questionnaire was received.

There were two other research methods used in this thesis, including *visual materials analysis* and *secondary analysis of survey data*. The research used digital camera photographs of current tourism activities and cultural projects development in the Birmingham and Liverpool. The thesis created its own visual data to analyse and use images in addition to words to present results. The research not only involved documentary analysis and the interpretation of interview findings, it also used visual methods to investigate the case-study cities. In addition, the research used some basic statistical and survey data as secondary analysis. It used tables to organise numerical information of these survey data for the first and third research question groups. These statistical data in this thesis were in line with a general concern that economic returns contributed by tourism approach and cultural policy should be acknowledged. These also included some census data in order to understand urban (re)development in Birmingham and Liverpool.

1.5. Outline of the Structure of the Thesis

This thesis is organised into five main sections. They consist of this introduction (in Chapter 1); the literature review and the identification of the research problem

arising from the body of existing knowledge (in Chapters 2, 3 and 4); the research methods used in this thesis to collect the data (in Chapter 5); the case studies with the findings and analysis of applying these research methods (in Chapters 6, 7 and 8) and the conclusions and implications of this thesis (in Chapter 9).

After this brief introduction in Chapter 1, the thesis moves into the review of the literature in this field that sets down a context and theoretical framework for the study. Chapter 2 reviews and discusses the theoretical foundations of urban regeneration through tourism. Apart from some key concepts and definitions of tourism, three main dimensions of urban regeneration in terms of tourism studies are discussed in this chapter. The three main dimensions consist of economic regeneration, physical structure improvements and the promotion of a positive image of the city.

As the definition of cultural policy in the discourse of urban regeneration becomes very fragmented and vague as well as being very broad, Chapter 3 attempts to come to terms with the breadth of cultural approaches that have been employed in post-industrial cities. An examination of urban regeneration through cultural policy reveals that most cultural approaches can be classified into one or more of four general types: high-profile projects, civic revitalisation, cultural industries and urban heritage. Each of these cultural policies reflects different concepts concerning the nature of urban regeneration. In reality, most cities use a combination of all these cultural policy approaches in their regeneration activities. The nature of the high-profile projects and the cultural industries are identified for more detailed analysis in this chapter.

Chapter 4 identifies the similar perspectives that emerge from both tourism studies and cultural policy studies. This chapter examines and highlights the interrelationship and interaction connecting the two perspectives, and discusses some academic commentators' insights that explore their interrelationship.

Chapter 5 explains the methodology that was used to provide the data to investigate the research questions, and provides assurances that appropriate methods and materials were followed. In relation to the research design in the case studies of Birmingham and Liverpool, this chapter describes the materials/data that the author has studied and how these materials/data have been obtained. The justification of the use of these methods and the advantages and limitations of using them are also discussed in this chapter.

Chapters 6 and 7 are separately organised around the urban development profile of the two case-study cities Birmingham and Liverpool. The two chapters describe the geographical background to the cities and chart their respective decline as key manufacturing and port cities. In the transformation into post-industrial cities, both cities have used similar programmes for urban regeneration, such as cultural schemes and tourism activities.

Chapter 8 is the key findings chapter that explores the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration. The findings contained in this chapter are seen as the research outcomes of the thesis. They are derived from the methodological framework discussed in Chapter 5, from referring to the information/data in Chapters 6 and 7,

and from the interpretation of the interview findings in the case-study cities. This chapter also discusses whether these findings are consistent or inconsistent with other researchers' insights. Enhancing the city's image as a place to invest in through the development of tourism and cultural policy is questioned and examined in this chapter.

Finally, a brief concluding Chapter 9 presents some general comments arising from the core study of this thesis. This chapter identifies the contributions that the research has contributed to knowledge in tourism and cultural studies in relation to the discourse of urban regeneration. This chapter also identifies the limitations that stem from this thesis in conducting the research and the findings that have emerged. It highlights where further research may improve an understanding of the interrelationship between tourism and cultural policy in the discourse of urban regeneration.

Overall it is hoped that this study will contribute to the understanding of an interrelationship and interaction that underlies the fields of tourism and cultural policy in relation to urban regeneration strategies.

Chapter 2.

Tourism and Urban Regeneration

2.1. Introduction

Chapter 2 aims to review and discuss the theoretical foundations of tourism and urban regeneration. This chapter also aims to highlight the definition of ‘tourism’ and ‘tourism in cities’. In addition, tourism defined for the purpose of this thesis is discussed in the section 2.2.3 of this chapter. In terms of tourism studies, three main dimensions of the way in which urban regeneration can be achieved through using tourism strategies are identified and examined here. They generally include a dimension of economic revival, improved physical structures and the enhancement of city image. Thus, the three dimensions are organised around three separate sections from 2.3.1 to 2.3.3.

2.2. Tourism Defined

This section aims to examine some of key characteristics of tourism as defined in this thesis. These characteristics are related to the movement of people and the tourism environment. Such a tourism environment in relation to the city is often considered as so-called urban tourism.

2.2.1. Movement of people, tourism industry and tourism phenomena

There is no universal and official definition of tourism, consequently tourism means different things to different people and institutions (Chadwick, 1994). A definition of tourism can relate to how far a person travels away (e.g. a domestic or international trip), what purpose a person travels for (e.g. business, pleasure or transit), or how

long a person takes on a trip (days or months). Chadwick (1994) also comments that it is common practice to use tourism or travel either singly or in combination to describe three concepts: the movement of people, a sector of the economy or an industry and a broad system of interacting relationships of people's need to travel outside their communities and the services that attempt to respond to these needs by supplying products.

The World Tourism Organisation (WTO) in the International Conference on Travel and Tourism Statistics in Ottawa in 1991 identified a general definition of tourism:

Tourism comprises the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes not related to the exercise of an activity remunerated from within the place visited.¹

This definition involves three criteria in order to describe a trip as belonging to tourism: a displacement outside the usual environment; the purpose of a trip and its duration. The Department for Culture Media and Sport (DCMS) (1998) also recommends the definition that best captures the 'outside usual environment' concept underlying all of tourism is day visits that are 'visits taken for leisure or business purposes, and lasting for three or more hours away from home, and not undertaken on a regular basis' (p.6).

From the WTO's viewpoint, tourism is different from travel. In order for tourism to happen, there must be a displacement: an individual has to travel, using any type or means of transportation (he/she might even travel on foot: nowadays, it is often the case for poorer societies, and happens even in more developed ones, such as pilgrims

¹ See the WTO official website: http://www.world-tourism.org/statistics/tsa_project/TSA_in_depth/chapters/ch3-1.htm (accessed on 30/08/2005).

or hikers). However, all travel is not tourism. WTO also defines different types of tourist as (cited in Chadwick, 1994:67):

Tourist: A visitor who spends at least one night in the country (place) visited.

Excursionist (same-day visitor): A visitor who leaves without spending a night in the country (place) visited.

Holiday-maker: A visitor who remains in a country (place) for a number of nights or days.

Short-term tourists: A visitor who travels for a period of time not exceeding the above limit but lasting more than 24 hours and involving at least one night's stay.'

It should be noted that staying a night (nights) is a crucial criterion to the definition of a tourist, excursionist and holiday-maker. Why do we need to have a clear definition of tourism in relation to type, purpose and duration? One of reasons is for statistical considerations and tourism administration. It is impossible to conduct a data survey of accurate tourism expenditure about economic impacts without clearly defining 'who' is spending in relation to the data collected. It is also difficult to manage tourism development in an area without defining 'what purpose' a person comes to the area for.

In addition, to define and study tourism often connects to an understanding of how it fits within the context of existing systems for classifying economic activities. As noted earlier, tourism is seen as a sector of the economy or a specific industry. Leiper (1979) identifies the industry element as part of his system framework of tourism and comments that 'the tourist industry consists of all those firms, organisations, and facilities which are intended to serve the specific needs and wants of tourists' (p.400). He further defines the tourist industry into six functional sectors: namely, tourism marketing; tourist carriers; tourist accommodation; tourist

attractions; tourist services and tourism regulation. Thereby, a tourism industry would inherently represent in a market-based grouping of economic activities; activities that are categorised by both their output (or product) and the characteristics of their market (Roehl, 1998). V.T.C. Middleton (1994) also observes that one of the great difficulties in understanding and dealing with travel and tourism as a total market or industry is the extent to which so many of the supplying organisations see tourism as only a part of their total business operation. For example, the organisations, such as galleries or museums also provide services to local residents as the tourist service is just part of their operation.

In relation to the tourism industry, it is difficult to provide a clear and specific definition as the DCMS (1998:5) notes:

There is no such thing as ‘the tourism industry’. It does not have a discrete form and no single concept of the industry has been developed and accepted by all industry participants.

Within the tourism industries – transportation, accommodation, entertainment, retail, catering, and other activities – each has developed its own definitions, classifications and methodologies for data collection. The result is that there is little commonly understood or commonly usable communication of tourism statistics. Most attempts at defining tourism have revolved around the definition of the user – the so-called ‘tourist’. Each industry again describes the tourist user differently as guest, customer, passenger, visitor, client, and so on. This, too, has not helped in presenting a clear and coherent picture. Furthermore, in each of these industries tourism represents only part of the use of available capacity.

Indeed, many governments have begun to recognise tourism as an industry and develop the concept of the Tourism Satellite Account (TSA) to assist in the measurement of tourism economic benefits. The measurement from TSA mainly includes statistics of inbound/domestic/outbound tourism expenditure, production of

tourism commodities, and employment and labour use. A satellite account allows an understanding of the size and role of activities which are not separately identified in the conventional national accounting framework (Jones et al., 2004). The methodology for TSA has the approval of the WTO, the UN and EUROSTAT. It was developed initially in Canada in the 1980s and many countries are now moving towards the construction of a full TSA. Chadwick (1994) also comments that a TSA has the potential of identifying, with each industry, input and outputs of individual commodities related to tourism; it would provide a more precise measure for a tourism industry than an arbitrary selection of Standard Industrial Classification classes supported by incomplete data.

Apart from focusing on defining the movement of people or an industry of tourism economic activities, numerous academic researchers define tourism in terms of the interaction between tourism and its relevant environment. This kind of definition usually relates to a broad concept about what tourism is as an environmental phenomenon in an area. Jafari (1977) defines tourism as (cited in Gartner, 1996:7):

a study of man away from his usual habitat, of the industry which responds to his needs and of the impacts that both he and the industry have on the host sociocultural, economic and physical environment.

McIntosh et al. (1995:10) also defines tourism as:

the sum of the phenomena and relationships arising from the interaction of tourists, business suppliers, host governments, and host communities in the process of attracting and hosting these tourists and other visitors.

These broad definitions see tourism as a complex environmental study involving people, business sector operations and government administrations in host areas. There is also a focus on the interrelationship between the tourist and environmental impact in a tourism destination.

2.2.2. Tourism in the city (urban tourism)

‘Urban Tourism’ has been specifically identified in tourism studies by academic researchers. The word ‘urban’ is the adjective with tourism and indicates a geographical delimitation in the way which tourism takes place in the city only. Law (2002:4) comments that ‘the term urban tourism simply denotes tourism in urban areas’. A total of 835 tourism officers of European conurbations of the first European Urban Tourism Workshop in 1990 put forward the following definition: ‘urban tourism is the set of tourist resources or activities located in towns and cities and offered to visitors from elsewhere’ (European Commission, 2000:21).

When the term, urban tourism, is seen as a study of tourism in cities, one can question how large and what type the city should be for the term to apply. Actually the term has not clearly been defined in relation to the population and type of the city. However, every city has a tourism industry; this is the first and most important fact about urban tourism (Blank, 1994). Many post-industrial cities have seen tourism as an industry of great importance with the potential of economic activities and contribution towards urban environmental improvements. The phenomenon of tourism in older industrial (or non-tourist) cities has also been termed as urban tourism (Law, 1992). From Law’s viewpoint, urban tourism is a broad study of the impact that tourists and tourist-related activities have on the host socio-cultural and economic environment in cities.

Also, urban tourism is a concept that is used when describing visitor behaviour to large cities where ‘large’ is understood in terms of the range of facilities and attractions and of the numbers using them within cities (Law, 1996). Law (1996)

further comments that the study of urban tourism focuses on cities of over 250,000 population which until recently were not popularly recognised as tourist centres. Can the study of urban tourism also include cities below the 250,000 population? It should be noted that the optimum size for a city is difficult to reduce to a simple formula (Lynch, 1990). Besides a minimum population, Carter (1995) states that at least 6 bases which can be used either singly or in combination to identify the urban function of a population: namely, specifically named settlements; settlements designated urban by administrative status; a minimum population density; a contiguity constraint which is either inclusive to take in suburban and commuter areas or exclusive to set aside areas of loosely scattered settlement; the proportion engaged in non-agricultural occupations according to the varying bases of adult males, households or total population; and functional character. Thus, it is difficult to tell whether studying so-called urban tourism is a focus on a given minimum population of a city.

Tourism textbooks that begin with chapters searching for definitions of “tourism” and “the tourist” find it difficult to handle urban tourism, whether neither the facility nor the user can be so defined, other than as an afterthought in a self-contained chapter of case studies (Ashworth, 1989). Page (1995) also comments that the existing literature does not necessarily imply that urban tourism exists as a distinct area of tourism studies; research has often been based on case studies of particular locations that are descriptive and contribute little to the theoretical understanding of urban tourism. Although increased attention reflects on the growth of tourism research in cities, tourism in cities is still seen as being difficult to define and study. Part of the difficulty of studying tourism in cities is the need to identify the tourist

and non-tourist function of cities. For this point, D. Pearce (2001) states that urban areas are complex places; therefore, tourism in cities is but one function among many, with tourists and/ or competing with residents and other users for any services, spaces and amenities. On both the supply and demand sides, tourism is closely linked with other urban facilities and activities; few exclusively tourist facilities can be identified and visitors to cities have a wide variety of motives, spatial origins and patterns of behaviour (Ashworth, 1998).

In addition, tourism in cities is less visible than in say coastal, alpine or thermal resorts that have a more explicit, distinctive and dominant tourist function; this low profile has contributed to urban areas being overlooked in a field of research that is still comparatively young (D. Pearce, 1995). In spite of the difficulty of defining and studying tourism in cities, the use of the classification and movement of people should equate to traditional tourism studies as people's data survey is collected in the cities.

Urban tourism is an increasingly important phenomenon. According to the European Commission between 1990 and 2000 urban tourism accounted for 35 % of the international travel of Europeans with an annual average growth of 4 % (European Commission, 2000). In terms of tourist consumption, cities generated 23.6 billion euros in 2004 and represented one quarter of the total nights and one third of the international stays (Tourism Statistic Department, 2004). The Tourism Statistic Department (2004) also referred to a study about the evolution of European cities accommodation attendance that had been undertaken in the same year and noted:

- The European market of tourism in cities, all origins and destinations taken into account, had increased by 20% between 1997 and 2003;

- The average annual increase of total hotel nights on the study period was 13%;
- The average annual increase of the average international nights between 1997 and 2003 was 3%.

Table 2.1: European outbound holiday travel by type of trip 1996, studied by ETM (Cockerell, 1997)

| Type of trip | Long Holidays (4 nights minimum) | Short Breaks (1-3 nights) |
|--------------------------------------|----------------------------------|---------------------------|
| Sun & beach | 35 % | 10 % |
| City breaks/trips | 16 % | 32 % |
| Touring | 15 % | 12 % |
| Countryside recreation | 10 % | 10 % |
| Winter sports | 8 % | 10 % |
| Other/no indication | 16 % | 26 % |
| Total holiday trips (million) | 146.0 | 31.3 |

Urban trips tend to be short in length. According to the data of the European Travel Monitor (ETM) shown in Table 2.1, urban trips accounted for 32% of all Short Breaks- by far the most important type of short holiday taken by Europeans and only 16% of Long Holidays. As a result, the urban trips comprised 33.6 million total holiday trips in 1996 (23.6 million Long Holidays with 10 million Short Breaks). According to the ETM, France (largely Paris) accounted for the largest share of all European urban holiday trips- 15%; Germany followed in second place- 11% and the UK (mainly London) was in third place with 10% (Cockerell, 1997).

Table 2.2: Tourist’s person-trips to selected US cities, studied by US Census of Travel 1977 (source: Blank, 1996)

| Purpose for travel | Atlanta, Georgia (%) | Chicago, Illinois (%) | Detroit, Michigan (%) | Kansas City, Missouri (%) | Orlando, Florida (%) |
|-------------------------------|----------------------------|-----------------------------|-----------------------------|---------------------------------|----------------------------|
| Visit friends and relatives | 30 | 34 | 39 | 46 | 18 |
| Business and conventions | 34 | 37 | 26 | 30 | 12 |
| Outdoor recreation | 4 | 2 | 2 | 2 | 6 |
| Entertainment and sightseeing | 18 | 13 | 6 | 10 | 53 |
| Personal business | 11 | 10 | 24 | 9 | 5 |
| Shopping | 1 | 1 | 0 | 0 | 0 |
| Other | 2 | 3 | 3 | 3 | 5 |
| Total | 100 | 100 | 100 | 100 | 100 |

People may have a single motive or multi motives for visiting a particular city and their purposes for travel differ from one city to another. As Table 2.2 reveals in

relation to the USA, 'visit friends and relatives' was the largest single reason for tourist to Kansas City; 'business and conventions' was the major reason for tourists to Atlanta and Chicago and over half of tourist purposes were 'entertainment and sightseeing' to Orlando.

Business travel is also considered an important motive for urban trips. A study of the main purpose by overseas tourists to Dublin in 2000, for example, showed that almost one third (29%) of visitors were engaged in business activities and other purposes included holiday- 42%, visit friends/relatives- 19% and other with 10% (McMauns, 2001). People come to cities for business purposes, such as participation in conferences, exhibitions, seminars or sales calls. Thus, the city becomes an important venue for meetings, incentives, conferences and exhibitions activity. In the UK, 71% of meetings and conferences took place in city or airport hotels in 2001 and this produced an estimated two-thirds of total UK conference earnings with a value of £ 7.3 billion². Resort and airport sites have been declining in popularity for the convention buyer, while the corporate meeting customer has a marked preference for urban and midtown meeting venues (Abbey & Link, 1994). Incentive travelers are relatively high spending visitors and represent a high yield market: the West European incentive travel market (combining domestic and outbound travel only) was worth around Euro 1.4 billion in 1995 (O'Brien, 1997).

Moreover, experiencing cultural activities is perceived as an important motive for people to visit cities. Cities are the place which comprises a great number of cultural facilities and activities, such as museums, galleries, theatres, historical architecture,

² Source: European Business Travel- Special Length Focus, *Travel & Tourism Analyst*, No. 6, December 2003, London: Mintel.

art performances, traditional festivals and cultural events. The European Travel Commission (ETC) and the World Tourism Organisation (ETC Research Group, 2005:2) notes that 'cultural tourism' has two definitions, which is based on the definitions used by the Association for Leisure and Tourism Education; namely,

- a *conceptual* definition of cultural tourism to cities:

The movement of persons to cultural attractions in cities in countries other than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs.

- an *operational* definition of cultural tourism to cities:

All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama to cities outside their normal country of residence.

As cities offer a wide range of cultural activities and potentially become a place of driving cultural motives of tourist, the level of cultural motivation is varied according to geographical origin and the type of attraction visited. For instance, a study of visiting modern art museums were significantly more likely to be motivated by a search for relaxation and entertainment; visitors going to historical museums, on the other hand, indicated history, local culture and learning new things as more important motives (Richard, 2002). A study of 30 interviews to museums in Rotterdam also noted that main cultural motives included learning something, enriching life and relaxation (Jansen-Verbeke & van Rekom, 1996).

Thereby, based on this empirical data derived from the organisations and individuals above in relation to tourism in cities, a broad understanding of urban tourism may be identified: cities become an important tourism market and are potentially attractive places to the tourist as their urban trips tend to be short in length and business and cultural needs are major motives for them.

2.2.3. Tourism defined for this thesis

A variety of tourism definitions have been examined within sections 2.2.1 and 2.2.2 of this chapter. In terms of the traditional definition of tourism, such as defined by the World Tourism Organisation (1991) and Chadwick (1994), a displacement outside the usual environment, the purpose of a trip and its duration are not seen as the most appropriate definition for this thesis. As already noted, this is because the criteria, such as the type, purpose and duration of tourist visits are mainly used for statistical purposes. The intention of this thesis is not to conduct a statistical survey of tourism expenditure in relation to economic activities or to provide a census of tourists in an area. Tourism as discussed in this thesis refers to a much broader dimension, including various types of transportation (e.g. cars; aircrafts), various distances to move for a displacement outside the usual environment (e.g. 50 miles; 100 miles), different purposes of movement (e.g. business; leisure) and duration (e.g. one-day trips; overnight stay). As a result, the terms tourists, visitors, holiday makers are used interchangeably for the purpose of this thesis.

Moreover, in terms of Leiper (1979) and Roehl (1998), tourism is merely acknowledged as the 'industry'. This is also not an appropriate definition to understand the way in which tourism has a connection to the city as so-called urban tourism. As already noted by Law (1992), urban tourism is a broad study of the impact that tourists and tourist-related activities have on the host socio-cultural and economic environment in cities. Thereby, considering the focus of urban tourism and applying the definitions by McIntosh et al. (1995) and Jafari (1977) (noted on page 17), tourism for the purpose of this thesis is ideally defined as the human geographical activities arising from the interaction of tourists, local government

policies, and business suppliers in post-industrial cities in the process of attracting and hosting tourists and other visitors, which has impacts on the city's economic, physical and sociocultural environment in relation to promoting urban regeneration. This definition recognises five important elements of tourism: the tourists, local authorities that use policy control over tourism development, businesses providing travel related services, the people who live in a post-industrial city visited by tourists, and the regeneration factors.

2.3. Theoretical Foundations about Urban Regeneration through Tourism

Increasing numbers of Western post-industrial cities have encountered significant economic decline since the 1970s. Tourism has been widely accepted by these old industrial cities as playing a key role in reconfiguring urban areas during a period of rapid economic change (Buhalis et al., 2000; Karski, 1990). This is most prominent with the emergence of tourism as an agent for economic development and its links with the post-industrial era that many urban places are experiencing (Murphy, 1995). Tourism has been chosen due to a number of key reasons.

Firstly, tourism is seen as a fast growth industry. Increasing individual wealth with more leisure time to travel and the impact of advanced technology to travel faster (e.g. transport) help to facilitate tourism activities. Investment in both physical capital and human training for tourism promoted and/or financed by governments or international organisations (e.g. World Bank, World Tourism Organisation) are a further means of supporting ongoing growth (Sinclair & Stabler, 1997).

International tourism arrivals have risen each year at an average rate of 7.1 per cent from 25 million in 1950 to 565.4 million in 1995, and by 12.4 per cent based on international tourism receipts (at 2001 prices and excluding spending on international transport) from US\$ 2.1 billion to US\$ 406 billion shown in Figure 2.1 (World Tourism Organisation, 2001); it is estimated that the number of international arrivals worldwide will increase to 1,561 million and receipts from international tourism (excluding transport) are projected to reach US\$ 2,000 billion in 2020.

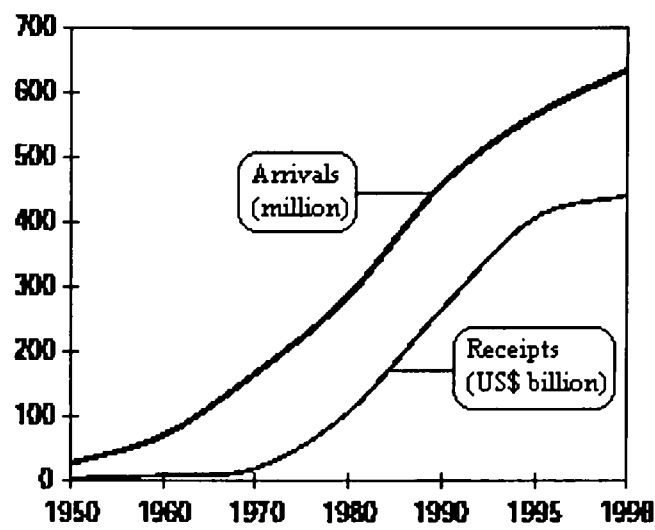


Figure 2.1: Growth in international arrivals/receipts 1950-98 (source: World Tourism Organisation, 2001)

Table 2.3: International tourist arrivals and overnights in selected Europe markets 2004 [% annual change(a)] (source: European Travel Commission, 2005)

| Market | Arrivals | | Nights | | No. in sample (b) | |
|-------------|-----------|--------|-----------|--------|-------------------|--------|
| | Countries | Cities | Countries | Cities | Countries | Cities |
| Germany | 3.8 | 6.2 | -2.4 | 4.6 | 20/19 | 16/17 |
| UK | 9.1 | 6.8 | 16.8 | 9.5 | 19/19 | 16/15 |
| France | 11.2 | 11.1 | 11.0 | 12.9 | 20/19 | 16/17 |
| Netherlands | 3.8 | 5.3 | 8.5 | 6.4 | 19/18 | 15/17 |
| Italy | 8.9 | 2.4 | 7.0 | 3.0 | 20/19 | 16/17 |
| USA | 16.0 | 14.7 | 11.5 | 13.7 | 19/19 | 14/16 |
| Japan | 37.0 | 23.1 | 25.2 | 14.3 | 17/18 | 14/15 |

(a) Estimates based on actual results from 18-23 countries and 14-17 cities (depending on each market) for the first 6-10 months of the year; (b) Arrivals/nights

Tourism growth is also driven by tourist demands in cities as increasingly populations seek to visit other urban areas on both business and leisure trips. Table 2.3 highlights the differences in performance between European countries overall and their respective cities in terms of international tourist arrivals and overnight stays. However, this data reveals that cities do not appear to have performed better than countries overall except in the case of the German market. It should be still noted that tourism in cities is growing rapidly.

Tourism is therefore a worldwide growth sector and is likely to remain so far the foreseeable future. The World Travel & Tourism Council (2004) also states that world tourism had a great economic impact in 2005 and is expected to achieve real growth to 2015:

- World Travel & Tourism is expected to generate US\$ 6,201.5 bn of economic activity (Total Demand) in 2005, growing (nominal terms) to US\$ 10,678.5 bn by 2015. Travel & Tourism Demand is expected to grow by 5.4% in 2005 and by 4.6% per annum, in real terms, between 2006 and 2015.
- World Travel & Tourism Economy employment is estimated at 221,568,000 jobs in 2005, 8.3% of total employment, or 1 in every 12.0 jobs. By 2015, this should total 269,556,000 jobs, 8.9% of total employment or 1 in every 11.2 jobs. The 74,223,000 Travel & Tourism Industry jobs account for 2.8% of total employment in 2005 and are forecast to total 85,520,800 jobs or 2.8% of the total by 2015.
- The World's Travel & Tourism Industry is expected to contribute 3.8% to Gross Domestic Product (GDP) in 2005 (US\$ 1,712.4 bn), rising in nominal terms to US\$ 2,660.6 bn (3.9% of total) by 2015. The Travel & Tourism Economy contribution (percent of total) should rise from 10.6% (US\$ 4,745.7 bn) to 11.3% (US\$ 7,798.7 bn) in this same period.

(Source: the World Travel and Tourism Council 2004, p.3)

Secondly, tourism is important as it is easy to duplicate and provides investment for fast return for locations that are not even considered as traditional tourist cities. Emulating a development of tourism-related facilities and services, such as conference centres, sport domes and hotels in city centres or waterfronts has become a prevailing regeneration approach. Many commentators on this kind of tourism-style duplication criticise that these post-industrial cities seem more and more alike (see Fainstein & Judd, 1999). In terms of sense of place, the widespread diffusion and globalisation of urban tourism design has created a trend of homogenised form between and within cities (Hinch, 1996). A.M. Williams & Shaw (1998) also comment that tourism products can also be created even where the natural and cultural attractions for tourism are relatively weak, such as devastated industrial zones or little-valued areas of landscape. They further state that the relationship of

tourism to local impact can be realised relatively quickly as it can be developed in a short-time span and requires only moderate levels of investment. Because tourists travel to the production place, consume mostly services, and frequently demand new and location-nonspecific attractions, it is possible to develop tourism short-term projects that offer very quick returns (Bull, 1995).

Thirdly, tourism is also important due to it being perceived as an income and job maker. The significance of tourism as a source of income and jobs has been attracting increasing attention of local public policies on economic development. Tourism has tremendous potential as a tool in economic development but it is no panacea (McIntosh et al., 1995; F. Brown, 1998). Ashworth (1989:47) also states that the policy approach to tourism in economic terms as:

The onset of the economic recession and the related revival of political interest in the deteriorating economic circumstances of many Western cities, and especially their central areas, led to the widespread discovery that tourist activities were, if not a panacea, at least one of the new commercial enterprises which had a steady potential for growth, of a need for relatively large inputs of labour and an attraction to inner city locations.

Academic researchers have developed the idea that tourism can help economic, social and physical structure development in Western post-industrial cities as a means of urban regeneration. Broadly there are three dimensions in tourism studies that emerge in relation to the field of urban regeneration. One dimension is the study of economic benefits; tourism development seeks to create revenues and employment opportunities for city authorities and residents. Also, urban tourism increases the tax base and earnings from outside tourist expenditure, and there are the multiplier effects of the tourism industry in cities (see Shaw & Williams, 2002; Law, 2002).

A further dimension is that tourism development seeks to improve the urban physical structure. The development of tourism activities can result in the reuse and adoption of historical buildings or derelict land in cities, especially in areas located in waterfronts, historical districts or rundown areas (see Department of the Environment, 1990; Fainstein & Gladstone, 1999). Both tourists and local residents can enjoy both the physical structure and tourism facility improvements in cities.

The third dimension is that tourism development seeks to produce a positive image for cities. The creation of this positive image is through activities of undertaking environmental improvements and the development of attractive festivals in the city (see Law, 2002; Garcia, 2004). This kind of re-image building is able to promote the city as an attractive and enjoyable place to visit, invest and live. This new positive image also is seen as a tool for intercity competition in an increasingly globalised and interdependent economy (D. Pearce, 2001). In the interrelation between tourism and interurban competition, globalisation decisively affects the way in which policies for tourism are formulated and put into practice (Costa, 2001). Destinations in an increasingly competitive global tourism marketplace are under increasing pressure to conduct place identities in order to position themselves competitively in the global context (G. Hughes, 1999). C.M. Hall (1994) also comments that practising tourism as a tool to regenerate urban areas is the creation of urban leisure spaces and the hosting of hallmark events to establish new images for cities and attract international capital has substantial implications for the interests of groups within urban areas.

The concept of tourism as a tool of urban regeneration is illustrated in Figure 2.2, which incorporates the interrelationship of these three dimensions. City authorities

use the tourism projects to draw visitors into urban areas to obtain their spending, and then, public and private sectors gain further investment in the designed area of the tourism projects due to an increasing demand for visitor’s services. The tourism projects with these further investments will create new job opportunities for local residents. Simultaneously, local residents can use the tourism projects and relevant services and enjoy a new image built by the physical structure improvements in this designed area.

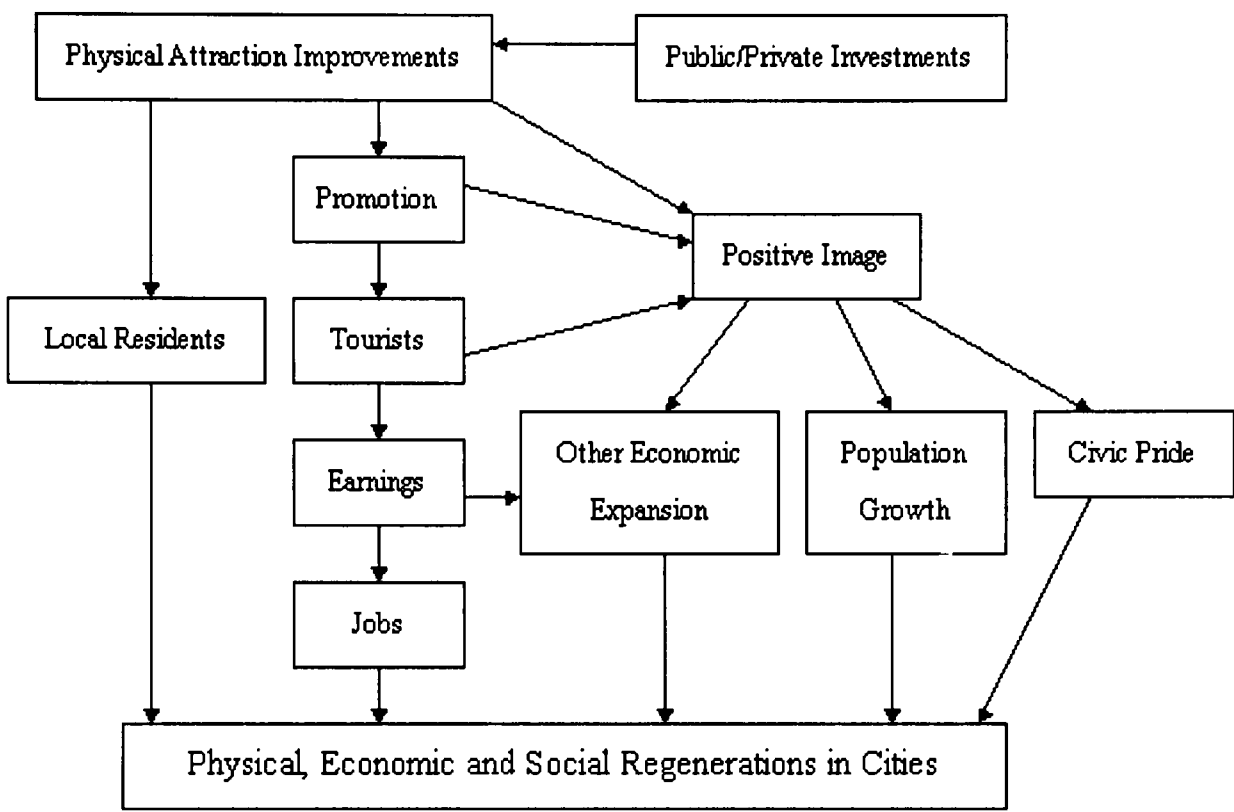


Figure 2.2: Urban regeneration through tourism (based on Law, 1990 and 2002)

2.4. Dimension of Economic Regeneration

As noted previously, post-industrial cities see that tourism can help to create income and employment opportunities for economic regeneration. D. Pearce (2001) states that tourism becomes a form of regeneration as cities seek to rebuild their economies following the decline of their more traditional industrial base, with cities becoming as much sites of consumption as of production. Tourism is also acknowledged as playing a role in terms of urban economic diversification. As the predominant

manufacturing base has declined, post-industrial cities are willing to switch the experience from the traditional manufacturing industry to more multiple commercial sectors. Tourism is typically one of these.

Ball & Stobart (1998) also add that there are four broad factors that render tourism a potentially important element in the regeneration of industrial urban economies: Tourism enhances the image of an area; Tourism facilities have important spin-offs for local populations in the form of retail and leisure facilities and demands for local businesses; Tourism may help to diversify an overspecialised manufacturing economy, perhaps turning overdependence to good effect; and there are only limited alternative areas of perceived guaranteed growth for such areas.

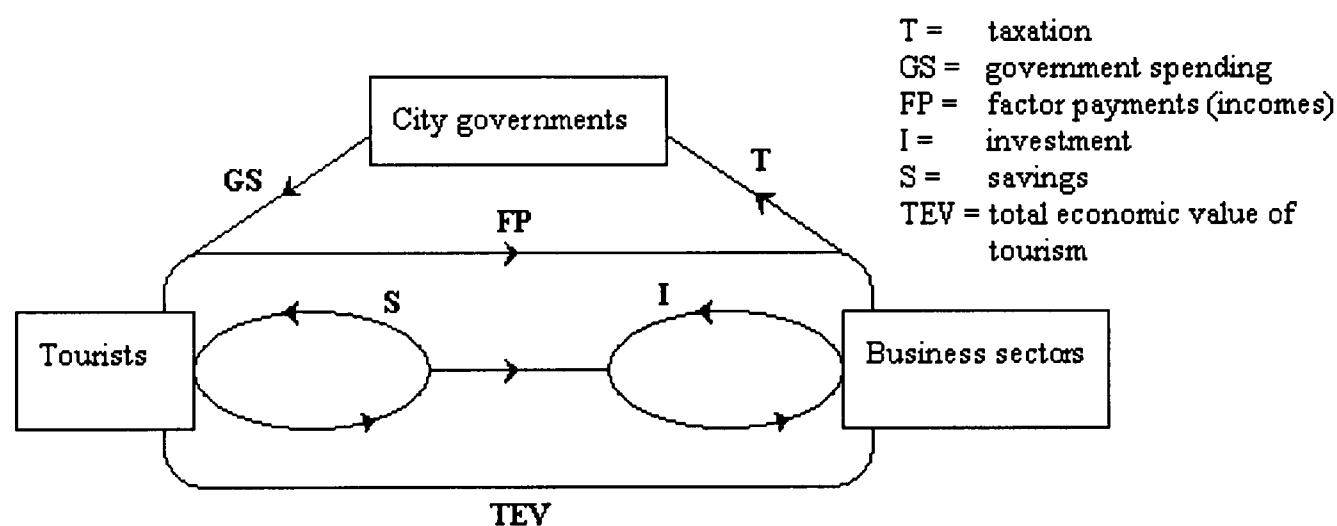


Figure 2.3: Tourism economic activities in cities (based on Bull, 1995)

Based on the model developed by Bull (1995) shown in Figure 2.3, a simple description of tourism economic activities in cities shows the major flows of tourism goods and services, money in exchange among tourists, city government and business sectors. Tourism receipts by business sectors are transformed into payments for factors of production (e.g. rent, wages, interest and profits) that increases income (FP) and provides consumption tax and income tax revenue (T) to city governments.

In terms of Bull’s (1995) model, business sectors for some reason wish to increase their investment (I) in fixed productive capacity, such as the fact that they expect a good future demand or to take advantage of new technology. This may expand tourism income. Tourists may put aside money towards the trip for some time by increasing savings (S) with less consumption of other items or by using credit installments afterwards. City governments may stimulate development of tourism projects through grants and loans and by undertaking their own fixed investment (GS); if the capital required is obtained from capital markets by both city governments and business sectors, there is a direct increase in investment (I). The level of tourism income is determined by the total economic value of tourism (TEV) and investment (I) in any one time period.

Table 2.4: Economic benefits of tourism and travel (Frechtling, 1994a)

| Primary or Direct Benefits | Secondary Benefits |
|-------------------------------------|--|
| A. Business receipts | A. Indirect benefits generated by primary business outlays, including investment |
| B. Income | 1. Business receipts |
| 1. Labour’s and proprietor’s income | 2. Income |
| 2. Dividends, interest and rent | a. Labour’s and proprietor’s income |
| 3. Corporate profits | b. Dividends, interest and rent |
| C. Employment | c. Corporate profits |
| 1. Private employment | 3. Employment |
| 2. Public employment | 4. Government receipts |
| D. Government receipts | B. Induced benefits generated by spending of primary income |
| 1. National | 1. Business receipts |
| 2. State or province | 2. Income |
| 3. Local | a. Labour’s and proprietor’s income |
| | b. Dividends, interest and rent |
| | c. Corporate profits |
| | 3. Employment |
| | 4. Government receipts |

Table 2.4 provides a comprehensive outline of the major types of economic benefits derived from tourism and travel. As this table reveals, the economic benefits consist of both primary and secondary benefits. The *primary economic benefits* occur through business and government revenues, related income and employment

creation. The *secondary economic benefits* occur through indirect benefits generated by primary business outlays and investment and induced benefits generated by the spending of primary income. Tourism has an impact on business receipts as travellers and tourists buy goods and services; it also has an impact on employment and wages of those who work in travel and travel-related industries as a result of the labour demand generated by travel demand (Elkin & Roberts, 1994).

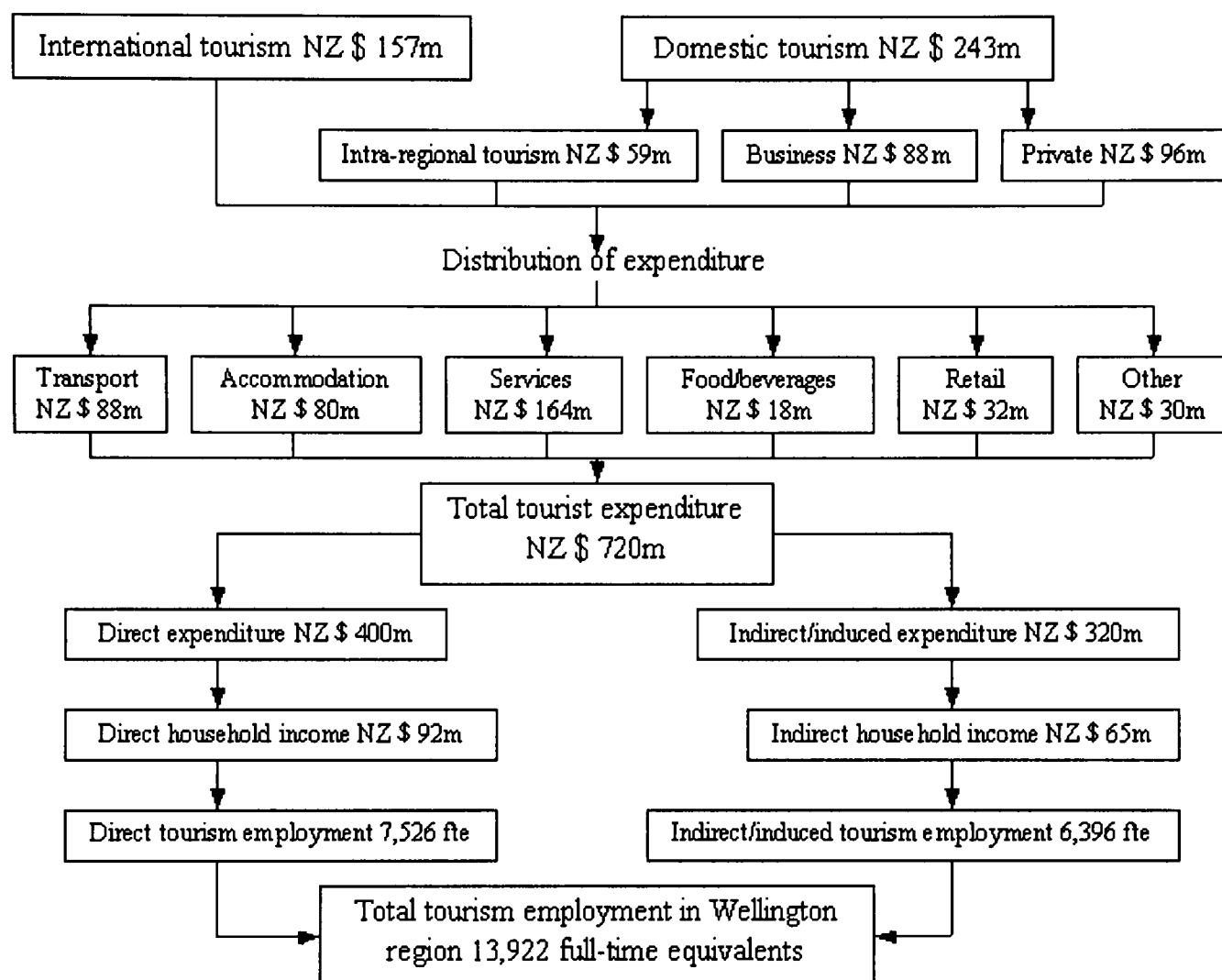


Figure 2.4: Direct & indirect economic benefits in Wellington in 1990 (source: Page, 1995)

Wellington in New Zealand studied by Page (1995) is an actual example that clearly identifies the direct and secondary economic benefits of tourism within one capital city shown in Figure 2.4. Wellington is a secondary destination in New Zealand in terms of international and domestic tourism. The scale of tourism demand in 1990 resulted in 1.1 million domestic and 253,000 overseas visits, which generated a total visitor expenditure of NZ \$ 720 million for the urban economy. This tourist

expenditure provided 13,922 direct, indirect and induced full-time jobs. When the City's museum planned to open in 1998, it was envisaged that the scale of the museum plans may have considerable immediate and long-term economic benefits for tourism development in Wellington. It was estimated that the museum plans could include an increase in GDP of up to NZ \$ 21 million by the year 2005 and a high potential rate of job creation as every NZ \$ 100 million of tourist expenditure, currently contributed to 2,930 direct and indirect tourist related jobs. By 1998, 440 extra jobs were expected to be generated in museum-related activities, rising to 750 by the year 2010. The highest forecast of jobs likely to be created by the year 2010 was suggested to be in the region up to 1,400 extra jobs.

2.4.1. Multiplier effects and leakages

Economic impacts of tourism to the city or region including income, employment, business and government receipts are often presented in the discussion of *multiplier effects* and *leakages*. Archer (1977:1) defines the concept of *multiplier effect*:

In traditional Keynesian theory, a multiplier measures the relationship between an autonomous injection of expenditure into an economy and the resultant change in incomes which occurs. In simple terms, if the amount of the injection is ΔE , the amount of income created within the economy can be expressed as $K \Delta E$, where K is a coefficient representing the multiplier effect.

Thus, tourism spending is seen as a form of autonomous injections of expenditure. It plays a role of an incentive to economic activity within the affected area that generates additional employment, business revenues, household incomes and government taxes. This is called economic impacts of tourism. The Keynesian multiplier used by most tourism economists states the multiplier as the amount of income generated in the economy by an additional unit of tourist spending (Archer, 1984).

Multipliers are a complex phenomenon. Researchers, institutes and governments have estimated many calculations of tourism expenditure in relation to income multipliers, employment multipliers and government revenue multipliers to a region. It should be noted that the same region even has different multipliers identified by different researchers and institutes. Frechtling (1994b) states that the concept of the multiplier is used in recent tourism impact studies derived from a desire to summarise the amount of change in some economic benefit variable (e.g. income, job), generated by a given amount of tourist spending in an area. He also gives an example: employment multiplier is the ratio of jobs either actual or full-time equivalent, produced by tourism spending to the amount of the spending, in this case- the ratio employment multiplier would be 2.18 in the US, since 1.18 jobs are produced by secondary impact for every 1 job generated directly. Multipliers affect industries within the area covered differently depending on the linkages between tourist expenditure and the industries within the economy (Lundberg et al., 1995).

It should be noted that the ‘ratio’ multiplier⁴ is different from the Keynesian multiplier (Archer, 1982 and 1984). If tourism expenditure in a city is £ 100;

| | |
|---------------------------|-------|
| Tourism expenditure | £ 100 |
| -direct income created | £ 35 |
| -secondary income created | £ 20 |
| -total income created | £ 55 |

The Keynesian multiplier here is 0.55 (ie. $55/100 = 0.55$) and the ratio multiplier (total income generated to direct income) is 1.57 (ie. $55/35 = 1.57$) (Archer, 1982). Archer (1984) comments that the ratio approach is to ‘provide one measure of the *degree of internal linkage* which exists between sectors within an economy- it gives

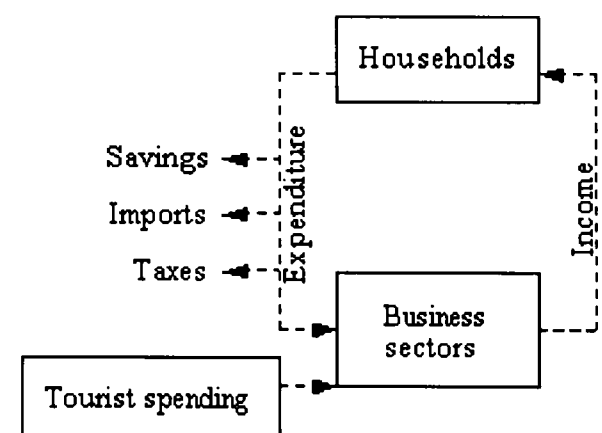
⁴ The ratio multiplier approach regards a tourism income multiplier as a measure of *either* the ratio of the direct plus indirect income created by a unit of tourist expenditure to the direct income which is generated *or* the ratio of the direct plus indirect plus induced income to the direct income created (Archer, 1984, p. 517).

no indication *per se* of the amount of tourist spending needed to generate the initial unit of direct income which forms the basis of the “ratio” calculation’ (p.518). He also states that the ratio multiplier approach should never be used to multiply tourist expenditure in order to calculate total income and it has little value as a guide for policymakers and planners. In terms of Archer’s viewpoints, the ratio multiplier is not a tourism multiplier and to multiply it by tourism expenditure would be meaningless and misleading. Indeed, tourism multipliers measure the present economic performance of the tourism industry, the short-run economic effects of changes in the level of tourism and in the light of policy objectives how their effects compare with an equivalent increase in demand for the output of other sectors (Archer, 1982).

Leakages in a city or region take place in the form of money spent elsewhere that no longer stimulates the economy of the city or region (Lundberg et al., 1995). Applying it into tourism development, the initial tourist spending is received as revenue by the local businesses, such as hotels and restaurants. However, the local businesses spend the money that they have received from tourists outside the city for some reason, such as on insurances or other payments to outside the business sector. As a result, some of the initial tourism spending leaks out of the local economy.

▼Figure 2.5: Circular flow with tourist spending/leakages (based on Tribe, 1999)

Tribe (1999:282) states that the key leakages from the economy are ‘savings, imports and taxes’ shown in Figure 2.5. *Savings* represents funds retained by households and business sectors. *Imports* result in expenditure flowing out



of the city or region. *Taxes* represent money taken out of the circular flow of income by the government, such as in the form of income tax and corporation tax. As the Figure reveals, the existence of leakages means that tourist spending is flowing out of the economy during each cycle. A tourist income multiplier is a co-efficient that expresses the amount of income generated in an area by an additional unit of tourist spending (Archer, 1982); thus, the size of the multiplier effect will depend on the amount of the original injection from tourist spending under examination and the leakages from the local economy. The greater the leakages become, the lower the multiplier effect is (Lundberg et al., 1995).

2.4.2. Employment

As noted earlier, one of tourism's economic benefits is in relation to job creation in tourist-related business sectors (e.g. travel agents, restaurants and hotels) and in construction to build the tourist-related facilities. Tourism is a labour-intensive sector so its employment can exceed that created by other more automated capital-intensive sectors (F. Brown, 1998). Employment created by tourism is generally categorised into three types (Burns, 1994):

- Direct employment such as that resulting from tourism spending in hotels, restaurants, travel and tourist retail outlets;
- Indirect employment still in the tourism supply sector but not resulting directly from the tourism spend, such as banking;
- Induced employment resulting from local people spending income earned from engaging in the tourism sector, such as construction.

The process of employment creation is that the public sector initiates tourism-related projects by land reclamation and infrastructure improvement, and encourages the private sector to invest in relation to these projects, and then, the private sector may create new business and job opportunities. In this sense, attracting private sector

investment is essentially the important part of urban economic regeneration. The more private sector investment that is attracted, the more job creation takes place.

Although tourism helps to create employment opportunities for post-industrial cities, some characteristics of tourism employment may be generalised to some extent. Firstly, increasing tourism revenues does not necessarily increase the number of jobs; this occurs in productivity gains through technology or using high prices as a factor in maintaining exclusivity or isolation (Burns, 1994). For instance, hotels that use websites to obtain more room bookings have no need of extra employees (rely on existing employees) to take them.

Secondly, the nature of tourism business may determine the level and type of employment; much of employment created by tourism industry is often criticised as providing part-time, low-paid, low-skilled work (see Townsend & Hudson, 1992; Holloway, 1998), as producing high labour-turnover rates (see Hiemstra, 1994) and as hiring only for the duration of the season to keep labour costs low (see Gartner, 1996). These potential factors inevitably have a negative effect on job security and career prospects and makes tourism employment unattractive for those who are looking for permanent full-time jobs with clear career opportunities (Riley et al., 2002). In 1997, the average annual wage in New York's tourism related industries was \$25,158- 54 per cent of the city average of \$46,749; the comparable figure for Los Angeles was \$20,352- about 63 per cent of the Los Angeles County average of \$32,274 (Gladstone & Fainstein, 2003). In addition, women fill the majority of unskilled positions and only a minority of managerial posts, serves both to keep wages low and because these jobs largely involve housekeeping, catering

and serving to reinforce an existing and unjust division of labour (F. Brown, 1998). Since women’s labour supply is concentrated in a limited number of occupations, which is not characterised by a tradition of trade union activity, the wages that they are paid tend to be relatively low (Sinclair & Stabler, 1997). If those employed in the newly created jobs are not suitably skilled, the tourism business operations will be sub-optimal, and therefore, the tendency for economic regeneration will not be maximised (Thomas & Long, 2001).

Thirdly, tourism should be acknowledged as a capital-intensive development to job creation since it requires large capital for tourist facilities, services and infrastructure support. A study revealed that £ 14,266,000 was spent on the Merseyside Maritime Museum in Liverpool to support 101 tourism job, which is around £ 141,000 per tourism job; whereas the £ 48,450,000 Albert Dock Village project in Liverpool created 251 tourism jobs, which works out at about £ 193,000 per job (Table 2.5). A study of the Master Tourism Plan for the Cook Islands, New Zealand calculated NZ \$ 100,000 capital investment for each job created; while the evidence varies as to whether the labour-to-capital ratio is better or worse than for other industrial sectors, tourism should not be viewed as a cheap option (Burns, 1994). Frechtling (1994b) also observes that tourist expenditure tell us little about the employment produced: the US Travel Data Center’s 1987 TEIM estimates indicated that \$ 1 million spent by travellers on auto transportation supported fewer than 5 jobs.

Table 2.5: Project cost and cost per tourism job (Department of the Environment, 1990)

| Project | Total project cost to date | Permanent FT & PT job associated with tourism elements | Cost per FT & PT job at the project |
|----------------------------|----------------------------|--|-------------------------------------|
| Merseyside Maritime Museum | £ 14,266,000 | 101 | £ 141,248 |
| Albert Dock Village | £ 48,450,000 | 251 | £ 193,027 |

2.4.3. Income

Income contributed by tourist expenditure is seen as a key economic benefit of tourism. It includes increased taxes to city governments and business earnings accruing to the private sector. In addition, income in many tourism models is actually received by households and is available for them to spend or save (Archer, 1982). When tourists come to cities, they create the markets of using conferences, museums and galleries, catering, accommodation, souvenir shops and transport. As a result, this provides an increased tax base for the city government due to taxes on the consumption of these tourist products and services. Income and receipts will be greater in cities that receive a large number of tourists that stay longer and spend more. Archer (1982) also comments that income generated by a quantity of tourist expenditure and this quantity of expenditure is basically the multiplier, but the reality is not quite so simple- not all of the expenditure is available to create income in the area due to some tourist expenditure never even entering the economy at all.

To sum up, in terms of the dimension of economic regeneration, economic considerations of tourism leading to public sector involvement in post-industrial cities generally involves an encouragement of urban tourism development, a diversification of the urban economy, an increase of government taxes and an improvement of income levels, as well as the creation of job opportunities.

2.5. Dimension of Physical Structure Improvements

One of the important dimensions about urban regeneration through using tourism is in relation to the improved urban physical structures. In recent years, historical buildings, redundant docks and abandoned industrial sites in post-industrial cities

have been saved from destruction by being turned into museums, galleries, shopping centres or entertainment facilities. Some of these buildings and sites restored may lose their original function, but the physical structures are retained and improved. As a result, they are used to serve and meet the needs of the tourist and local residents. In addition, creating multi-function conference and exhibition centres or superior sport domes to cater for the business tourist is often acknowledged as an important approach in relation to urban physical structure improvements.

Table 2.6: Tourism projects to physical structure regeneration (Department of the Environment, 1990)

| Project | Former use | Current use | Site area improved (ha) | New (Improved) floor space (m2) | Listed buildings improved (m2) | Visual change |
|--|--------------------------------------|--------------------------------|-------------------------|---------------------------------|--------------------------------|---|
| G-MEX (central Manchester) | old railway station | exhibition & events arena | 5.67 | 10,000 | 10,000 | derelict building refurbished, site landscaped |
| Greater Manchester Museum of Science and Industry (central Manchester) | disused exhibition & railway station | industrial & technology museum | 3.64 | 14,700 | 14,700 | derelict buildings restored |
| Roman Manchester (central Manchester) | car park & disused tyre depot | heritage display | 0.07 | - | - | derelict site landscaped |
| Hull Marian (Hull City Centre Docks) | disused railway & dock basins | berth marina | 4.90 | - | - | derelict dock basin dredged & landscaped |
| Marina Post House Hotel (Hull City Centre Docks) | disused warehousing | hotel | 1.40 | 6,140 | - | site cleared, modern buildings erected |
| Merseyside Maritime Museum (Liverpool docks) | derelict Warehouse & docks | maritime museum | 2.00 | 11,230 | 11,230 | derelict buildings restored & cleaned, site landscaped |
| Albert Dock Village (Liverpool docks) | derelict warehouse & docks | retail & catering units | 10.93 | 7,000 | 7,000 | dock basin dredged, derelict buildings cleaned & restored |
| Business Design Centre (Islington, London) | disused agricultural hall | trade mart & exhibition centre | 2.23 | 10,120 | 10,120 | empty building refurbished & restored |
| Marsden Rattler (south Shields) | dismantled railway station | pub & restaurant | 0.04 | 180 | - | modern building erected on open site |

| | | | | | | |
|--|-------------------------------------|-----------------|-------|-----|-----|---|
| National Lock Museum (Willenhall, West Midlands) | disused lockmaker's workshop | museum | 0.04 | 320 | 320 | buildings refurbished & cleaned |
| Walsall Guildhall (Walsall, West Midlands) | old police station & civic offices | shopping centre | 0.19 | 350 | 350 | derelict buildings restored & cleaned |
| Black Country Museum (Dudley, West Midlands) | derelict land & former sewage works | museum | 10.50 | NA | NA | derelict site cleared & landscaped, new buildings erected |

In 1990 the Department of the Environment (DoE) (1990) undertook an evaluation of the impact of grant assisted tourism projects in cities. These projects provided clear examples of the way in which post-industrial cities had improved urban physical environments through using tourism. The evaluation of the tourism projects is summarised in Table 2.6. These tourism projects involved the re-use of empty buildings, disused docks or derelict open sites. They often took place in city centres or former industrial areas that led to a significant improvement in the appearance of buildings or land. Some also involved the improvement of listed buildings. Consequently, *current uses* of these projects have included museums, exhibitions, retailing, catering, accommodation and heritage displays. Based on the DoE study (1990), *visual change* from people's reaction to the projects mainly related to elements, such as the restoration and refurbishment of disused buildings, landscaping and derelict land reclamation. Some projects have resulted in dramatic changes to the overall look and impression given by the site.

2.5.1. Tourist attractions built

The building of tourist or visitor attractions is one key element in physical structure improvements. The English Tourism Council (2000:16-17) gives us a critical definition of 'visitor attraction' as:

Eligibility for inclusion is restricted to those attractions where it is feasible to charge admission for the sole purpose of sightseeing. The attraction must be a permanently established excursion destination, a primary purpose of which to allow public access for entertainment, interest or education (rather than primarily being a retail outlet or a venue for sporting, theatrical or film performances). It must be open to the public, without prior booking, for published periods each year, and should be capable of attracting day visitors or tourists, as well as local residents. In addition, the attraction must be single business, under a single management so that it is capable of answering the economic questions on revenue, employment, etc and must receive revenue directly from the visitors.

The Council acknowledged that retail outlets, discount shopping villages, sports centres, and cinemas are not considered as visitor attractions as they belong to leisure facilities. As noted, some tourism projects have changed disused buildings or sites into shopping centres, retail outlets or the places with free public access. Based on this English Tourism Council's definition, some of so-called tourism projects are not seen as building visitor attractions as they just provide leisure facilities.

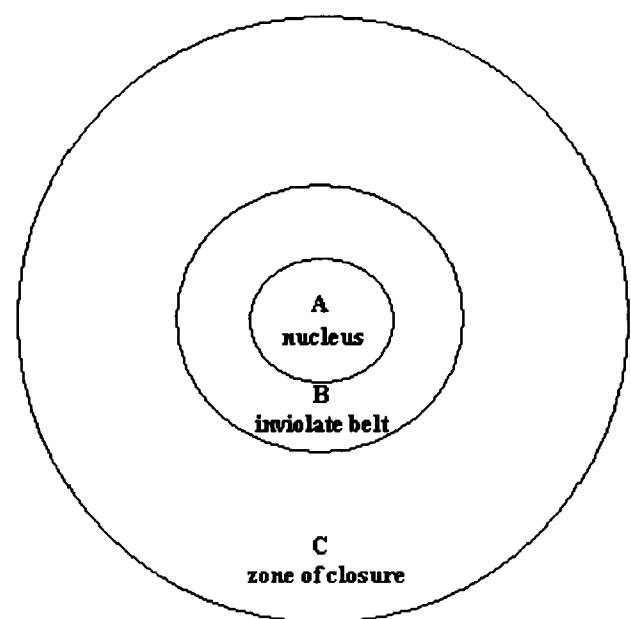
However, Lew (1994) states that attractions in its widest context would include not only the historic sites, amusement parks and areas of spectacular scenery, which are normally associated with the word, but also the services and facilities which cater to the everyday needs of tourist. From Lew's perspective, tourist attractions not only are seen as single physical elements, but also are identified as part of an integrated environment surrounding the single physical elements associated with tourist experiences (ibid).

Gunn (1994) also comments that attractions are places in which the entire array of physical features and services are provided for an assumed capacity of visitors. He

further states that the attractions of a destination constitute the most powerful component of the supply side of tourism: attractions provide the major ‘pull’ if the market provides the ‘push’ of traveller movement. In this sense, tourist attractions provide pulling power to stimulate interest in travel when people make decisions on those that appeal the most. They are also seen as the travel product to provide visitor satisfaction.

▼ Figure 2.6: Model of tourist attraction in cities (based on Gunn, 1994)

According to Gunn’s (1994) tourist attraction model shown in Figure 2.6, the three-zone spatial model presents city tourist attractions as having a *nucleus*- A located in the centre, an *involute belt*- B and a *zone of closure*- C located in the outer ring. The *nuclei* are the principal attracting force, such



as historic sites, buildings or districts, whereby appropriated shops, restaurants and other tourist services are contained within structures that retain their architectural integrity. The *involute belt* surrounding the nucleus zone serves the essential psychological setting for introducing the visitor to city history. Business and residential uses may be acceptable if designed in a concordant manner with the nucleus district. The *zone of closure* is newly appropriated tourism infrastructure for visitor services and facilities, such as transport and modern hotels.

The theory from Leiper (1990) is that ‘a tourist attraction is a system comprising three elements: a tourist or human element, a nucleus or central element, and a marker or information element. A tourist attraction comes into existence when the three elements are connected’ (p.371). The *nucleus* is any feature or characteristic of

a place that a tourist contemplates visiting or actually visits (ibid). In terms of Leiper’s (1990) theory, clustered nuclei functioning symbiotically seem to be more significant than any unique feature; symbiosis among clustered nuclei can be observed in spatial terms at various levels, such as the city. The idea of clustered nuclei is that each feature (e.g. a building, site or display) might not in itself be regarded by most tourists as sufficient to influence their itinerary at a trip or daily level, but together the features might be synergistic, forming the basis for satisfying experiences. One example can be found in shopping centres.

P.L. Pearce (1991) identifies a style of thinking to advance the understanding and analysis of a tourist attraction as a deductive approach. The deductive approach involves adopting a system or conceptual scheme to infer logically the forces operating in a particular situation (ibid). In terms of P.L. Pearce’s (1991) comments, the attraction model derived from Gunn (1994) and Leiper (1990) may be seen as the deductive approach.

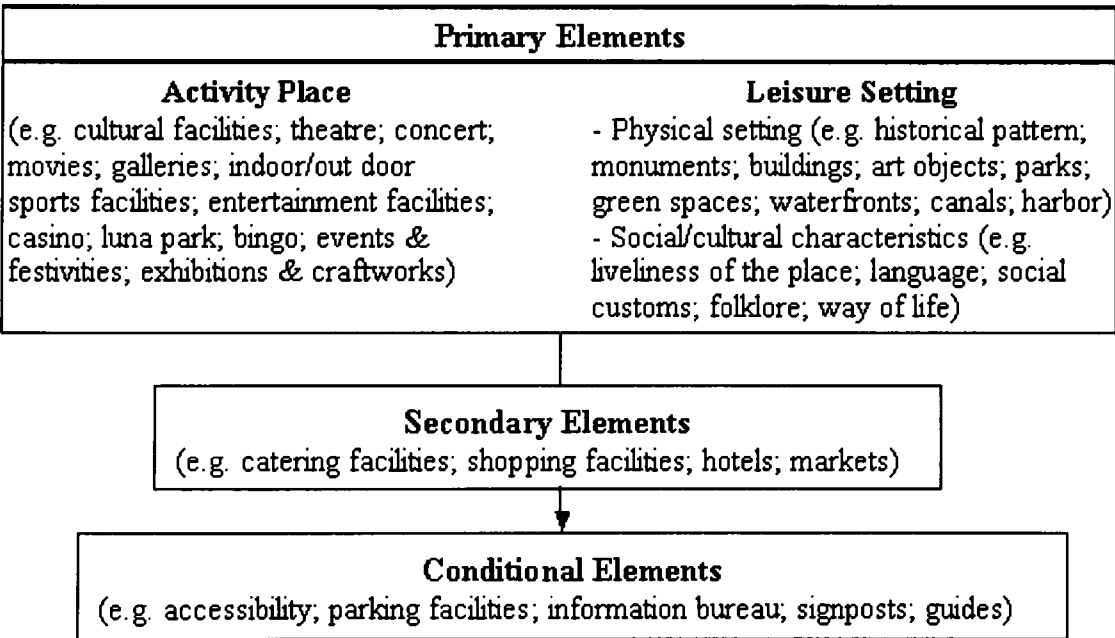


Figure 2.7: Elements of tourism product in cities (based on Jansen-Verbeke, 1986)

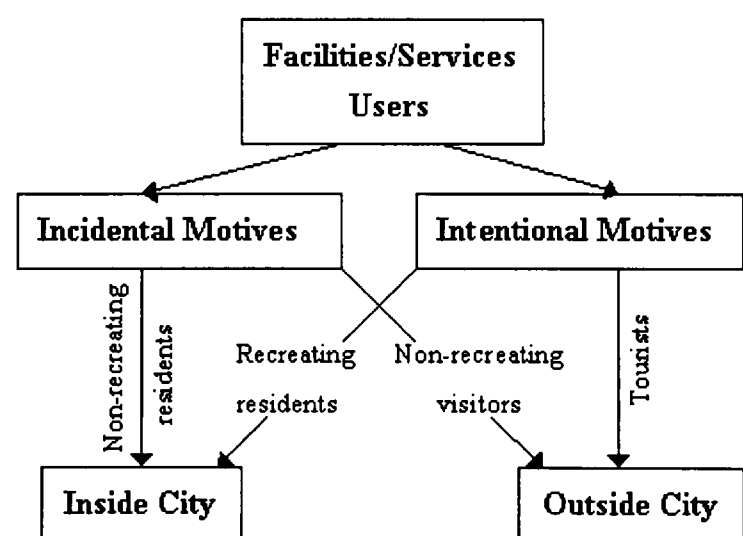
In addition, Jansen-Verbeke (1986) states that there are three elements constructed in urban environments as a tourist product to supply facilities and services to the tourist: namely, primary, secondary, and conditional elements as shown in Figure 2.7. The

primary element including physical and sociocultural characteristics could be core attractions of urban tourism and be the major purpose of visits by tourists. The *secondary element* is commercial sectors to support the primary elements and satisfy and serve the everyday needs of the tourist. Both the physical with sociocultural setting and secondary element for tourists also need to rely on a number of provisions, such as transport and information bureaux, which are called the *conditional elements*.

Indeed, people can have a single motive or multi-motives to visit a particular city attraction. As noted in section 2.2.2, their purposes for travel also may differ from one city to another. They may see the Jansen-Verbeke's (1986) elements or Vandermeij's (1984) urban tourism sectors (e.g. accommodation, transportation, hospitality sectors, sport activities, attractions and events, business meeting centres, travel services and retail trade) as equal important conditions to visit city and tourist attractions. Each element and sector may be a large or small proportion of visitor activity but is not exclusive. It should be noted that tourist attractions and the city serve multi-purpose users. The multi-purpose users may include tourists from outside the city and residents inside the city.

▼Figure 2.8: Type of users of city facilities & services (based on Ashworth, 1989)

Thus, Ashworth & Tunbridge (2000) identify a typology of user dichotomy in relation to tourist attractions and urban facilities and services. The typology includes *intentional users* (those whose use is to a greater or



lesser degree motivated by the urban character) and *incidental users* (those for whom the urban character is a chance irrelevance). The typology further combines the relationships with residents and visitors into four users groups shown in Figure 2.8.

- *Intentional users* from outside the city, who may be holiday-makers staying in the city or outside it using the city for excursions (Tourists and in the case of these resources quite specifically heritage tourists);
- *Intentional users* from inside the city, making use of the city’s recreational and entertainment facilities or merely enjoying its historic character while engaging in other activities (Recreating residents);
- *Incidental users* from outside the city, which would include most business visitors and those on family visits (Non-recreating visitors);
- *Incidental users* from inside the city, the most numerous group, being ordinary residents about their everyday affairs (Non-recreating residents).

Thus Ashworth & Tunbridge’s (2000) model generally identifies the city’s residents who have an intentional and/or incidental motive to use urban tourist attractions, recreational facilities and services. However, such facilities and services are not necessarily equally available or accessible to all residents. A. Middleton & Donnison’s (1987) study in the Glasgow’s eastern project identified those residents including the unemployed, the elderly, women and the disabled who generally had less motive and opportunity to participate in the city’s recreational activities.

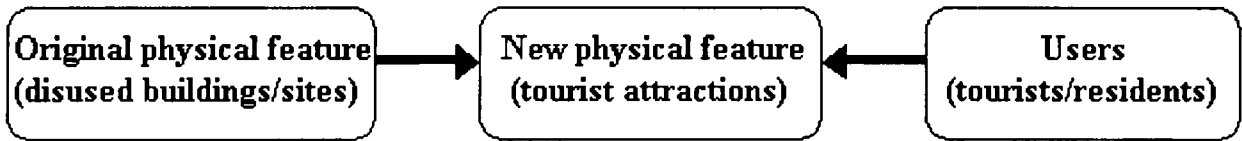


Figure 2.9: An aspect of urban regeneration through tourism to improve city physical structures (by the author)

To sum up, as to the aspect of tourism and urban physical structure regeneration, it can be argued that disused buildings and lands can be transformed through using tourism projects into new physical features as tourist attractions (see Figure 2.9).

Such new physical features may include museums, exhibition centres, dining facilities and retail outlets. These new physical features are acknowledged as tourist attractions in terms of Lew's (1994) perspective, Gunn's (1994) 'nucleus zone', Leiper's (1990) 'nucleus element' and Jansen-Verbeke's (1986) 'elements of tourism product'. However, derived from these studies in relation to tourist attractions, it seems that there is no consistent definition as tourist attractions may constitute a variety of features and services.

In addition, new physical features as tourist attractions serve the needs of both tourists and local residents. Both tourists and residents use any given 'tourist attractions' in a mix of intentional and incidental motives in terms of the Ashworth & Tunbridge's (2000) 'users typology'. At the same time, the new physical features provide pulling power to stimulate both tourists and local residents to use it (see Gunn, 1994).

2.5.2. Negative aspects of tourism on the environment

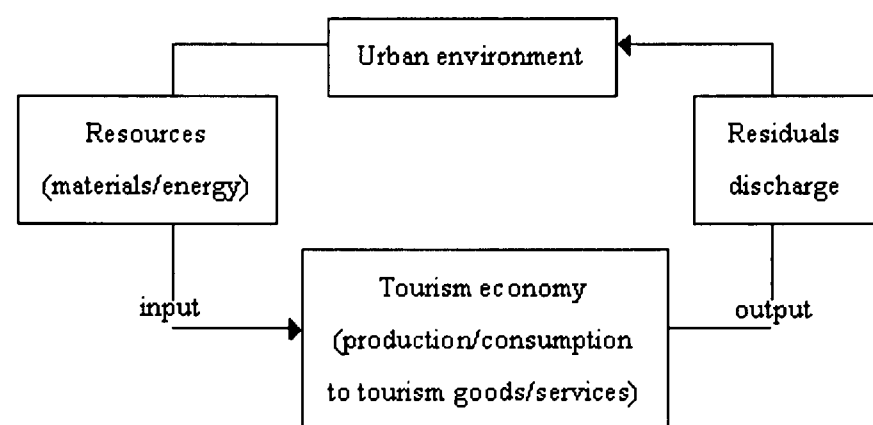
In any tourist site, there is a relationship between the overall level of tourist activity, the quality of the environment and the sum of the environmental impacts of tourism businesses (Goodall & Stabler, 2000). Tourism projects in cities are seen as catalysts of restoring and improving the quality of the urban physical environment. However, such projects may also create other potential negative environmental impacts on the urban physical structure and townscape.

Shaw & Williams (1992) comment that tourism development is expected to upgrade environmental quality and it is assumed that negative environmental impacts are less

pronounced in inner-city areas. P.W. Williams (1994) also states that urban centres are normally more resilient to environmental impact than are semi-natural or natural settings in terms of the ecosystem and the intensity of site development and use. Tourism is as much an urban as a non-urban phenomenon and is as much dependent on man-made as on natural resources (Ashworth, 1992). Generally, it is difficult to say whether negative aspects of environment become less in urban tourism development than in rural tourism development.

▼ Figure 2.10: Materials balance model for tourism economy & urban environment (based on Briassoulis, 1992)

Briassoulis (1992) uses a materials balance model of studying tourism economic-environmental problems as shown in Figure 2.10. The



economic-environment interactions are best portrayed via the materials balance model which is the economy as a materials processing and product transformation system (Turner et al., 1994). The Briassoulis's Model postulates two key interactions: first, the tourism economy uses urban environmental resources as inputs to production and consumption of tourism goods and services and, second, it disposes residuals to the urban environment. Also, all materials and energy inputs to the tourism economic activities must equal the materials and energy outputs of the economic activities. The environmental impact of tourism businesses and establishments in destination areas is considered by tracing the sources of materials and energy inputs and outputs that are respectively used in, and arise from, the delivery of the tourism product (Goodall & Stabler, 2000).

Based on Briassoulis's (1992) model, four major groups of urban environmental impacts of tourism can be identified: production-related impacts on resources, consumption-related impacts on resources, production-related residuals impacts, and consumption-related residuals impacts. The resources impacts concern depletion and competition for resources among tourism-related economic activities while the residuals impacts refer to pollution and environmental degradation of resources. Thus, tourism production and consumption activities have to maintain a balance between the inputs to available urban environmental resources and outputs to the environmental degradation of the resources. However, as long as the perceived net benefits are positive, equal to or greater than the expected benefits and are considered to be equitably distributed, city support for tourism is likely to be expressed through welcoming behaviour towards visitors (Hinch, 1996).

Table 2.7: Potential impacts of tourism on the built environment (source: Green & Hunter, 1992)

| |
|--|
| 1. Urban environment |
| - Land taken out of primary production |
| - Change of hydrological patterns |
| 2. Visual impact |
| - Growth of the built up area |
| - New architectural styles |
| - People and belongings |
| 3. Infrastructure |
| - Overload of infrastructure (roads, railways, car parking, electricity grid, communications systems, waste disposal and water supply) |
| - Provision of new infrastructure |
| - Environmental management to adapt areas for tourist use (e.g. sea walls and land reclamation) |
| 4. Urban form |
| - Changes in residential, retail or industrial land uses (e.g. move from houses to hotels/boarding houses) |
| - Changes to the urban fabric (e.g. roads and pavements) |
| - Emergence of contrasts between urban areas developed for the tourist population and those for the host population |
| 5. Restoration |
| - Reuse of disused buildings |
| - Restoration and preservation of historic buildings and sites |
| - Restoration of derelict buildings as second homes |
| 6. Competition |
| - Possible decline of tourist attractions or regions because of the opening of other attractions or a change in tourist habits and preferences |

Tourism projects change the form of urban physical structure and may result in negative as well as positive output. Many environmental problems of tourism projects arise because the environment (at least in the short term) is a zero-priced public good, and as with any zero-priced goods, is subject to excess demand and over-utilisation by tourist activity and ill planned tourism development (Buhalis & Fletcher, 1995). Green & Hunter (1992) identify potential tourism impacts associated with the built environment in cities shown in Table 2.7. As this table reveals, tourism projects may lead to some negative impacts on the environment. They include the land lost through development that has been used for original activities; a change of hydrological systems; infrastructure overload in roads, car parking, electricity grid; and an emergence of contrasts between urban areas used for tourist and residential functions, as well as a possible decline of other tourist attractions due to market competition in tourist habits. The erosion of important structures by tourists' feet and air pollution from tourist vehicles can also become a major problem (Hunter & Green, 1995).

The English Tourist Board (1991) also identifies some environmental problems that can be directly related to the pressure of visitors that takes place in urban heritage sites. These environmental problems are often seen in every city tourism site. They include: *overcrowding* takes place in time and space of tourists on holidays, *traffic congestion* is one major consequence of overcrowding, *wear and tear* takes place with tourist contact on the site, *inappropriate provision* takes place in the way in which new development serves and capitalises on more visitor needs (e.g. signs, car parks, restaurants and shops) (ibid). Wall (1997) also comments that the concentration in a small area leads to opportunities for commercial exploitation of



visitors, however, there are associated dangers of congestion, over-commercialization, reduction in the quality of the visitor experience, and occasional destruction of the resource. These modern tourist-related facilities and infrastructure may also lead to aesthetic degradation of the landscape or sites and destroy the character of a historical site (OECD, 1980).

Moreover, the development of tourism attractions that either restore disused buildings/sites or create new tourist settings requires the use of urban land. The use of land for tourism development is at the expense of other forms of economic activity and leads to an economic overdependence upon tourism; the danger of this situation is that if tourism demand to a destination decreases, there is a lack of development of other economic sectors to support the local economy (Holden, 2000).

As noted earlier, tourism projects can transform disused buildings or sites into tourist attractions. This transformation is seen as an ability to improve the urban physical structure and helps to stimulate urban tourism growth. However, the urban environment may be threatened by tourism growth that is promoted by cities for economic gains. Thus, there is a dilemma between the tourism growth and environmental considerations in post-industrial cities. The dilemma is whether to do tourism projects with their economic activities, and in so doing accept a certain degree of environmental deterioration or whether to give priority to environmental considerations, but then forfeit some of the potential income and employment from tourism growth (OECD, 1980).

2.6. Dimension of City Image Enhancement

Many Western old industrial cities have experienced an accelerating decline in their traditional manufacturing industries. Consequently these old industrial cities are keen to rebuild their city image to help to promote them as attractive and enjoyable places to visit, invest and live in. From the perspective of these city authorities, re-imaging may be attained in relation to tourism projects that can improve the physical structure and create an attractive urban environment. Thus, the tourism approach is often seen as an important way of enhancing the image that the city holds. Barke & Harrop (1994) also comment that the direction of image change for post-industrial cities may be identified as a traditional heavy industrial base being replaced by a different type of industry (e.g. service sector based on offices and communication, hi-tech manufacturing or retailing) and a former industrial structure of an area is promoted in heritage terms as part of tourism development.

In relation to city re-imaging, an expectation is that inward business investment can be increased. The expectation is often based on an idea that private sector investment is affected by their confidence in the city. If confidence is low, then inward business investment may be low; as confidence grows, more inward investment may come to the city. Such confidence can be under the influence of the image that the city holds (Department of the Environment, 1990). In this sense, restoring private sector confidence via city re-imaging can lead to increased inward investment becomes a key element of urban regeneration.

Gottdiener (1986) also states that the image of the city is important to land value and local location decisions but this influence occurs more between the city and its

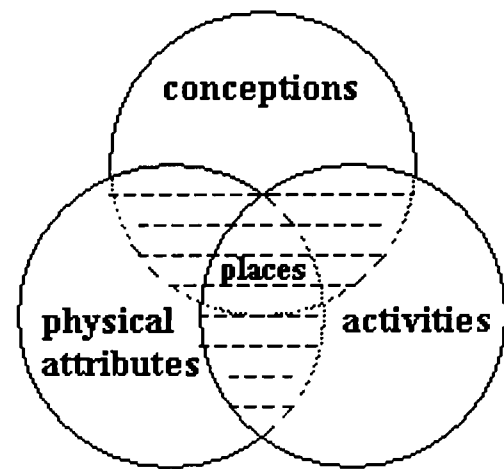
surrounding area, and within city neighbourhoods, than between cities themselves. In recent years, there has been a proliferation of city images consciously designed to attract tourists, to appeal to inward investors and government officials, and to build self-confidence and pride among residents (Bramwell & Rawding, 1996). As noted in Figure 2.2 of the section 2.3, such positive images are able to help to increase population growth and enhance civic pride in cities. In a broad sense, city image facilitated by tourism is acknowledged to help to distinguish the city as a good tourism destination for tourists, an attractive place for investors and generate a particular sense of place for local residents.

2.6.1. City image and sense of place via tourism

Lynch (1960) comments that an environmental image is the result of a two-way process between the observer and his/her environment and may be analysed into three components: identity, structure and meaning. From Lynch's perspective, a workable image requires first the identification of an object, which implies its distinction from other things and its recognition as a separate entity; second, the image must include the spatial or pattern relation of the object to the observer and to other objects; and third, this object must have some meaning for the observer, whether practical or emotional (ibid). Lynch also classified the content of urban physical environments in relation to city image into five types of elements: 'paths, edges, districts, nodes and landmarks' (ibid:46). These elements regularly overlap and pierce one another and the image of a given physical object may occasionally shift its type with different circumstances of viewing. Thus, people observe the city while moving through it and these environmental elements are related and fill in the image of most observers.

▼Figure 2.11: Components to create sense of place (based on Canter, 1977)

A model studied by Canter (1977) reveals that sense of place is the result of relationships between activities, conceptions and physical attributes shown in Figure 2.11. Canter's model informs us that sense of place has not fully been identified until knowing 'what behaviour is



associated with, or is anticipated to be housed in a given site', 'what the physical parameters of that setting are', and 'the descriptions, or conception, which people hold of that behaviour in that physical environment' (ibid:159). Canter also adds that the specification of the physical attributes of a place is a much more significant component of that place than the research literature would have one believe. It is possible to look for those aspects of physical attributes that have the greatest likelihood of linking to the other components of the place in cities, those which help up to identify areas.

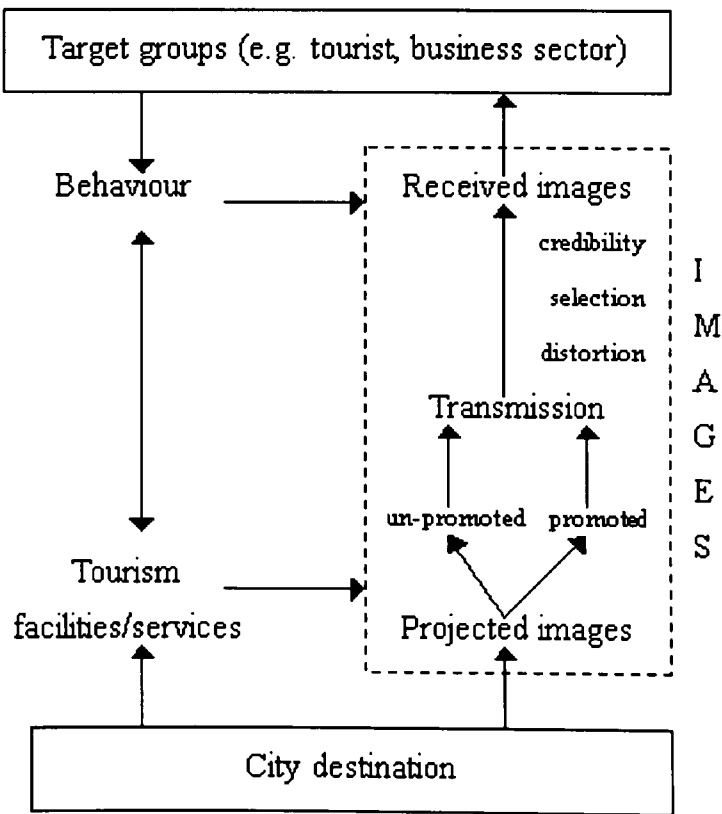
In the light of the Canter's model, when urban redevelopment is in progress, the first stage may be an account of the major tourism physical attributes (e.g. tourist attractions) of the area to be redeveloped. The next stage could be to identify the conceptions associated with each of the user groups of tourism physical attributes to emerge, and then to identify the activities that are tied to each of the user groups emerging from the first two stages. The user groups include tourists, business investors and local residents. Lalli (1988) also adds that the most important function of attributions is the internal effect of the city character; a great number of the qualities that are ascribed to a city exist only in the perception of its inhabitants.

In terms of Barke & Harrop (1994), there is a relationship between image and identity to place; *image* is how ‘a place is perceived externally’ and *identity* may be regarded as ‘an objective thing; it is what the place is actually like’ (p.95). It should be noted that image is not the same as identity. Barke & Harrop (1994) also state that images may exist independently of the apparent facts of objective reality and may be strongly influenced by objective identity. Thus, image makers will seek to structure the perceptions of others but cannot finally control them. In terms of Barke & Harrop, sense of place is usually construed as deriving from some deeper level of meaning associated with a personal emotional reaction to a particular place (ibid).

In relation to marketing studies, Kotler et al. (1993) define ‘a place’s image as the sum of beliefs, ideas, and impressions that a people have of a place. Images represent a simplification of a large number of associations and pieces of information connected with the place. They are a product of the mind trying to process and “essentialize” huge amounts of data about a place’ (p.141).

▼Figure 2.12: An approach of image with tourism in city destination (based on Ashworth, 1991)

Based on the model by Ashworth (1991), image associated with tourism in city destinations may be easily understood through the use of a simple process shown in Figure 2.12. Images can be conceived of as being projected whether consciously in the form of promotion or not; they are then transmitted through various channels of communication. These channels of



communication influence or distort the nature of the message, the credibility of image transmission and the accuracy of image reception to the target groups interested. Images isolated from any part of the different stages of the projection, transmission and reception will be misleadingly incomplete. As noted in Ashworth's (1991) model, from the many such messages received, a set of images is assembled by the target groups in accordance with their own predisposed constructs and their behaviours are therefore affected. It should be noted that projected images are also derived from tourism facilities and services. While received images, if not directly coming from tourism facilities and services, at least have an intimate relationship with actual or anticipated tourism behaviours.

As Morgan & Pritchard (1998) comment, the decision of shaping tourism policy, the extent and nature of government intervention and the kind of tourism image development that is encouraged, are political acts that result from political processes. Regenerating city image through tourism used in the city promotion can be seen as a policy approach. This policy approach relies on the way that city authorities specify target groups and seek to create a positive attitude among that target groups towards the city. As noted, this policy approach is also seen as a particularly important way of affecting image to attract inward investment. Stringer (1975) also states that the image, to be valuable in business of orientation, must be practically sufficient, easy to read, safe, adaptable to change and communicable to others. However, competition exists between cities over the attraction of resource support (e.g. capital investment) for them but image appeals alone rarely play a determining role in this process; more likely they are conjuncture mediators working together with other non-image factors (Gottdiener, 1986).

To sum up, city image and sense of place in relation to tourism may take place two ways. One way is via tourism physical attributes themselves to people and the other way is via people's descriptions and activities in associated with tourism physical attributes. There is also a connection between the two ways. In terms of Lynch's (1960) study, the image of the city is mainly relevant to the urban physical environment (known as paths, edges, districts, nodes and landmarks), and then, these urban physical environments affect what people (the observer) think and perceive the city and area to be. In this sense, tourism physical attributes (or tourist attractions) may be seen as a feature of the urban physical environment. This infers that tourism physical attributes can have an effect on people's perception of the city. Tourism is thus seen as an approach of city re-imaging.

In addition, from the perspective of Ledrut's (1986) study, the image of the city is interior and exterior relations in the system by which people receive the city. This interior and exterior relation may refer to the way of describing the places that exist in any given city and of identifying people who use that city. This description (to the physical boundaries of urban setting) and identification (to people's conception and behaviour in relation to that physical environment) are also seen as the key elements of configuring sense of place in terms of Canter's (1977) model. In this sense, an inference is that city image and sense of place can result from people's descriptions and activities/uses in association with tourism physical attributes.

People who think about perceive the city include tourists, business investors and local residents. Their behaviours may be affected by projected images of the city destination in terms of Ashworth's (1991) model. However, it should be noted that

tourism acting as a policy approach is not the only one that can generate projected images of the city destination. In relation to generating projected images and leading to sense of place, the tourism approach is merely part of a much broader political process of post-industrial city re-imaging.

2.6.2. City image to the tourist and investor

The primary goal of the place marketer is to construct a new image of the place to replace either vague or negative images previously held by current or potential residents, investors and visitors (Holcomb, 1993). In relation to city image to help to facilitate the tourist flow, Kent (1990) observes that tourists choice of holiday destination including the city is under the influence of motivations (the push) and images (the pull) factors and holiday preferences. The 'pull' component of choice represents the images an individual possesses of the real world.

From the perspective of de Hann et al. (1990), the destination, such as the city, yields three major holiday elements: the range of facilities on offer; the perception of these facilities either held by potential tourists or promoted by tourism enterprises; and the use of made of them during the holiday experience. The second element 'perception of these facilities' implies the influence of image. V.T.C. Middleton (1994) also observes that the overall product based on a destination may be defined as a bundle of tangible and intangible components. He sees that images of the destination are not necessarily grounded in experience of facts but are powerful motivators in travel.

Therefore, according to the perspectives of Kent (1990), de Hann et al. (1990) and V.T.C. Middleton (1994), when a potential tourist considers any form of visit to a

destination, such as a city, destination/place image is an important influencing factor. In terms of these commentators, there is also an inference that destination/place image is only part of a broader consideration of tourism activities.

In relation to city image for leading business investors into action, Duffy (1995) states that most cities have concluded that they must win inward investment in addition to promoting self-generated growth. A positive image of the city is seen as an important influence on what business investors do. Such a positive image held by the city, however, will be of little value if it cannot help to translate into actual new investment to the city (Department of the Environment, 1990). A concern can be raised whether such positive images can really attract the investors and lead to increased investment.

To explore this issue in more depth, it is worth looking at a series of surveys conducted by the Department of the Environment (1990) in Manchester and Hull in relation to 8 tourism projects that represented a range of tourism types. In all, the Department contacted 141 businesses in the surveys, which included 55 businesses in Hull and 86 in Manchester- samples of 47 per cent and 55 per cent respectively. The businesses consisted of new and existing tourism/non-tourism businesses in the immediate area of the projects; tourism businesses in the whole city; recent inward investors in the whole city; and estate agents in the inner city area. The surveys evaluated how a positive image created through the tourism projects affected businesses investment, and some key findings included:

(1) Business in the project area;

- could find little evidence of completely new businesses being established solely as a consequence of image changes.
- were unable to find evidence that property market to change investor attitudes was net new investment rather than investment which would have been made in the city

in any event. Factors other than the projects are at work in determining investor attitudes. The changes brought about by the projects are a necessary but not a sufficient condition for major new investment.

- (2) Business in the wider city;
- a high level of business activity (e.g. refurbishment, extension, upgrading or new openings) was not closely related to the projects. In general, only about one in six of the respondents said their business plan had been influenced by the projects.
 - the projects have had a marked impact on the images held by business people in the tourism industry, however, have not been translated into such marked shifts in attitude and investment, in the context of what is anyway a fairly buoyant perception of the market.
- (3) Inward investors;
- all the non-tourism inward investors said their decision had not been affected by the image change brought about by the projects. Their location decision had been determined by internal assessments and the effects of other public policy measures.
 - the projects could play a major role in catalyzing tourism-related development and investment in the immediate area of the projects, which was only proved to be 3 cases.

(Source: Department of the Environment, 1990)

| ▼ Table 2.8: Factors causing changes in investment (Tribe, 1999) | | | |
|--|----------------------------------|-----------------------|-------------|
| Moreover, Tribe (1999) | | Investment conditions | |
| | | Good | Poor |
| states that investment including inward investment to business sector is undertaken to increase profitability. Business investors seek | Rate of interest | Low | High |
| | Capital costs predictable? | Yes | No |
| | Project duration | Short | Long |
| | Price of output | Predictable | Uncertain |
| | Market for product | Rising | Uncertain |
| | Competition in proposed market | Limited | Competitive |
| | Political stability | Stable | Unstable |
| | Expectations about economy | Optimistic | Pessimistic |
| | Sensitivity of project to shocks | Low | High |
| | Spare capacity | Low | High |

to invest in those projects that yield the highest return. From Tribe’s perspective, changes in the level of investment will be influenced by changes in the costs of investment (e.g. planning costs) predicted revenues of investment (e.g. quantity of output sold) and appraisal techniques (e.g. payback method). These factors causing changes in investment are listed in Table 2.8. It is interesting to note that there is not a factor in relation to the concept of city image in the table.

Therefore, In terms of the Department's (1990) survey and Tribe's (1999) study, it becomes questionable a positive image promoted through the tourism approach can really attract investors' action to lead to increased inward investment. Short & Kim (1998) comment that there is a need for a systematic measurement of the effectiveness of these city image campaigns. Unfortunately, Short & Kim (1998) did not discuss how exactly such systematic measurement could be done. As noted, a key issue for image campaigns is to bring about inward investment. Can systematic measurement be done by the number of inward investment or quantitative data of investor economic activities? Since there is no proper systematic measurement available, it is difficult to assess whether the city's promotional bodies with their image campaigns are doing the right thing or not. As a result, the city image approach to attract investors always becomes an advocate activity with little understanding of how it helps to translate into actual investment.

2.6.3. City and place marketing

Cities under globalisation have assumed increasing significance as the nodal point of the global flows of capital, as they become networks of trade and finance on their own without the intervention of the political centre (Öncü & Weyland, 1997). Harvey (1989) comments that investment in these kinds of projects (e.g. convention centres, sports stadia and harbour places) appears to have both social and political attractions; to begin with, the selling of the city as a location of activity depends heavily on the creation of an attractive urban imagery. From Harvey's perspective, city authorities can look upon such tourist related development as a loss leader to pull in other forms of development, and part of what we have seen over the last two decades is the attempt to build a physical and social imagery of cities suited for that

competitive purpose (ibid).

Cities in an increasingly competitive marketplace are under increasing pressure to conduct place marketing to competitively position themselves in the global environment. In a way, place marketing is often acknowledged as an ideal policy approach to make the city more attractive and competitive. Paddison (1993) also states that place marketing is aimed at a series of different, but related, objectives- raising the competitive position of the city, attracting inward investment, improving its image and the well-being of its population- rather than a single overriding objective, as is true for profit for the private firm. Place marketing involves presenting positive images to boost private sector confidence and the direct selling of relocation and development opportunities (Fretter, 1993). Regeneration is thus based on restoring private sector confidence, by encouraging investment through the preparation and marketing of urban land and infrastructure (Goodwin, 1993).

When people discuss ‘place marketing’, ‘city marketing’ or ‘destination marketing’, the discussion without understanding marketing principles may seem odd, such as studying biochemistry without knowing chemical reactions or discussing the environmental economy without knowing economic principles. The discussion without the marketing principle support may become theoretically vague as it is merely related to urban imagery. The American Marketing Association Board of Directors defines *marketing* as:

Marketing is an organisational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organisation and its stakeholders.⁷

⁷ This definition was adopted on August 2004 (Source: the American Marketing Association website: <http://www.marketingpower.com/content4620.php>) [accessed on 06 Oct 2005].

This definition consists of two main points: marketing process⁸ and customer relationship marketing⁹. Thus, marketing is seen as a set of processes to satisfy customer needs. It should be noted that marketing is not merely just in relation to selling and advertising activities. The marketing principle originally relates to commercial behaviour. When the marketing principle with respect to a place or city, the inference is that the place or city is a commodity that is capable of being sold and commercialised.

Applying the definition by the American Marketing Association Board of Directors to the city case, *city marketing* may be defined as a city governmental function and a set of processes for creating, communicating and delivering urban values to investors and visitors and for administering investor and visitor relationships in ways that benefit the city government and other urban promotional bodies. Ashworth & Voogd (1994:41) also define place marketing as:

a process whereby local activities are related as closely as possible to the demands of targeted customers. The intention is to maximise the efficient social and economic functioning of the area concerned, in accordance with whatever wider goals have been established.

From the perspective of Ashworth & Voogd (1994), although place promotion occupies an important role, it is only one part of a much broader process of place marketing and can only be appreciated within that context. Indeed, post-industrial cities have used their urban slogans and advertising campaign to attract inward

⁸ **Marketing process** is the process of (1) analysing marketing opportunities; (2) selecting target markets; (3) developing the marketing mix; and (4) managing the marketing effort. Meanwhile, the 'target market' is a set of buyers sharing common needs or characteristics that the company decides to serve; and the 'marketing mix' is the set of controllable tactical marketing tools- *product*, *price*, *place* and *promotion*- that the firm blends to produce the response it wants in the target market (Kotler et al., 2002, p. 827-833).

⁹ **Customer relationship marketing** is the values and strategies of relationship marketing- with particular emphasis on customer relationships- turned into practical (Gummesson, 2002, p. 3).

investment and tourism in relation to intercity competition. In terms of the marketing principle, the urban slogans and advertising are seen as one type of promotion tool. As noted in footnote 8, marketing mix is the set of controllable tactical marketing tools; product, price, place and promotion. In this sense, urban slogans and advertising as promotion tools should be acknowledged as only one part of the process of city marketing and can only be appreciated within that context.

In terms of the marketing principle, the city is thus seen as the product of assembling its facilities and services. Sadler (1993) also notes that the selling involved packaging places almost as a commodity to be bought and sold that is not just related to their physical existence as land, but also their historical and cultural significance. Certainly, it is impossible to market a city in the same way as a defined product/service that is sold to clearly defined users. In addition, unlike most other commodities that are marketed, those doing the marketing have considerably less direct control over the assemblage of products of which the totality of the city is constituted (Barke & Harrop, 1994). However, the marketing approach offers some tools for the job that give promotional groups a methodology that enables them to define and target place image (Ward & Gold, 1994).

In recent years, doing city marketing has become a collaborative activity among cities. These cities see that they have a complimentary product and the markets they target are similar. As a result, working together may be less expensive and more efficient in relation to their city marketing. *British Heritage Cities* and *Southern English Cities* are examples of such collaborative city marketing. *British Heritage Cities* has been a marketing consortium since 1999. The consortium currently

consists of six cities: Bath, Brighton, Chester, Edinburgh, Stratford upon Avon and York. The six cities work closely with VisitBritain in their target markets- US, Canada, Australia and New Zealand. *Southern English Cities* also has been a marketing consortium of 7 destinations in the South of England over the last few years. This consortium includes Brighton, Canterbury, Chichester, Guildford, Royal Tunbridge Wells, Salisbury and Winchester. They share architecture, heritage, international performing and visuals arts, events and speciality shopping with each other. They also have two private sector accommodation partners and partnership arrangements with carriers, such as Hoverspeed and Brittany Ferries. *Southern English Cities* work closely with VisitBritain in their target markets- US for trade and Ireland and France for consumers.

city/place marketing models

Kotler et al. (1993) introduce a model of strategic place marketing for the revitalisation of cities and regions as shown in Figure 2.13. This model mainly consists of three major levels: ‘planning group’, ‘marketing factors’ and ‘target markets’ (ibid:18-20). Major tasks for the planning group (made up by government officials, citizens and business people) include: first, to define and diagnose the city condition, problems and their causes; second, to develop a vision of the long-term solution to the city problems, which is based on the city resources and opportunities;

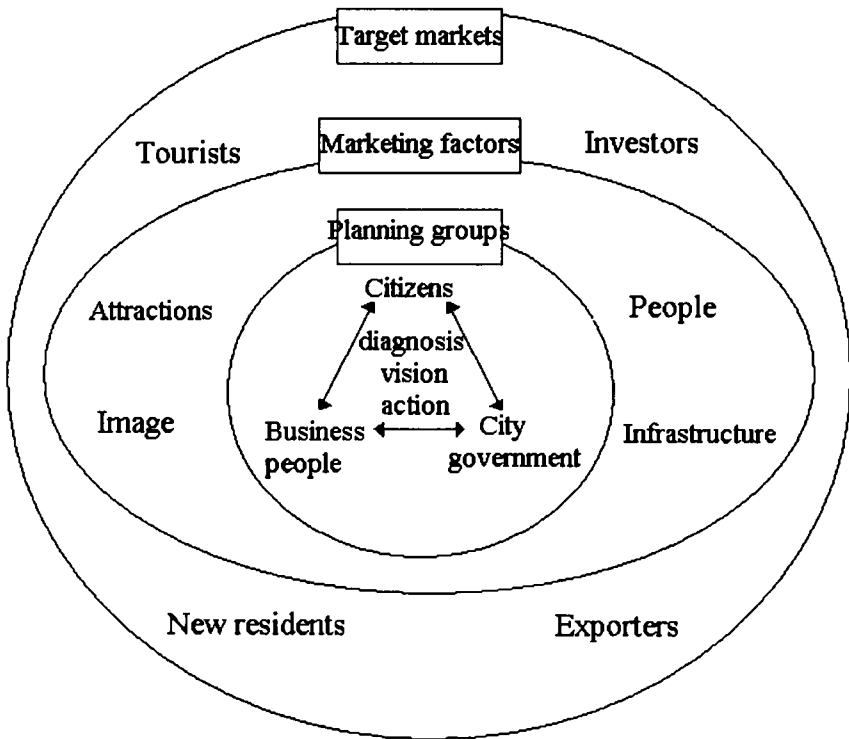


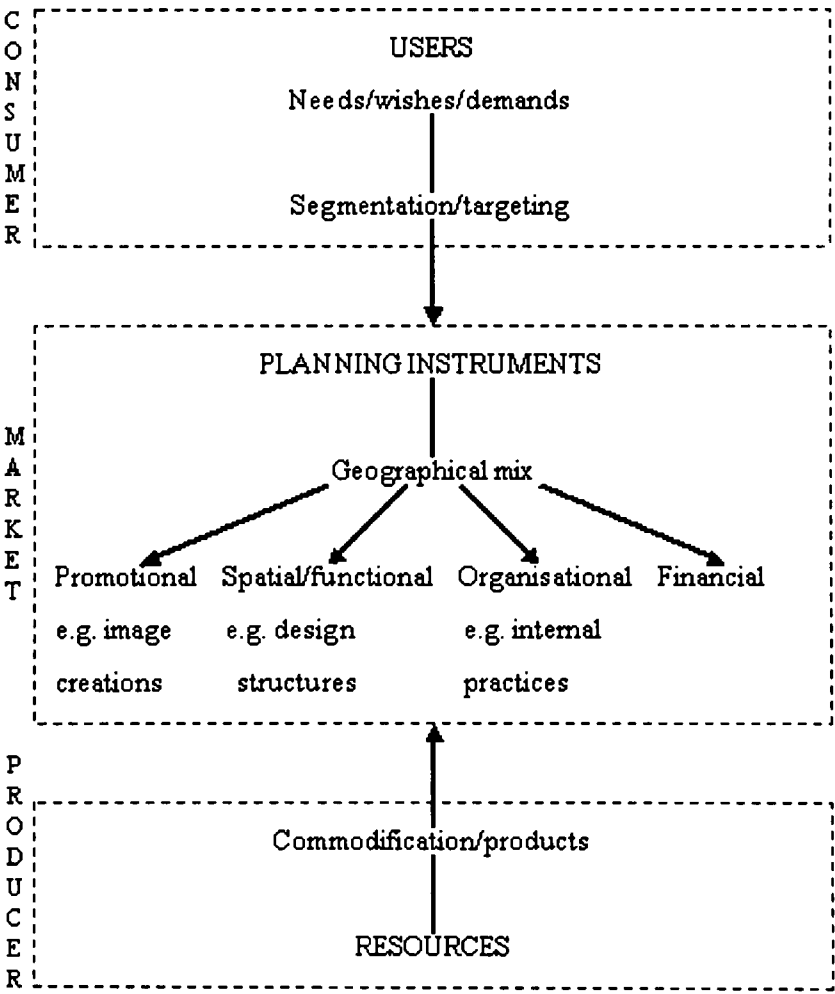
Figure 2.13: Levels of place marketing
(based on Kotler et al., 1993)

and third, to develop a plan of action involving several middle stages of investment and transformation to attain the vision.

In relation to ‘marketing factors’, they are seen as the special urban features to satisfy the residents and attract outsiders (e.g. building a large convention centre and a waterfront festival marketplace); the character of local residents; the fundamentals of offering good transportation, low-cost energy and recreational space to citizens, tourists and businesses; and then identifying, developing and distributing a strong positive image and sense of place for the city (ibid:33-40). This Kotler et al. (1993) model also informs that the four marketing factors affect the city’s success in attracting and satisfying its potential ‘target markets’, including the tourists with business activities, the new residents and skilled/unskilled workers, the inward business and industry investors, and the local business exporters.

▼Figure 2.14: City marketing process
(based on Ashworth & Voogd, 1995)

A model studied by Ashworth & Voogd (1995) reveals that the main elements contained in any city marketing process is summarised in Figure 2.14. City resources (PRODUCER) are commodified as a set of products. Actual or potential users (CONSUMER) of such products are viewed as targeted market segments. As a result,



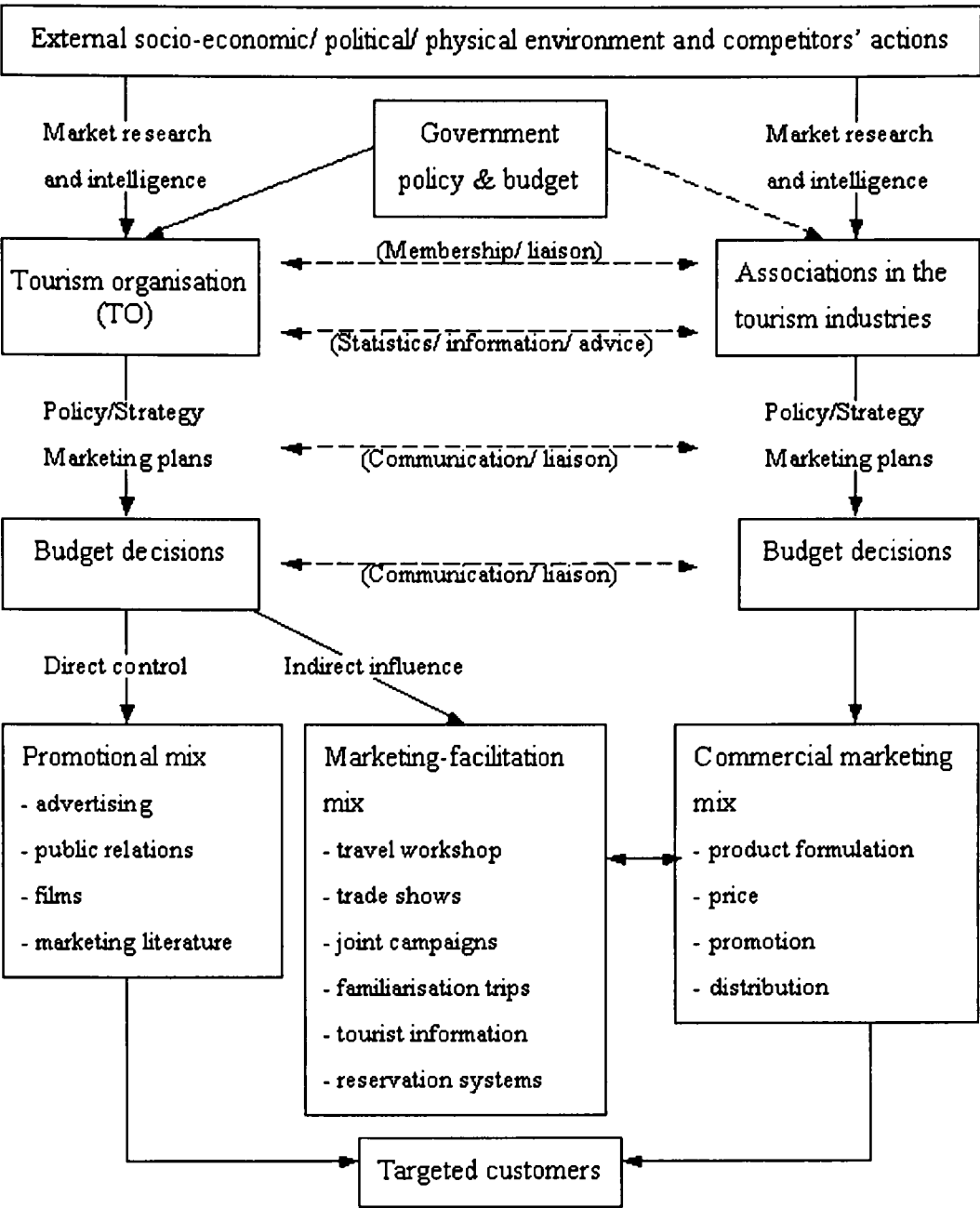
the users and city resources work in conjunction so that the products derived from the city resources satisfy the needs of the users. This conjunction (MARKET) is brought about by a combination of promotional, spatial, organisational and financial planning in order to attain the goals of city marketing.

From the perspective of Ashworth & Voogd (1995), city marketing is seen as a planning tool for city authorities. Such city marketing planning involves procedures through which urban space is adapted as far as possible to accord with the wishes of selected target groups and with the objective of creating the conditions for the efficient operation of the social and economic functions and activities of the city concerned. Fretter (1993) also states that place marketing can now be viewed as fundamental part of planning, a fundamental part of guiding the development of cities in a desired fashion.

V.T.C. Middleton (1994) also presents a model of studying the destination marketing process for tourism organisations (TOs) shown in Figure 2.15. Two levels of marketing task for any city destination can be identified in this model. One level (left line) is the focus on what a TO does, which is concerned with the city as a whole and its tourism products. The other level (right line) is the focus on the marketing activity of the mainly commercial operators promoting their individual products. TOs are seen as the interests of a geographical area as a tourist destination and are entrusted by city authorities with responsibility for tourism matters at the urban level. As this model reveals, the marketing effort of TOs is only a part of the total tourism marketing effort made on behalf of a city.

▼ Figure 2.15: City destination marketing process for tourism organizations (based on V.T.C. Middleton, 1994)

TOs always have an important function to their city destinations in developing the destination’s intrinsic visitor attractions and choosing the communication proposals (including messages and symbols) that serve to identify and position their cities in the minds of prospective



visitors. Therefore, two key tasks in the marketing effort of a TO are to implement promotional programmes to project city images and key messages to targeted segments of potential visitors (by Direct control) and to create marketing bridges between a TO and the individual operators in the tourism industry (by Indirect influence) (ibid).

To sum up, discussing marketing principle is an approach to help to increase the theoretical and methodological understanding of city and place marketing. In a way, the city is seen as a commodity to be packaged and sold (Ward, 1998) and its packaging is often in relation to the city image and the packaged urban facilities and services. Holcomb (1993) also comments that ‘the packaged image reflects the

aesthetic tastes of postmodern city, with its eclectic conformity, its fragmented palimpsest of past times and distant spaces, its commodified ethnic culture and sanitised classlessness' (p.142). In perspectives of the models studied by Kotler et al. (1993), Ashworth & Voogd (1995) and V.T.C. Middleton (1994), place marketing is a set of processes for creating, communicating and delivering the value of urban facilities and services to investors and visitors. Indeed, post-industrial cities have used place marketing as a policy approach to promote themselves in increased intercity competition. The tourism approach is only one part of the place marketing context.

Indeed, place marketing used for the city generally, embraces some core activities. They are acknowledged as developing a strong and attractive positioning and image for the city, setting attractive incentives for current and potential users of urban facilities and services, delivering the urban facilities and services in an efficient and accessible way, and promoting the urban attractiveness and benefits so that potential users are fully aware of the distinctive urban advantages (Kotler et al., 1999).

2.7. Conclusion

Tourism means different things to different people. The scope of tourism can be considered and discussed in terms of the movement of people, a sector of the economy or an industry, or even the phenomena of tourism-related development. For the purpose of this thesis, tourism is seen as the phenomenon and environment arising from the interaction of local governmental policies and tourist activities in post-industrial cities in relation to the process of promoting urban regeneration.

The concept of urban regeneration through using tourism strategies is mainly derived from the model (Law, 1990; 2002) shown in Figure 2.2. The model may be seen as an initial and fundamental illustration in relation to tourism and urban regeneration. Unfortunately, Law did not discuss the model's assertions based on intense theoretical explanation but gave a brief depiction written in a few sentences within his article and book. It should be noted that this model provides some important dimensions in the discourse of tourism and urban regeneration. Thus, this thesis acknowledges that three key dimensions have emerged in relation to the regeneration potential of tourism. They are:

- dimension of economic regeneration;
- dimension of physical structure improvements; and
- dimension of city image enhancement.

By focusing on these three dimensions, a deeper understanding of the theoretical context is achieved in this tourism area.

In terms of the dimension of economic regeneration, the encouragement of urban tourism development is generally the result of a diversification of the urban economy, an increase of government taxes, an improvement of income levels, as well as the creation of job opportunities. In relation to the dimension of urban physical structure improvements, it can be argued that disused buildings and land can be transformed through using tourism projects into new physical features as tourist attractions. The new physical features serve the needs of both tourists and local residents. However, as tourism projects change the form of urban physical structures, they have negative as well as positive environmental outcomes.

Moreover, in relation to the dimension of city image enhancement, tourism in association with place marketing is often acknowledged as an ideal policy approach

to make the city more attractive and competitive. In a way, the city is seen as a commodity to be promoted in terms of the marketing principle. However, it becomes questionable whether positive image promoted through the tourism approach can really attract the investors action to lead to increased inward investment. Cities via place marketing are to react and respond, to think ahead to a better future and to have the motivation and skills to get there. For this point, Murray (2001:103) also comments that there is a role for reconceived place marketing in 'building local resource capacity, developing sense of place, revealing local identity and generating new aspirations'. The marketing principle and models discussed here may give a sense of how to use tourism in regeneration schemes and to understand the intervention of place marketing.

A comprehensive examination and discussion with respect to the concept of urban regeneration through 'tourism' has been made. The next chapter will examine the concept of urban regeneration via 'cultural policy'. Cultural policy also has been seen as a means of regeneration intervention. The key concept and approach of cultural policy in urban regeneration agenda can also be examined in terms of similar elements, such as economic renewal, property improvements and image boosterism.

Chapter 3.

Cultural Policy and Urban Regeneration

3.1. Introduction

Chapter 3 aims to examine and discuss the theoretical foundations of cultural policy that contribute to urban regeneration. This chapter also aims to highlight the characteristics of so-called cultural policy by reviewing the books and articles relevant to cultural policy and urban regeneration. Consequently, some key concepts and approaches of cultural policy are discussed in the first section of this chapter, and then, four types of cultural policy with respect to urban regeneration are further identified and examined. The four types consist of *high-profile projects*; *civic revitalisation*; *cultural industries* and *urban heritage*. The applicability of this typology is considered by reviewing the example of cultural renaissance in Glasgow. This research is mainly focused on two types of identifiable cultural policy: high-profile projects and the cultural industries. Thus, the last two sections discuss the nature of these two types in more detail.

3.2. Delimitations of Cultural Policy for Urban Regeneration

Urban regeneration through using cultural policy has been an important issue in urban studies for many years. During the last twenty years cultural policy has become an increasingly significant component of economic and physical regeneration strategies in many western European cities (Bianchini & Parkinson, 1993). Numerous post-industrial cities acknowledge their ‘culture’ development to be part of urban policies. Numerous academic researchers also focus on the study of cultural policy and advocate its functions. However, some criticise it and

comment that the long-term social impact of culture-led regeneration remains uncertain (Bailey et al., 2004) and that the rhetorical promotion of culture as a sort of an economic panacea is profoundly short-sighted and indeed underestimates the value of culture for people in the locality (M. Miles & Paddison, 2005). Cultural policies as urban regeneration strategies have been significantly debated. Key questions that arise are what is the scope of cultural policy and approach in relation to urban regeneration? and how can cultural policy achieve urban regeneration?

As with 'tourism', the term 'culture' has different meanings for different people. R. Williams (1961:16) defines the word *culture* in his influential book *Culture and Society 1780-1950* as:

It came to mean, first, 'a general state or habit of the mind', having close relations with the idea of human perfection. Second, it came to mean 'the general state of intellectual development, in a society as a whole'. Third, it came to mean 'the general body of the arts'. Fourth, later in the century, it came to mean 'a whole way of life, material, intellectual, and spiritual'. It came also, as we know, to be a word which often provoked, hostility or embarrassment.

From R. Williams's perspective, the development of the word *culture* is a record of a number of important and continuing reactions to the changes in our social, economic and political life. It may be seen, in itself, as a special kind of map by means of which the nature of the changes can be explored (ibid). However, in terms of these meanings of culture, such as the way of life, they still fail to see or identify its role in relation to urban regeneration.

Simonin (2003) comments that traditionally the term *culture* has been broken down into two sets of definitions: one is ‘culture refers to certain goods, whose intrinsic value is or should be recognised by the whole of humanity’ and the other is ‘culture alludes to a relation between things and people, in this context, a culture designates a type of behavioural pattern’ (p.111). Simonin (2003) further states that the expression *cultural policy* in this respect covers two different meanings: on the one hand, it refers to ‘the public management of concrete and symbolic objects bearing the “cultural” brands’ and on the other hand, it refers to ‘every public policy should be labelled “cultural”, since they all deal with social interactions and behaviours, irrespective of their object (health, education, foreign affairs and so on)’ (p.111). Thus, according to Simonin’s hermeneutics, urban policy for city regeneration can be called cultural policy as every public policy should be labelled cultural.

This thesis focuses on cultural policy in the discourse of urban regeneration. It is necessary to examine other academic researcher’s perspectives and definitions with respect to cultural policy that contributes to urban regeneration. Cultural studies without considering the discourse of urban regeneration, and vice versa, is not considered here. Thus, the thesis selects books and articles that, by their title, appear relevant to this focus. Reviewing these selected books and articles aims to provide an understanding of the so-called cultural policy in relation to urban regeneration and to identify some of its common characteristics.

According to these selected books and articles, some characteristics with respect to the study of cultural policy that can contribute to urban regeneration may be

generalised to some extent as:

Firstly, the definition of cultural policy in relation to urban regeneration is very fragmented and broad. In terms of academic researchers and city authorities, cultural policy is often seen as a range of concepts and perceptions. It can comprise human geographical activities from arts, traditional events to festivals; urban design from historical architecture to public space; and people's social life from leisure to entertainment. In a way, cultural policy has stood for different meanings to academic researchers and city authorities and developers alike. In a sense, 'everything about a town is a potential resource for regeneration' in terms of regeneration through cultural activity (Landry et al., 1996: 6).

Bianchini & Parkinson (1993) in their edited book discuss urban regeneration via using cultural policy. This book says that the broadest definition of 'culture' and 'cultural policy' adopted by western European city authorities encompasses a variety of elements, including not only the pre-electronic performing and visual arts (theatre, music, painting and sculpture) but also contemporary cultural industries, such as film, video and broadcasting. Bassett (1993) notes that cultural policy strategies have grown in complexity and covered more and more activities that typically include some combination of the following themes: a concern with opening up museums and theatres to wider public use, an expanded programme of support for community arts, a new focus on the infrastructure necessary for cultural investment in studios, the planning of cultural districts, the launching of high-profile events or festivals linked to local heritage themes and tourism; and a programme of investment in public art and sculpture and the revival of urban

public spaces.

The specifics vary, but culturally led urban redevelopment tends to include the following: the insertion of a flagship cultural institution in a post-industrial zone, often a waterfront site, to lever private-sector investment in the surrounding area and attract tourism; and the designation of a neighbourhood as a cultural industries quarter for small and medium size businesses in the arts, media and leisure (M. Miles, 2005). Evans & Shaw (2004) also note that cultural activity comprises part of the government's encouragement of local authorities to produce cultural strategies; the expectation is that a local cultural strategy should include the arts, libraries, museums, heritage, tourism, parks and sport.

In terms of cities and cultural planning, culture encompasses the way people eat, talk, think, meet others, go to work, spend their free time, and plan their holidays (Montgomery, 1990). Thus, if cities and towns in the future become liveable, they must become places where all of these activities have space, inter-relate and are pleasurable (ibid). A series of new cultural strategies, that once more accorded the arts an important role in urban policy from the early 1980s, were marked by a radical widening of the whole concept of culture (Bassett, 1993). So far the discussion has centred upon the complex concept of culture and the context surrounding its use by city authorities in terms of revitalising the city (Lim, 1993). M. Miles (2005) also observes that a difficulty is that meanings of culture can be complex and diverse. As a result, some commentators in their articles and books have no clear definition with respect to urban regeneration via cultural policy.

In a way, the definition of cultural policy with respect to urban regeneration seems to be vague. Despite the fact that city councils are uniformly using terms, such as culture, cultural policy and cultural planning, there is still a great degree of ambiguity as to what is actually meant (Lim, 1993). S. Miles & Paddison (2005) examine the relationships that exist between such new uses of culture and previous meanings given to the term, particularly to its part in defining established values and ways of life within the city generating contradictions around which opposition frequently gels. In practice, the experience of cultural regeneration has been characterised by a wide variety of approaches without standard or easily defined processes being apparent. It has frequently taken the form of a general arts- and culture-led policy for regeneration that is carried out in particular parts of a city using a variety of techniques (Wansborough & Mageean, 2000).

Table 3.1: The selected books and articles entitled in the discourse of urban regeneration via cultural policy (by the author)

| Authors | Definition | Type of policy | Research approach | |
|------------------------------|------------|----------------|-------------------|--------------|
| | | | examples | case studies |
| Bianchini & Parkinson (1993) | √ | | | √ |
| Jauhiainen (1992) | | | | √ |
| Lim (1993) | | | √ | √ |
| Landry et al. (1996) | √ | | √ | √ |
| Griffiths (1995) | | √ | √ | √ |
| Bassett (1993) | √ | | √ | √ |
| Montgomery (1990) | | √ | √ | |
| S. Miles & Paddison (2005) | | | √ | |
| Bailey et al. (2004) | | | | √ |
| Evans & Shaw (2004) | √ | √ | √ | √ |
| Wilks-Heeg & North (2004) | | | √ | |
| M. Milies (2005) | | √ | √ | |
| Strom (2003) | | | | √ |

Secondly, examples and case studies have become a key research tool in the issue of urban regeneration via cultural policy. When the definition is progressed in a

very broad sense, examples and case studies may be seen as a means to study urban regeneration through cultural policy. For some, they have been used for cultural policy advocacy even though cultural policy still remains a moot point as to what is really meant. It is possible to say that academic researchers rely on them extensively in their research (see Table 3.1).

According to these selected books and articles, it is clear that examples and case studies have been used extensively in studying the scope of cultural policy with respect to urban regeneration. Bianchini & Parkinson (1993) rely on their (eight) case studies to explain how exactly urban regeneration relates to cultural policy. Jauhiainen (1992) uses the project 'La Casa de Caritat' in El Raval of Barcelona City Centre as his case study of illustrating the way that cultural policy can contribute to and be used as a tool in urban regeneration. La Casa de Caritat was transformed as a building that could house offices, a research institute, a reference library and the organisation of courses and international conferences. Other case studies including Glasgow's the European City of Culture and Birmingham's International Convention Centre illustrate how cultural strategies are used for revitalising the city (see Lim, 1993). Bristol's arts and entertainment zone is used as the case study to illustrate such culture-related strategies in Griffiths' article (1995). The Year of Visual Arts in the North East and three key icons in Newcastle Gateshead Quayside (i.e. Baltic Centre for Contemporary Arts; Gateshead Millennium Bridge; Sage Gateshead) are also used as case studies illustrating culture-led urban regeneration (see Bailey et al., 2004).

In addition, over 100 examples and 15 case studies are illustrated as cultural policy activities to be a factor of regeneration as studied by Landry et al. (1996).

Evans & Shaw (2004) also use numerous case study examples to illustrate cultural activities that contribute to urban regeneration. Other examples, such as the European Capital of Culture in Glasgow and the Lowry Centre (a cultural facility) in Salford are used by Wilks-Heeg & North (2004). Strom (2003) also uses Charlotte (North Carolina Blumenthal Performing Arts Centre), Newark (New Jersey Performing Arts Centre), Philadelphia (Kimmel Centre for the Performing Arts) and Seattle (Benaroya Hall) to illustrate cultural policy as urban development policy in the States.

Thirdly, culture is recognised as a tool, means or instrument in the discourse of urban regeneration. The traditional interpretation of culture, such as ‘a general state or habit of the mind’ or ‘a whole way of life, material, intellectual, and spiritual’, may be somewhat ambiguous in its relationship and value in terms of contributing to urban regeneration. Rather, culture is interpreted as a useable resource to carry out city development. ‘Culture-driven strategies have become advocated by governments and local development agencies as a **means** of bolstering the urban economy’ (see S. Miles & Paddison, 2005:833). ‘City councils in the UK have increasingly focused their attention on using the arts and culture as new **tools** for urban revitalisation’ (see Lim, 1993:589). ‘Culture acts as a **tool** for urban regeneration’ (see Jauhiainen, 1992:94). As Birmingham, Bristol, Leeds, Liverpool, Manchester, Newcastle, Nottingham and Sheffield comprise the Core Cities group in recognition of the shared agenda of a group of cities that represent England’s largest City-regions, they also take a broad view of culture with its possible contribution to urban development and point out (COMEDIA, 2002:8):

Culture is a **means** of spreading the benefits of prosperity to all citizens, through its capacity to engender social and human capital, improve life skills and transform the organisational capacity to handle and respond to change...

Culture is a **means** of defining a rich, shared identity and thus engenders pride of place and inter-communal understanding, contributing to people's sense of anchoring and confidence.

In the face of major structural economic change in cities, cultural policy has become a key facet in the widespread adoption of urban entrepreneurialism among policy-makers; at the same time, the economic significance of the cultural industries and their potential to spearhead physical urban regeneration cannot simply be ignored or dismissed as only symbolic (Wilks-Heeg & North, 2004). As a result, this shifting context raises important questions about the relationship between cultural **instruments**, social change, local governance and economic success. Central to these cultural **instruments** is the perception that the integration of cultural activities into a widely-based revitalisation project can provide the catalyst for physical and environmental renewal (Lim, 1993). Griffiths (1995) also informs us that an increasingly significant role has been played by cultural policy of various kinds, reflecting a strong belief among many commentators and governmental bodies that the cultural realm is destined to play an increasingly important **instrument** in the future evolution of cities.

Cultural policy has been reframed to emphasise its economic benefits to cities. From Strom's (2003) perspective, the adoption by local cultural policy advocates and economic development promoters of a framework is labelled culture as a **development tool**. Urban regeneration via a cultural policy contribution is sometimes referred to as culture-led urban regeneration. The idea that culture can

be used as a **tool** for urban economic growth has become part of the new orthodoxy by which cities seek to enhance their competitive position (S. Miles & Paddison, 2005). Thereby, culture has a more functional orientation, denoting certain activities that are undertaken by people, and the products of those activities, which have to do with intellectual, moral and artistic aspects of human life. The word *culture* in such usage is then more likely to occur as an adjective than as a noun, as in cultural institutions, cultural policy or cultural industries (Throsby, 2001).

Considering these characteristics with respect to the study of cultural policy that can contribute to urban regeneration, cultural policy for the purpose of this thesis is defined as the public management of concrete and symbolic objects bearing culture as an organising principle for the urban regeneration agenda. It is playing a vital role in presenting an attractive physical city structure by the integration of cultural infrastructure into urban property development and landscape improvement; in encouraging local economic development and in place marketing strategies by representing the unique characteristics of a place and expressing civic boosterism, with the result of both attracting private-sector investment and enhancing urban position in intercity competition; and in demonstrating the pride of the city's culture and leisure by using festivals and special events. As a result, cultural policy is seen as a catalyst for regenerating the city's physical and economic environment, its urban image and the quality of urban life.

In practice, the experience of cultural regeneration has been characterised by a wide variety of approaches with no standard or easily defined process being

apparent (Landry et al., 1996; Wansborough & Mageean, 2000). In terms of these academic commentators listed in the Table 3.1, cultural policy has frequently been represented by a variety of activities and approaches. A number of these activities and approaches are relevant for the purpose of this thesis, such as:

- a recognition of the role of culture and the arts in urban regeneration, typically involving the insertion of flagship projects, such as conference centres, concert halls, art galleries and sport domes in a post-industrial city centre or waterfront site.
- a few focus on the infrastructure necessary for cultural production, embracing investment in studios, workshops, and the planning of cultural districts; and the designation of a neighbourhood as a cultural industries quarter for small and medium size businesses in the arts, media and leisure;
- a concern with opening up traditional cultural institutions, such as museums and theatres and with developing entertainment sectors, such as cafés and shops to wider public use;
- the launching of cultural events or festivals, often linked to local heritage themes, to encourage tourist activities;
- a programme of investment in public art and sculpture and the revival of urban public spaces for multiple forms of activity, such as leisure.
- an element of a city's image campaign, such as bids for the European Capital of Culture.

3.2.1. An example of cultural renaissance

Glasgow in Scotland has become a well-known model in defining a cultural policy contribution to the city. Numerous books and articles often use this city as a typical example or case study of regeneration via cultural policy. Glasgow seems to be becoming a textbook exemplar or case study; so much so that the discussion of urban regeneration through cultural policy would be incomplete without talking about it. The official version of the extent of the 'cultural renaissance' of the city is set out on Glasgow City Council website as shown in Appendix 3.1.

As discussed earlier, the definition of cultural policy is generally fragmented and broad. The example of Glasgow's cultural renaissance also provides more details of the variety of activities and approaches that have been identified in this thesis. In terms of the example of Glasgow, cultural policy can be generally acknowledged and identified as:

- having built new public arts facilities (e.g. McLellan Galleries, Glasgow Royal Concert Hall, Gallery of Modern Art, Glasgow Auditorium);
- having exercised city image campaigns (e.g. Glasgow's Miles Better, Glasgow's Alive);
- having constructed the exhibition and conference centre (e.g. Scottish Exhibition and Conference Centre) on the city's former dock with the addition of a purpose-built entertainment and outdoor events arena;
- having hosted festivals on the desolate landscape of the city's former dock (e.g. Glasgow Garden Festival);
- having exercised the new urban design (e.g. Burrell Collection, Bells' Bridge, Clydesdale Tower) with tourist attractions (e.g. Tramcars) and the development of retail outlets;
- having hosted year-around public events including performing and visual arts, dance shows, theatrical productions, exhibitions and sporting activities (e.g. European City of Culture 1990);
- having used existing public activities at the museum and gallery facilities (e.g. Kelvingrove Museum and Art Gallery, Museum of Transport).

3.3. Types of Cultural Policy

This thesis studies the fact that city authorities can use cultural policy to contribute to urban regeneration. Although the scope of cultural policy is broad, some academic researchers have produced typologies of cultural policy in its association with urban regeneration, such as Bianchini (1990:221), Montgomery (1990:20), Griffiths (1995:254), Robertson (1995:430), Evans (2005:967) and M. Miles (2005:893). The intention of such typologies is to identify similar characteristics of cultural policy. A

typology may help to provide a clearer picture as to what urban cultural policy is about. It may also help to generate debates and questions concerning the characteristics of cultural policy. Based on the typologies studied by these academic researchers, four possible prevailing policy approaches can be identified. These include *high-profile projects*; *civic revitalisation*; *cultural industries* and *urban heritage*. Each policy approach has its own characteristics. It is common that a combination of all these policy approaches is used in any one city.

- **policy to develop high-profile projects (or flagship projects, prestige projects)**

A high-profile project can be described as ‘a pioneering or innovative, high profile, large-scale, self-contained development which is primarily justified in terms of its ability to attract inward investment, create and promote new urban images, and act as the hub of a radiating renaissance- facilitating increases in land values and development activities to adjacent areas’ (Loftman & Nevin, 1995:300). A high-profile development project also seeks to attain additional spin-off benefits that result from employment and capital creation at the city-wide level. Smyth (1994) also comments that a high-profile project comprises three elements; a development in its own right that may or may not be self-sustaining, an assemblage of development for further business investment, and a promotion of urban image. City centres or urban waterfronts are typical locations where high-profile projects are developed in many Western cities.

The idea to develop high-profile projects is closely associated with civic boosterism. As Stobart & Ball (1998:235) state, ‘boosterism involves the promotion of a locality to the outside world’. Local city authorities and developers use place marketing to

make their cities attractive as a place for inward investment and for visitors. From the perspective of civic boosterism, cities seek to make their service, commerce or prestige functions stand out from competitors who compete for the same urban character. In addition, a high-profile project for urban regeneration often is seen as property-led development. The project is generally dominated by physical structure reconstruction, land re-use and infrastructure development in the city centre. Such property-led development is frequently presented in the form of conference or meeting centres, aquariums, galleries, sport domes and hotels. In terms of urban design, a high-profile project needs to be concerned with its planning and design at the macro or city-wide scale, including the design of buildings and spaces in between (Hubbard, 1995).

- **policy to promote civic revitalisation**

This type of cultural policy-making focuses on public social life and civic identity through encouraging local residents to rediscover and re-understand their cities, and intends to make the city centre safer and more attractive and to improve people's quality of life (Bianchini, 1990; Griffiths, 1995). Both local residents and outside tourists can enjoy the enhanced quality of life in the city. This type of cultural policy also aims to bring back people into the city for cultural entertainments and to promote vibrancy and the evening economy of the city (Lovatt & O'Connor, 1995).

Cultural policy for civic revitalisation relies on urban hard and soft assets. In this sense, city authorities need to bring together various (hard) physical environmental services and support (e.g. public transport, parking, signposting or street cleaning), and (soft) cultural activities (e.g. vernacular festivals or special events)

(Montgomery, 1990). Different cities have different hard and soft assets. In addition, a rich array of evening and night-time activities in the city are seen as key factors to promote civic revitalisation. Ravenscroft (2000) comments that pedestrian flow is a key indicator of the vitality and viability of city centres. Increasing pedestrian flow after normal working hours may reduce crime and the fear of crime, promote the evening economy and increase urban vitality (Lovatt & O'Connor, 1995). This type of cultural policy ensures security and safety in city centres to generate pedestrian flow after normal working hours. If city centres are undermined by the fear of activities, such as crime, the decentralising forces will be stronger still (Oc & Tiesdell, 1997). As long as people engage in evening and night-time activities, urban entertainment venues (e.g. pubs, restaurants or cafés) will make prosperous businesses and contribute to the concept of the 24-hour city (Montgomery, 1995).

- **policy for cultural industries**

Cultural industries often comprise the following elements: audio-visual, music, fashion design, television and publishing businesses. They are seen as the production system by the actual form of interaction within commercial sectors engaged in arts and cultural production (Pratt, 1997). The emphasis in this type of cultural policy-making is on cultural production, consumption and entertainment. Cultural industries are recognised as a vehicle for increasing economic growth, providing community renewal and cohesion, and protecting and fostering the arts and artists with commercial development in cities (Garnham, 1987; Hesmondhalgh, 2002). Cultural industries carries with it no necessary spatial focus and can be exercised anywhere in the city (Griffiths, 1995). As a result, policies for cultural industries in the inner city are seen as an attempt to ensure the maintenance of the vital artistic

community and this should be viewed as part of the infrastructure development of inner city regeneration (Wynne, 1992).

Multi-use arts buildings associated with a designed cultural quarter may be seen as a key urban setting of cultural industries. Lewis (1990) also observes that arts buildings are in a unique location to use forms of popular culture to promote a range of cultural values. Such multi-use arts buildings often consist of administrative offices, studios, arts workspaces, business services and voluntary associations co-existing together. Consequently, multi-use arts buildings carry with them complex functions including commercial and non-commercial operations (O'Connor, 1992). In addition, a designed cultural quarter aims to provide the highest concentration of cultural and entertainment facilities. It can contain artistic buildings, public exhibition spaces, cultural institutions, retailers and cafés in a mixed development. Both arts facilities and cultural quarters in mixed-use development are a reaction against the exclusiveness of cultural facilities from the rest of urban activities (Bianchini, 1990).

- **policy for urban heritage**

Urban heritage can be presented in the form of traditional houses; historical sites; landscapes; museums or natural parks in cities. This type of cultural policy uses historical nostalgia to interpret a national or local identity that people can recognise as belonging to them (Palmer, 1999). Accordingly, urban heritage can be used to discover a national, urban or area identity for people. This type of policy also involves conserving the historical resources of the city, reflecting economic and social needs of the residents and facilitating the activities of heritage tourism

(Graham et al., 2000).

A heritage centre (or visitor centre) is an approach that is used to deliver an indigenous message of urban heritage. This message is seen as a central part of the promotional effort that city authorities design to convey the local, urban or national identity (Prentice et al., 1998). A heritage centre is also a key place where tourists come to cities to understand and appreciate urban heritage. In addition, buffer zoning for the management of heritage sites with sustainable development is often exercised in policies for urban heritage. A buffer zone, where natural and cultural environments are conserved, is an integrated area for the overall development of cultural heritage, and reflects the interaction between residents and tourists (Wager, 1995; Hovinen, 1995).

Table 3.2: Key approaches of cultural policy (Lee, 2006b)

| Physical | | Social |
|--|---|--|
| High-Profile Projects: Architecture, Property, Waterfront | Conference facilities, Aquariums, Museum, Gallery, Stadium, Hotel | Boosterism, Place marketing |
| Civic Revitalisation: Open space, Transport, Lighting, Signposting, Infrastructure | City centre safety, Business improvement districts (BIDs), Public gathering place | Festival, Events, Night-time activities, Fair, Pedestrian flow |
| Cultural Industries: Urban design | Multi-use arts building, Cultural quarter, Deprived inner city | Arts production/consumption, Entertainment, Youth culture |
| Urban Heritage: House, Site, Landscapes, Park, topography | Heritage centre, Buffer zoning, Sustainable development | Local identity, Nostalgia message, Tourism |

Generalised from the following sources: Bassett 1993:1773-1788, Bianchini 1990:221, Hesmondhalgh 2002:11-21, Graham et al. 2000:20-22, Griffiths 1995:254, Evans 2005:967, Garnham 1987:23-37, Hovinen 1995:381-388, Hubbard 1995:243-251, Lewis 1990:40-49, Landry et al. 1996:6, Loftman & Nevin 1995:299-315, Lovatt & O'Connor 1995:127-133, M. Miles 2005:893, Montgomery 1990:20, Montgomery 1995:101-109, O'Connor 1992:56-69, Palmer 1999:313-321, Pratt 1997:1953-74, Prentice et al. 1998:5-23, Ravenscroft 2000:2533-2549, Robertson 1995:430, Stobart & Ball 1998:228-238, Smyth 1994:1-19, Symes & Steel 2003:303-305, Wager 1995:515-523, Wynne 1992:84-95.

In summary, these four types of cultural policy reflect different approaches of policy-making. These approaches that describe physical structure and social

activities are outlined in Table 3.2. Every type has some combination of physical construction and social activities. At the physical construction level are those types in which specific approaches are characterised by some concrete uniqueness, such as architecture, signposting, open space and historical landscapes. Still, specific approaches are identified by some abstract characteristics at the social activities level, such as boosterism, entertainment and local identity. Not all types are intended to cover the entire range of approaches of cultural policy. Policy-makers often initiate these approaches for their own needs of economic, social and physical environmental regeneration.

Moreover, this typology is not intended to be complete and definitive about cultural policy and its approaches and how they might be related to each other. Rather, it represents the fundamental elements of existing knowledge and practice and can help to highlight the decisions that city authorities and developers make in formulating cultural policy. It also allows for a better understanding of the interrelationship between the different approaches within the context of cultural policy in an existing post-industrial city.

This typology can be applied in the example of Glasgow as shown in Appendix 3.1. Although the example was to some extent chosen arbitrarily, it provides an opportunity to explore the different approaches of cultural policy. Thus, the cultural approaches in Glasgow can be generally identified as:

| | |
|--|--|
| <i>Urban heritage associated with High-profile projects:</i> | The opening of the Burrell Collection in 1983, for which is a magnificent, purpose-built gallery was constructed in the city's beautiful heritage Pollok Park. |
|--|--|

| | |
|---|---|
| <i>Cultural industries</i> associated with <i>High-profile projects</i> : | The Glasgow's Miles Better Campaign launched in 1983 and the Mr Happy drive had run its course by 1989, to be replaced by the "Glasgow's Alive" campaign. This approach won the International Film and Television of New York Award no fewer than four times between 1983 and 1987. |
| <i>High-profile projects</i> : | The opening of the Scottish Exhibition and Conference Centre (SECC) on the former 64-acre Queen's Dock site in 1985. |
| <i>Civic revitalisation</i> associated with <i>Cultural industries</i> and <i>High-profile projects</i> : | The Glasgow Garden Festival of 1988 connected with Tramcars attraction and development of retail outlets. The European City of Culture 1990 hosted year-around public events including performing and visual arts, dance shows, theatrical productions and exhibitions. |
| <i>High-profile projects</i> in association with <i>Cultural industries</i> : | Glasgow Royal Concert Hall opened in 1990, Gallery of Modern Art (GoMA) opened in 1996 and Glasgow Auditorium opened in 1997. |

The analysis of the cultural approaches employed in this example demonstrates the potential usefulness of the typology as a tool in studying cultural policy. Glasgow was found to have involved a combination of different types of cultural policy. As already noted, it is a common phenomenon for a city to combine the different approaches in one.

To sum up, the review of cultural policy reveals a high degree of consistency in the view that the general classification of cultural approaches would be beneficial, if only to enable researchers to communicate in the same language. The strength of the typology as a study tool lies in the four distinct identifiable types of cultural policy. They can be used to judge the basis of cultural policy, to compare the cultural policy

designs of similar studies and to examine the type and quality of the cultural policy collected. The typology provides an insight into the relationship of cultural policy studies to some of fundamental questions of the need for urban regeneration. The relationship of the cultural instrument to the urban structure, the quality of physical construction and social activities, and the development between the developer's needs and the citizen's needs are shown to be basic concerns explored by cultural policy. The considerations of these relationships in and of themselves should improve one's appreciation of the depth of cultural policy studies.

Contemporary cultural policies are diverse. In reality, it is very difficult to completely study various cultural policies and their approaches and how they may be undertaken in relation to urban regeneration. Due to the constraints of time and resources, this research is mainly focused on two types of identifiable cultural policy: high-profile projects and cultural industries. These two types represent contrasting expressions of cultural policy in urban regeneration. The high-profile projects introduce major new developments into the city, whilst the cultural industries approach is usually on a smaller scale and tends to make use of the existing urban fabric. Consequently, they represent two distinct types of cultural policy intervention that are worthy of more detailed examination. For pursuing them in sufficient depth to add to what we know or suspect already, the next sections 3.4 and 3.5 will respectively discuss the nature of these two types of cultural policy. It hopes to advance our understanding of the role of cultural policy in relation to urban regeneration generally.

3.4. High-Profile Projects

In the debate of cultural policy in relation to the high-profile projects approach, Bianchini et al. (1992) see cities striving to exploit the high-profile symbolism of flagship property development by using them as magnets to attract further investment. McCarthy (1998) also comments that in terms of a rationale for such a culture-led regeneration policy, it contributes to place marketing by enhancing the image of areas suffering from structural decline and thereby encouraging their economic resurgence. P. Hall (2000) also observes that culture is now seen as the magic substitute for all the lost factories and warehouses, and as a device that will create a new urban image, making the city more attractive to mobile capital. One of objectives in cultural policy is to use cultural infrastructure to make the city an attractive place for businesses to move to (Lewis, 1990). High-profile cultural projects have often acted as catalysts to counteract negative images of an area, attract private sector investment and start a cycle of renewal, linked with the development of tourism and wider city marketing strategies to pull in footloose capital and firms (Council for Cultural Co-operation, 1997). As is stated above, cultural policy has been analysed in the high-profile projects approach with respect to attracting investment, city marketing and economic resurgence.

As noted, a high-profile project can be portrayed as a ground-breaking, prestige and significant development. It is often seen as a means of creating new urban images and increasing economic growth in a post-industrial city. Bianchini et al. (1992) commented that high-profile projects are significant and prestigious land and property developments which play an influential and catalytic role in urban regeneration. Loftman & Nevin (1996:992) also provide a clear description of the

nature of high-profile development projects:

pioneering or innovative, large-scale projects which are primarily concerned with the harnessing and creation of economic growth. In general, ... are targeted at encouraging and attracting large-scale private investment; generating additional economic spin-offs at a city-wide and regional level; and changing outside perceptions of business decision-makers and/or potential visitors from outside the locality, particularly at the national and international levels, in a bid to increase local economic activity and wealth.

The high-profile development projects, that this thesis is concerned with, are diverse in character. They are in post-industrial cities and comprise of the renewal of run-down areas or the reclamation of waterfront lands, rebuilt facilities to accommodate the new growth industries (e.g. tourism) on derelict lands, and new retail/leisure complexes on open or disused land. In a way, they intend to recycle disused lands and adjacent areas in order to contribute to economic growth at a city-wide level.

Carriere & Demaziere (2002) studied the large high-profile development project of the 1998 World Fair site in Lisbon, which is considered not just as an event but as a catalyst for urban restructuring and embodies more general trends in urban development and planning. Carriere & Demaziere observed that this strategy had two linked components: 'a plan to redevelop an obsolete and run-down industrial harbourside and a plan to create a new urban centre' (ibid:72). In addition, Dovey & Sandercock (2002) studied Melbourne's Docklands that involved 200 hectares of land and water nudging the western edge of the central city as a redundant industrial site typical of many that have been targeted for redevelopment since the 1980s. Dovey & Sandercock recognised that this regeneration, like other waterfront developments, is 'encouraged by now-familiar kinds of cultural speculation: the use

of seductive imagery in the promotion of mythical new landscapes ('cyberia', '24 hour city', 'digital harbour') to build speculative confidence' (ibid:98).

Such high-profile development projects have been used on urban waterfront lands or disused spaces in numerous North American and European port-cities. These lands had been vacated or under-used as manufacturing industry has closed down or moved out and shipping facilities were relocated to the ports with deeper waters and more space. In manufacturing industry, manufacturers may need bigger plants and space to expand, cheaper labour to produce or other reasons to survive in the global market place. As a result, they left the confined city centres for the outer suburbs, regions and beyond. In addition, the evolution of maritime technologies has changed the development of many traditional port cities. These technologies and shipping facilities, such as the use of container-servicing, bulk terminal and large-size vessels, often need deep-water ports to function. Traditional port cities could not continue the development of the new maritime technology. As a result, older maritime facilities, warehouses and waterfront lands were abandoned, vacated or under-used. The migration of port activities towards deeper water locations, as a consequence of technological change, has introduced in many ports around the world an unaccustomed separation of port and urban functions (Hoyle, 1994).

As waterfront lands become available, city authorities and developers use high-profile projects to undertake redevelopment. Waterfront development has become associated with ways to recreate the image of a city, to recapture economic investment and to attract people back into deserted city centres (Marshall, 2001). Tunbridge (1994:69) also observes that such high-profile projects for waterfront

revitalisation:

has typically focused upon rehabilitation and redevelopment a wide diversity of residential, recreational, and associated retail and service facilities. Recreational uses include marinas, museums, many commercial facilities variously related to the water amenity, and open space both wild and developed; retail and service uses are chiefly of the 'festival market' type, which is explicitly recreation-reoriented. The leisure atmosphere is typically enhanced by periodic festivities and special events.

More recently, local authority initiatives have frequently envisaged the creation of an eclectic mix of activities that are attracted to, or can be steered towards, dock premises and sites (Clark, 1994). As previously noted, high-profile development projects have transformed the older warehouses and water lands into new uses and functions, and have become a major focus of activity and interest for residents and visitors alike. Both technological changes in maritime transportation and attitudinal changes on the part of the public toward the waterfront, acting simultaneously and sequentially, are responsible for changing the characteristics and the landscape of traditional urban waterfronts (Hayuth, 1994). Today, high-profile development projects in waterfront areas are constructed in accordance with broader patterns of economic restructuring, new information processing technologies and their spatial implications in central urban areas (Desfor & Jorgensen, 2004). However, a major issue for city centre waterfront plans is the competition among possible uses that are often incompatible: industry, fishing, commerce, housing, recreation, open space and tourism (Robertson, 1995).

To sum up: in light of the perspective of Dovey & Sandercock (2002), Tunbridge (1994) and Robertson (1995), high-profile development projects have reflected the concept and activities of cultural policy, which includes: A recognition of the role of

the culture and arts in urban regeneration, typically involving the insertion of flagship cultural projects for conference centres and concert halls in a post-industrial zone, often a waterfront site or city centre to lever private-sector investment in the surrounding area; a concern with opening up traditional cultural institutions, such as museums and theatres to wider public use; the launching of cultural events or festivals, often linked to local heritage themes, to encourage leisure and tourism activities; and a programme of investment in public art and sculpture and the revival of urban public spaces for multiple forms of activity.

Based on the typology of cultural policy (see the discussion on page 86 and Table 3.2), two main ideas in the debate of the high-profile projects approach may further include property development and civic boosterism. These will be discussed respectively in the next two sub-sections 3.4.1 and 3.4.2.

3.4.1. Property development

As high-profile projects are developed in waterfronts or city centres, they often comprise cultural facilities, such as a convention centre, sport stadium, indoor shopping centre for leisure complex. In terms of some academic commentators, redeveloped high-profile projects as a cultural policy approach have a connection with the debate of property development. For example, Bianchini (1990) identified the area of the city around the new International Convention Centre (ICC) in Birmingham as a culture-led urban regeneration process. Bianchini (1993:16-18) acknowledged such a cultural policy approach as the city's cultural 'flagships' and described them as:

The City Council built a new International Convention Centre incorporating a fine concert hall for the City of Birmingham Symphony Orchestra, organised a

series of annual arts festivals, encouraged London-based arts organisations to relocate to the City, and enhanced the distinctive features of city centre districts. These initiatives followed an overall urban design strategy, and co-ordinated with policies on public art and the re-use of the city's canal system.

Bianchini et al. (1992:245) also acknowledged the flagship projects as 'significant, high-profile and prestigious land and property developments which play an influential and catalytic role in urban regeneration'. Wansborough & Mageean (2000) further comment that this type of cultural and economic regeneration has been widely replicated and has subsequently resulted in big changes in the nature of the built environment, where concert halls, art galleries, museums or conference centres have become a popular and natural choice for flagship or prestige projects. The use of high-profile projects has become a more prominent property development and feature of the urban landscape. As is stated above, the analysis of cultural policy through the high-profile projects approach has been reduced further into the debate of property development and the case of the ICC. Thus, derived from the academic debates by Bianchini et al. (1992) and Wansborough & Mageean (2000), this section explores the nature of property development particularly in relation to local economic regeneration as the high-profile projects are aimed to attract potential inward investors and to restructure the local economy. This section also questions whether such the high-profile physical environmental development can really influence the inward investment by examining the case of the ICC in Birmingham.

Turok (1992:362) defines property development as 'the assembly of finance, land, building materials, and labour to produce or improve buildings for occupation and investment purpose'. As high-profile projects can be seen as property development leading to physical to economic regeneration, Turok (1992) observes five ways in

which property development might generate positive economic effects: construction activity, indigenous growth, inward investment, neighbourhood revitalisation and local economic restructuring (see Table 3.3).

Table 3.3: Property development link economic regeneration (source: Turok 1992)

| Construction Activity | Indigenous Growth | Inward Investment | Neighbourhood Revitalisation | Local Economic Restructuring |
|--|---------------------------------------|---|--|---|
| Jobs and income resulting from building-related activities | Buildings accommodate expanding firms | Property attracts and houses the relocating firms | Physical improvement makes places attractive to live and invest in | Widespread redevelopment and economic diversification |
| Site-specific Immediate | <<<<<<<<<<<<< | (spatial scale) (duration of impact) | >>>>>>>>>>>>>>> | Area-wide Longer-term |

Construction activity contributes to the work force in associated sectors, such as building-materials manufacture and property-market services. In relation to public expenditure on construction projects to capture employment benefits, this also relies on training for construction workers, subsidies of initial wages costs to encourage job placement and assistance for community-owned enterprises to undertake simple public contracts for landscaping and security work (ibid). In terms of *indigenous growth*, a suitable supply of property is seen as ‘a necessary condition of growth for most industrial and commercial enterprises’ (ibid:366). The layout of buildings also potentially affects the efficiency of internal operations, and the facilities available influence working conditions, labour productivity and staff retention (ibid).

In terms of *inward investment*, property development incentives in association with tax breaks for buildings costs and new infrastructure are also ‘aimed directly at the hope of attracting incoming occupiers to areas of vacant and derelict land’ (ibid:368). The cost, size and availability of property are also some of the main push factors that cause occupiers to leave their existing premises. In relation to *neighbourhood revitalisation*, investment in physical structure could generate positive externalities,

establish an upward spiral of improvement and bring about all-round benefits to the neighbourhood (ibid). Better perceptions of a neighbourhood might make people more committed to staying there, convince others to move back and raise the general level of house prices and attract outside investors to build new housing.

Turok (1992) also observes that a key requirement for *local economic restructuring* is a large amount of vacant or under-utilised space to accommodate the new development. In recent years, the opportunity for such development has arisen close to city centres from the decline of traditional industries and the closure and relocation of dock-related activities. The typical policy measures combine substantial public subsidies towards land and building costs with intense marketing to promote a new image for these places. This aims to create the physical conditions for large-scale private investment in property development, and introduce new occupiers to the area to engage in new forms of economic activity (ibid). As a result, the redevelopment is expected to produce benefits from business synergy and to create jobs directly in productive activities and indirectly through local service industries.

From an economic standpoint, since the most important impact of property development is on the space economy, large-scale high-profile developments might be taken as schemes of a size which are big enough in themselves to have an appreciable impact on industrial and commercial location decisions or residential location patterns: they might be termed 'structuring' investments (Key, 1986:234). Such comprehensive packages of aesthetic property improvement designed to create an attractive and friendly city have become a key strategy for encouraging

investment and activity in urban areas (Hubbard, 1995).

Ball (2002) also comments that there are three sets of features conditioning the re-use of vacant industrial premises in old industrial areas. They are ‘the situation of the local economy’; ‘the characteristics of the stock of vacant industrial premises’ and ‘the attitudes, approaches and involvement or otherwise of the broadly defined development industry’ (ibid:95). In relation to *local economic restructuring*, many post-industrial cities have a large number of older industrial buildings, a legacy of a long-standing manufacturing base, a poor image to potential investors, and a limited involvement by the regional government or urban policy machine. This has created the conditions for disuse; and, with few exceptions, has limited policy action to generate locally resourced initiatives. In terms of the *stock of vacant industrial premises*, age and condition is important, where older premises or those in poorer condition are less suitable for modern production processes and less likely to be re-used. The exceptions are where buildings have a perceived heritage value for re-users, or where refurbishment is viable.

The importance of the *attitudes and approaches* of key actors has to be considered. A significant factor concerns the existence of not only potential occupants, but also developers willing to take on disused space. ‘It is hypothesised that a local economy prone to the disuse and dereliction of premises will nurture a development industry that is geared up to such conditions’ (ibid:96). Ball (2002) observes that local public policies might be important if a particular city authority confronts the issue of vacant industrial premises in a constructive way: re-use policies may even be enacted through partnerships between a city authority and private developers. As a result,

positive re-use policies from an active city authority will operate as a force for reoccupation.

However, one can question whether property development really generates positive local economic effects in the short and long term. Bromley et al. (2003) examined the impact of environmental improvement from a £2 million high profile town centre regeneration scheme in Llanelli, South West Wales. Llanelli had a strong industrial past based on the coal, steel and tinsplate industries and suffered decline in the second half of the twentieth century. Their study conducted one trader survey (123 responses), one residents' survey (300 residents) and three on-street shopper surveys (over 1,300 shoppers) to environmental improvement of a decaying town centre in Llanelli between 1997 to 2001. The key findings derived from the study include:

- 'There was no evidence from the survey of residents that the people were shopping any more often in Llanelli because the environment has been improved' (ibid:153);
- 'In the short term at least, the benefits were highly localised and did not spread out far from the streets that were improved' (ibid:157);
- 'The environmental improvements did play a part in influencing their decisions to invest, but that they were not as critical as the public investment in assembling and preparing the site, and that they apparently had little bearing on Sun Life's [a company name] subsequent decision to buy and manage the completed centre' (ibid:159);
- 'These various findings have clear policy implications- environmental improvements are insufficient on their own to improve the economic health of an entire town centre, but they are an essential first step' (ibid:162).

As noted, high-profile development projects are seen as a key strategy of stimulating economic growth and as a way of attracting business and people back to deserted downtowns. The study derived from Bromley et al. (2003) questioned the ability of

high-profile development projects. The 'theory' is that a better environment attracts more people, improves trade and helps to stimulate new investment, however, in high-profile development projects, much hyped and hoped-for economic growth has not, or not yet, materialized (Bromley et al., 2003).

In light of these findings and the surveys conducted by the Department of Environment (1990) in relation to tourism (see page 60), this thesis questions the influence of property development on inward business investment (see the previous discussion in relation to Table 3.3 by Turok, 1992) and argues there is little in the way of a confirmable interrelationship between inward business investment and an enhanced city image created by high-profile property development, cultural and tourism approaches (Lee, 2006a). In order to examine this issue in more detail, attention will now turn to a critical examination of the strength and validity of this interrelationship in Birmingham's International Convention Centre that has been seen as a significant and high-profile property development and as part of the culture-led urban regeneration process (see Lim 1993; Landry et al., 1996).

City image is the subjective view or perception that people have of a city; people's responses follow an environmental change in image and may lead to a change in business investment behaviour or activity in the city (Department of the Environment, 1990). Much of the existing literature on this topic has not clearly defined what kind of inward business investment/investor will be encouraged due to such an environmental change in the city image. Therefore, this thesis considers and examines two groups of inward business investor to Birmingham. They include Birmingham as a location for foreign inward investment through looking at trends in

the number of projects in total and by sector, and Birmingham as a destination for relocating companies through looking at flows of relocating companies within, into and out of Birmingham.

The City Council acknowledges that high-profile projects and tourism policy can upgrade the image of Birmingham, and thus provide a crucial influence to attract inward business investment to the City. As part of Birmingham's tourism strategy, the City Council has developed the ICC to attract overnight business tourists and to raise Birmingham's international profile. As a result, since the ICC opened in 1991 there has been a steady growth of its visitors from 114,000 visitors in 1991 to 170,000 visitors in 2001 (Tourism Strategy & Research, 2002). At the same time, Birmingham also has a large number of overseas visitors each year: the figures for 2002 showed an increase to 670,000 overseas visitors. This figure indicates that Birmingham was the third most visited city in terms of overseas visitors in 2002, only behind London at 11.6 million and Edinburgh at 850,000 (Marketing Birmingham, 2003).

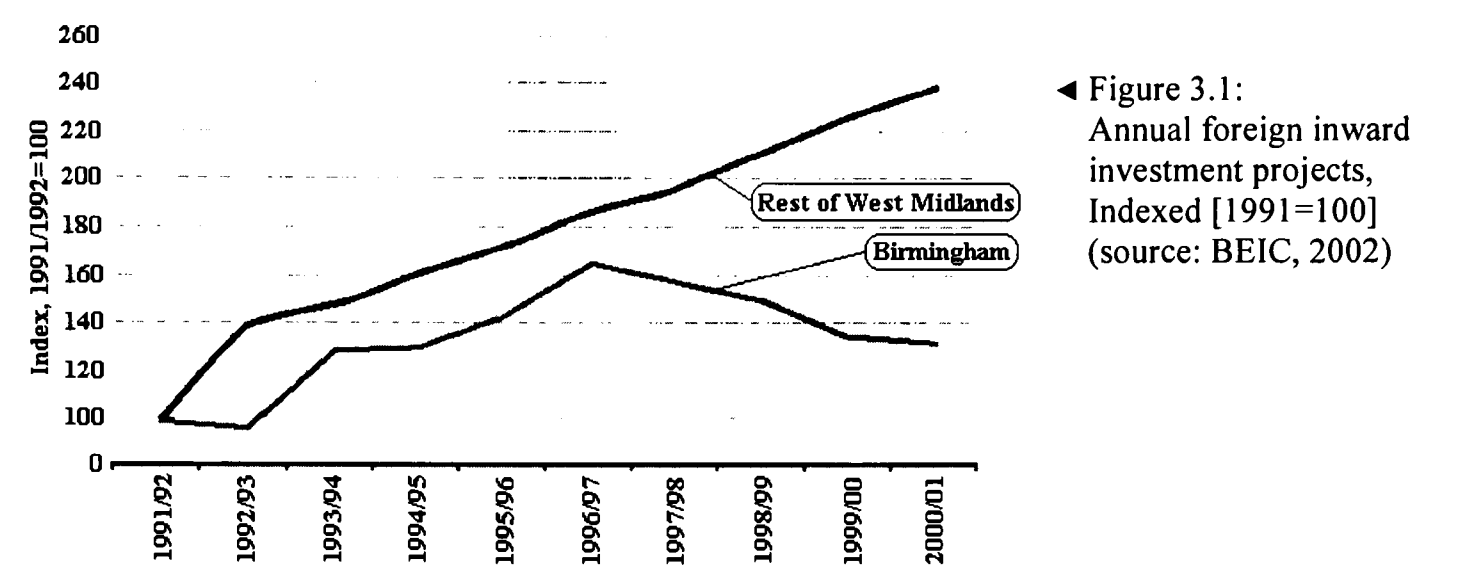
Meanwhile, the high-profile development projects hosted many very successful and significant international events, especially in 1998 when Birmingham 'welcomed the world' with a number of major prestige events. They included the G8 Summit 1998 at the ICC, the Eurovision Song Contest 1998 at the NIA, and the Lions Club International Convention at the NEC, the Burne-Jones Centenary Exhibition and the World Disability Games at the NIA among many others in a busy events calendar. These major events attracted a large number of visitors to Birmingham and the international media broadcasted pictures of the City around the world on a scale

previously unimagined. Consequently, the reputation and perception of Birmingham was effectively enhanced. Research from the Birmingham Marketing Partnership after the G8 Summit in 1998 showed that 68% of people believed Birmingham had improved as a City (BEIC, 2000). As the number of visitors to Birmingham increases and the City boosts its national and international image through the development of the high-profile projects in association with tourism policy, does this work to attract more inward business? A. William et al. (1995:79) also propose a question for the research agenda: 'do culture and the arts actually attract inward investment and key workers?'

Between 1991 and 1998 Birmingham attracted 91 of the 475 foreign inward investment projects coming into the West Midlands region (BEIC, 1999). The automotive sectors combined with electrical & electronic engineering, and mechanical engineering made up 46% of these 91 foreign investment projects (ibid). These foreign inward investment projects into Birmingham were less biased toward major tourism-related sectors, such as Hotels & Catering, Recreational Services, Rent of Moveables and Retail (ibid). In addition, the Birmingham Economic Information Centre (BEIC) (2002) states that Birmingham captured 138 (or 18.4%) of the 752 foreign investment projects coming into the West Midlands Region during the period from 1991 to 2001.

Meanwhile, in 2000/01 Birmingham only attracted 9.7% of the West Midlands region's foreign investment projects. Annual foreign inward investment projects to Birmingham from 1991 to 2001 is shown in Figure 3.1. This figure reveals that the number of foreign inward investment projects coming in Birmingham each year has

been drifting downward since the mid-1990s, whereas foreign inward investment to the rest of West Midlands Region has increased. It is significant to note that the rest of the West Midlands Region does not have such high-profile projects associated with tourism policy that Birmingham has.



Moreover, apart from foreign inward investment, the number of businesses in Birmingham changing premises each year is of a very significant order. BEIC has accessed Prism Research's database to track general businesses in and out Birmingham; 624 single location companies changed their location to move out of the city and 433 single location companies moved in the City in the 1995 to 2000 period (Birmingham City Council, 2003a). Thereby, total net moves were -191 companies ($433 - 624 = -191$). The major companies moving in and out of Birmingham were in services and manufacturing sectors. Further, the services sectors accounted for about -48 % of net moves and manufacturing sectors accounted for around -32% of net moves (BEIC, 1999). In the services sectors, business services were -43 and tourism-related hotels and catering were -6 of net moves by single location companies for Birmingham in the 1988 to 1998 period (ibid). Although this is not a complete record of company relocations, as it does not cover the very

smallest businesses, these results reveal that Birmingham has tended to lose more companies than it gained from company relocations. Business and tourism-related services also were less biased toward moving into Birmingham.

From these empirical data, it is difficult to acknowledge that image enhanced by the tourism increase and the development of the high-profile projects generally helps Birmingham attract more foreign inward business investment and local business company relocations into the City. This is despite the fact that Birmingham had a large number of visitors to the ICC and the City each year and held very high profile events in 1998, such as the G8 Summit. The image of the City has been greatly enhanced by these events. As the Prime Minister Right Honourable Tony Blair stated at the G8 Summit 1998 *‘Congratulations to Birmingham for such an extraordinary and stunning display. There is no doubt at all that this is now a major international centre. The city looked magnificent and the preparations impressed all the visiting leaders and their delegations’* (quoted in the NEC Group website on 13.12.2004). As the Former US President Bill Clinton stated at the G8 Summit *‘It’s an extraordinary jewel of a city’*. This quote has been used extensively for the media campaign of the City Council. Yet, inward business investment to the City still went downhill after 1998/99 and tended to lose more companies than it gained from company relocations from 1995. Consequently, it is possible to say that there is not a very strong or provable interrelationship between general inward business investment and an improved city profile in the case of Birmingham. Barber (2001) also adds that despite the improved overall profile, it remains difficult to argue that the cultural/leisure/environmental benefits which have spun-off from the ICC have played a decisive role in inward investment or are likely to in the future. Thereby, it

is a questionable assertion that the high-profile projects used in association with tourism development that seek to improve Birmingham's image can lead to more inward business investment.

Furthermore, based on some surveys in relation to selecting investment locations (see Healey & Baker, 2004; the Multilateral Investment Guarantee Agency (MIGA), 2002; Ernst & Young, 2004), there is again no strong evidence to reveal a 'cause and effect' between business investment behaviour and city image. The interrelationship between locational decision-making of business investments and the influence of the cultural policy for high-profile projects and tourism development is therefore uncertain. However, Birmingham policy-makers involved in either the high-profile development projects or the tourism programme have believed that city image can effectively attract business investment from outside the City. Hendon & Shaw (1987) also state that a direct connection between culture-led initiatives and locational decision-making is unproven, however, urban planners often act as if the provision of culture-led initiatives would affect the location behaviour of potential business investors.

The empirical data identified here reveals there is not an absolute interrelationship between the locational decision-making of inward business investment and city image. Also, the theory in Chapter 2 reveals that image is simply part of the promotion in terms of the marketing principle. Urban image should not be seen as the key element leading and dominating policy or planning. The Urban White Paper (ODPM, 2000) refers to the survey of Healey & Baker in 1999 and comments that 'successful places need to be able to attract and retain businesses, based on

understanding their requirements' (p.88). The target investors that want to settle down in the City will be based on the perception of Birmingham's advantages that the target investors need. They will not come to Birmingham simply due to urban image or rhetorical city slogans created by the high-profile property development and tourism policy. The city advantages for investors include the clusters of businesses, supplies of human resources, support of transportation networks, and demands of local markets (Porter, 1995). The purpose of urban economic regeneration is to develop new indigenous growth of depressed local economies through increasing the competitiveness of local firms and the birth of new firms (Couch, 1990). Amin & Thrift (2002) also comment the competitiveness of firms is enhanced by cost savings, and knowledge gains and complementarities associated with industrial agglomeration. Birmingham's 'boosterists' want to see the City stand out from other cities that compete with the same urban character. They need to consider whether high-profile property development with tourism development should focus also on the substantial other advantages the City can offer, rather than on rebuilt image only, to convince potential inward business investors to come to Birmingham.

A special issue of the *International Journal of Cultural Policy* Vol. 10(1) in 2004 discussed the increasingly high-profile nature of cultural programmes in city's urban regeneration initiatives. The editors Gibson & Stevenson (2004) comment that many of the articles in this special issue point to a distinction in policy rhetoric and actual outcome; most of them point to the ways in which cultural planning has not lived up to its cultural, economic, social or political benchmarks. In this sense, there is a gap between the cultural policy rhetoric and actual outcome. From Gibson &

Stevenson's (2004) perspective, there is still a need to thoroughly examine the assumptions and theories underpinning cultural policy and projects, including the approach of high-profile property development.

3.4.2. Civic boosterism

Culture-led regeneration aims to enhance the image of cities suffering from structural decline and thereby encouraging their economic regeneration. Image enhancement to make the city an attractive place for business to move to has been as an important element in the use of cultural policy. The ideas about culture in urban setting have tended to yield to notions of the economic potential for urban cultural development (Throsby, 2001). Central to the majority of the cultural initiatives is a reassessment of the image that the city projects (Stevenson, 2003). In increasing intercity competition, old industrial cities in particular are keen to rebuild their city image to help to promote them and make them distinct from competitors who compete for the same urban character. The promotion of a locality to the outside world is seen as civic boosterism (Stobart & Ball, 1998). Thus, culture-led regeneration policy can be related to the debate of civic boosterism and intercity competition. This section will explore the nature of civic boosterism, city image and place promotion in relation to high-profile projects as a cultural policy approach.

Culture as an instrument of city promotion is a strategy that has been adopted by many European cities. Griffiths (1995:255) identified this cultural strategy as 'city boosterism'. He mentioned Birmingham as being a prominent UK example of this city boosterism strategy, which is a means of attracting tourists and delegates to business conferences, enticing business investment, projecting physical renewal,

producing a mixed-use development between shops, restaurants and cultural facilities and office uses (ibid). Civic boosterism has existed for a long time and place promotion is not a new phenomenon. On this point, Hubbard (1995) studied the Broad Street area in Birmingham as a flagship project that was an attempt to construct a new image and promote the city, and he acknowledged that such an approach could be traced back to the 'civic boosterism' practiced by the Victorian fathers (p.244). As is stated above by Griffiths (1995) and Hubbard (1995), Birmingham's high-profile projects in the Broad Street area have been clearly linked to the debate about civic boosterism.

Mattson (2005) also comments that towns historically have been conditioned to compete against each other and they have emerged and survived in a regional competitive hierarchy. Mattson's study depicts civic boosterism in the United States as (ibid:40):

from the late 1870s, once a Great Plains' town was platted, its lifeblood was tied to civic boosterism. Civic boosters tended to promote a certain economic vision. Each town's destiny was tied to the ability to obtain a local post office, the county seat, a railroad spur or a chartered state college. Thus, this form of competitive civic boosterism has repeatedly taught a winner-take-all attitude to local officials. The town that obtains "an industry, a college or other significant private or public investment" will grow and thrive, while the loser will fall permanently behind.

This boosterism idea focused on the notion of the city as a 'growth machine' and aimed to provide the basis for consensus among a politically-motivated local elite, which typically consisted of local businesses and local financial services associated with land (Sadler, 1993:176). This is achieved by city product promotion through a wide range of media, targeted at both potential external sources of investment and

resident populations, as well as sustaining an internal civic awareness and pride (Ashworth & Voogd, 1995).

Civic boosterism is often seen as an idea and attitude in relation to image change and business growth in the city. City authorities and business leaders in post-industrial cities are considering the way to change their city image, which is moving away from a negative imagery to a positive one. This is the realm of civic boosterism, 'the aim being to promote the name and the positive image of the city' (Short et al., 1993:208). Short et al. (1993) also observe that in urban systems where a prime city does not siphon off economic growth, there are more opportunities for other cities to move up or down the urban hierarchy; the varying economic opportunities of a mature and expanding economy reinforce the possibility of this movement. From the perspective of Short et al. (1993), the ability and opportunity for movement up the urban hierarchy helps to explain the persistence and strength of civic boosterism, which has been a common feature of municipal affairs for many years. Hambleton (1991:59) also comments that civic boosterism is about 'promoting a city's image and growth at all costs'. In the view of Hambleton (1991), civic boosterism involves pumping out propaganda about the city in an attempt to create a climate of business confidence and following this up with financial incentives (e.g. tax relief, cheap land, infrastructure provision) to attract private sector investment.

How do high-profile development projects relate to the concept of civic boosterism? Larkham & Lilley (2003) comment that place promotion has become a popular topic for discussion amongst academic researchers, and many are concerned with the

politics of representation behind civic boosterism and how the rhetoric of place promotion is allied with contemporary urban policy. Thus, 'place promotion is usually associated with how a place is marketed for *external* consumption; whereas civic boosterism is usually associated with how local authorities seek to raise civic pride *internally*, that is locally' (ibid:201). Clearly, civic boosterism and place promotion are often considered together. As noted earlier, high-profile projects are in themselves entirely intended to promote the places and city that they represent. In a way, they reflect or are part of the imagery and rhetoric which is typically associated with civic boosterism and place promotion. Thus, Larkham & Lilley (2003) also observe that imagery and civic boosterism contained in urban plans, such as high-profile development projects, reflects how they see themselves in relation to others. One of the clearest messages that comes out of some of the urban plans is the way in which they make a claim for 'centrality'- as city authorities are trying to put themselves on the map of a specific region (Larkham & Lilley, 2003:197).

Nico & Roger (1994) studied planners' attitudes toward urban growth in the case of San Diego. As cities have competed against each other to attract economic growth, programmes of civic boosterism in San Diego have attempted to enhance both the image and the economy of the City by attracting special events, sports teams and public works projects, such as bringing special events like the Super Bowl, America's Cup, and the Russian Arts Festival to the City (Nico & Roger, 1994). In this study, most planners view civic boosterism as necessary to keep San Diego competitive and San Diegans appreciate civic events that bring recognition and pride to their city.

Boyle (1997) also studied local reactions to civic boosterism and identified four types. They are: Either neutral or positive towards boosterist events; Postures towards capital/the establishment which are radically different from those adhered to by at least some local communities; Challenges towards events directly on political and economic grounds; and Conflicts towards civic boosterism. Different cities with programmes of civic boosterism are further discussed in Boyle’ study (see Table 3.4).

Table 3.4: City and programmes of civic boosterism (source: Boyle 1997)

| Cities | Programme of civic boosterism |
|--------------|---|
| Atlanta | Olympic Games 1996 |
| Belfast | Range of flagship projects including the Castlecourt Shopping Centre, the Langside Waterfront Scheme, the Tall Ships event, a balloon carnival and the Positively Belfast campaign. |
| Birmingham | 15 spectacular additions to the built environment including Broad Street Development |
| Detroit | Mayor Coleman Young’s physical capital mega-development in the downtown area |
| Glasgow | European City of Culture event 1990 |
| Indianapolis | Liveable-city vision including gentrification of Fountain Square area |
| Milwaukee | Variety of image-building campaigns including festivals, new buildings and promotional campaigns |
| Vancouver | World Fair 1986 |

To sum up, two key points can be identified with respect to civic boosterism and high-profile projects as a cultural policy approach. Firstly, based on the above comments (by Mattson, 2005; Short et al., 1993; Hambleton, 1991; Larkham & Lilley, 2003 and Nico & Roger, 1994), civic boosterism is a concept, attitude and reaction that a locality adopts to improve its image and promote economic growth. There is intense competition for the opportunity to expand the economy among post-industrial cities. As a result, civic boosterism influences the local authorities and developers’ attitudes and reactions towards city growth and is shown in their urban policy approaches. In relation to civic boosterism, post-industrial cities intend to move from negative images (e.g. declining economic base, manufacturing pollution, and the city in a downward spiral) to positive images (e.g. new, clean and high-tech

development, and the city as economically upbeat and socially progressive).

Secondly, high-profile projects are seen as a means of civic boosterism that displays local attitudes and reactions toward intercity competition. They are often associated with the use of city promotional campaigns or special cultural events, such as the Olympic Games (Waite, 2001), World Fairs or the European Capital of Culture (see Table 3.5) and even a new Town Hall (Stobart, 2004). As previously noted, civic boosterism can be found in city promotional campaigns through a wide range of media activities. However, the fundamental critique is that ‘a great deal of civic boosterism was founded upon rhetoric alone or the claims being made far exceeding what could be delivered from the activities and projects, such as flagship development, which were in the pipeline’ (Smyth, 1994:13-14).

3.4.3. Place marketing

As high-profile projects are designed to boost the city image and facilitate economic growth, they are seen as a type of city marketing. Smyth (1994:5) observes that a high-profile project comprises the following elements: ‘a development in its own right, which may or may not be self-sustaining; a marshalling point for further investment; a marketing tool for an area or city’. Bianchini et al. (1992) also comments that high-profile projects are central promotional strategies that seek to transform the image of declining industrial cities and commonly form the cornerstone of a city’s place marketing strategy.

The redevelopment of the former dockyards in Chatham is one of the largest regeneration sites in the UK and is widely seen as a high-profile flagship project

aimed at encouraging business investment. Jacobs (2004:824) studied the Chatham Maritime redevelopment project and comments that 'the marketing of localities, by definition, pits one place in competition against another and extenuates the paradigm of regional competitiveness that has become an established and ubiquitous component of UK regional policy-making in recent years'. Wilkinson (1992) studied place marketing in Newcastle Upon Tyne, and states that at that time many of the agencies involved in image-improvement and place-marketing initiatives in Newcastle have come to place an increasing emphasis on flagship projects in their urban regeneration efforts. In terms of Wilkinson's (1992) study, high-profile flagship projects were being used increasingly in Newcastle as visible symbols of renewal, as an aid to build confidence and in an attempt to define new niches for the city in the urban market place.

Thus, large-scale, mixed-used and high-profile development projects are acknowledged as visible icons of urban regeneration and as place marketing tools to enhance a city's attractiveness. As noted earlier, cities are under increasing pressure to use place marketing in order to competitively position themselves in the global environment. What is place marketing? How do place marketing models work? Why does place marketing play an important role in post-industrial cities? Why are the city promotional activities seen as only one part of a much broader process of place marketing? These issues have already been discussed in section 2.6.3.

Some commentators, such as T. Hall & Hubbard (1998) and Harvey (1989) have stated that a city competing with other cities for mobile capital in the globalisation economy is seen as an 'entrepreneurial city'. 'Globalisation has fundamentally

altered the relationship between what are conventionally termed the local and global scales, or, more simply, the local and the global in the entrepreneurial city' (Wood, 1998:276). Painter (1998:261) states that entrepreneurial city might mean:

a shift in urban politics and governance away from the management of public services and the provision of local welfare services towards the promotion of economic competitiveness, place marketing to attract inward investment and support for the development of indigenous private sector firms.

Leitner & Sheppard (1998) also comment that under pressure to take responsibility for improving the competitiveness of their city, urban policy-makers have developed more active entrepreneurial strategies and have created new institutional structures of urban governance, commonly referred to as urban entrepreneurialism. From the perspective of Leitner & Sheppard, 'urban entrepreneurialism invokes images of cities as analogous to firms, whereby the self-interested actions of cities competing for economic growth are supposed to generate benefits for all urban residents and all cities' (ibid:286).

If these comments with respect to the so-called entrepreneurial city are correct, place marketing may be seen as an entrepreneurial city activity. The reason for that is: place marketing is often seen as a policy approach to raise the attractiveness and competitive position of the city; it is often seen in relation to the objectives of presenting positive images to boost private sector confidence, attracting inward investment and developing urban regeneration opportunities. As place marketing may become an entrepreneurial city activity, this infers that high-profile development projects may also become an entrepreneurial city activity due to the fact they are seen as a marketing tool for a city.

3.5. Cultural Industries

Evidence from Western cities has shown the extent to which the renewal of urban centres can be successfully linked to a cultural industries strategy. O’Connor (1992) comments that this strategy would include: the creation of cultural quarters in production and consumption; mixed use developments and space for artists and cultural producers; the development of public art schemes; the promotion of public performances and street entertainments.

Table 3.5: The cultural industries production system, used by Pratt (1997)

| |
|---|
| Group I. Production: original production, commissioning and directing |
| Advertising |
| Film production, distribution and exhibition |
| Radio and television services, theatres, concert halls, etc |
| Authors, music composers and other artists |
| Group II. Infrastructure: production of the means of production |
| Printing ink |
| Photographic materials and chemicals |
| Printing, bookbinding and paper-goods machinery |
| Radio and electronic capital goods |
| Active components, subassemblies and components mainly for consumer goods |
| Electronic consumer goods, other electronic equipment not specified elsewhere |
| Photographic and cinematographic equipment |
| Musical instruments |
| Photographic processing laboratories |
| Group III. Distribution: reproduction and mass distribution |
| Gramophone records and prerecorded tapes |
| Printing and publishing of newspapers |
| Printing and publishing of periodicals |
| Printing and publishing of books |
| Other printing and publishing |
| Group IV. Consumption: sites of exchange of rights to consume |
| Retail distribution of books and stationery |
| Neigh clubs |
| Libraries, museums, art galleries |

A key question here is what the cultural industries stand for. Pratt (1997) observes that the cultural industries have predominantly been carried out in a fragmented manner- spread across a range of academic sub-disciplines and executed from within a variety of theoretical and methodological frameworks. Since borders between cultural and non-cultural industries are always a matter of contention, no widely

accepted borderline is identifiable (Brosio, 1994). As a result, the classification of cultural industries has led to a growing interest from planners, geographers and economic sociologists. Based on Pratt's (1997) study of defining cultural industries, the industries as a production system were divided into four subgroups corresponding to cultural production, infrastructure, distribution and consumption activities. Consequently, for the purpose of this thesis, the definition of cultural industries refers to the four subgroups shown in Table 3.5.

Dorland (1996) examines the cultural industries in Canada and states that the term refers simultaneously to two orders of reality that intersect in paradoxical ways: one way to describe these two realities might be to say that one is economic and the other is cultural. In terms of the Dorland's study, cultural industries refer to industries that produce cultural commodities, including the print industry (book, periodical and newspaper publishing); the sound industry (sound recording and radio) and the image/data industry (film and video production, public television, private television and cable). As a descriptive term, cultural industries refer to those institutions in our society which employ the characteristic modes of production and organisation of industrial corporations to produce and disseminate symbols in the form of cultural goods and services, generally, although not exclusively, as commodities (Garnham, 1987).

Wynne (1992a) also sees cultural industries as including all forms of activity associated with what is traditionally understood as art and popular culture. Wynne rejects the distinctions which regard culture as limited to a definition of art as 'high' culture and which distinguishes between commercial and non-commercial

consumption and production of cultural provision and products (ibid). Popular culture is mass-produced commercial culture, whereas 'high' culture is the result of an individual act of creation, it is mass-produced for mass consumption and its audience is a mass of non-discriminating consumers (Storey, 1997). According to the above comments by Wynne (1992a) and Storey (1997), cultural industries can be seen as a popular culture activity.

As in many other industries, the identification of key indicators of the size, nature and extent of economic activity for the cultural industries can present problems (Throsby, 2001). However, in terms of the economics of agglomeration, Heilbrun (1992) states that the cultural industries are the savings in unit cost that accrue to certain kinds of firms when a large enough number of them locate in the same city. Heilbrun also states that the savings usually occur because the firms are able to share a common pool of highly specialised inputs, the very existence of which depends on there being a concentration of local buyers (ibid). For example, performing arts centres and museums depend on the same kinds of agglomeration factors that make urban areas attractive to other businesses (Strom, 1999). Such cultural industries cluster in inner city areas that also provide firms with their resources, inspiration, contacts and social enjoyment (Amin & Thrift, 2002).

In Europe, the term *creative industries* is increasingly popular in policy circles as a means of encompassing not only the heavily industrialised and commodified industries but also the more craft-based activities of jewellery making, fashion, furniture design and household objects and so on (Hesmondhalgh, 2002). Pratt (2004) also comments that the term *creative industries* seems to have been used for

two reasons: 'first, to distance itself from the 'old labour' and Marxian overtones of the cultural industries; and, second, to embrace an agenda that sought to offer the role that culture (now creativity) could add when harnessed to the 'traditional economy' (p.125). Thus, the instrumental use of culture or creativity is to secure economic ends (ibid). However, in practice we are no closer to having an effective means of analysing and modeling for the creative sector, let alone its interactions with 'the whole of culture', than we were before the management revolution and the invention of the hold-all terms 'creative industries' and 'creative economy' (Wise, 2002:224).

Is it really necessary to use such a word as *creative* to replace *cultural*? 'As Pratt emphasises, having creative industries is not at all the same thing as being creative' (P. Hall, 2000:642). For P. Hall (2000), the question is whether a city can have creative industries for very long without being creative, and this answer is positive. Thus, it may seem strange that the industries without being genuinely creative are still labelled as 'creative' industries. It appears that there is no need to change the term from *cultural* industries to *creative* industries. For the purpose of this thesis, the term 'cultural industries' is preferable.

Policy for the cultural industries, that this thesis is concerned with, mainly comprises of the renewal of run-down areas in city centres or inner cities as cultural quarters; the rebuilt facilities to accommodate the new arts and cultural activities in the cultural quarter; and the new retail/entertainment complexes in such cultural quarters. The policy intends to contribute to employment creation and economic return at a city-wide level and to increase the reuse of urban run-down physical structures. The

cultural industries as a type of public cultural policy contained here is not concerned with the following discourses: the form of government subsidy/funding for quality of cultural activities; the value of the cultural industries and how they might be threatened by commercial forces; and the debate of social exclusion through creative activities in deprived communities.

3.5.1. Cultural quarter development

A cultural quarter can be defined as ‘geographical area which contains the highest concentration of cultural and entertainment facilities in a city or town’ (Wynne, 1992b:19). The term *cultural district* or *cultural zone* is also commonly used to refer to a geographical area that contains a concentration of cultural activities in cities. The idea of creating a cultural quarter originates from the US, where in the 1970s there was a coming together of the interests of local politicians (who wished to regenerate downtown areas and increase their tax base), developers looking for new profits, preservationists and arts organisations looking for new homes (Council for Cultural Co-operation, 1997).

Significant concentrations of galleries, museums, theatres, arts centres, cinemas, restaurants, cafes, bars, offices and even residential use are often found in such cultural quarters in many cities. Consequently, a cultural quarter has become a place for artists, residents and tourists alike to provide them with the cultural and entertainment activities of the city. More often, a ‘cultural district’ may act as a node for cultural industries development in the local area (Throsby, 2001:124).

• characteristics of cultural quarters

O’Connor (1999) states that cultural quarters have been one of the key policy tools in

the support for cultural industries. O'Connor also observes that they range from relatively dense clusters of visitor based cultural institutions (e.g. gallery venues), to areas of up-market consumption, to areas of cultural production and business; most are made up of different mixes of all three (ibid). Wansborough & Mageean's (2000) research on the Northern Quarter in Manchester as a case study of the role of urban design in cultural regeneration identifies a number of key characteristics in such cultural quarters (see Table 3.6). These include: locating adjacent to urban retail or commercial areas; providing a variety of cultural facilities and tending to become a tourist centre; developing mixed use for business, entertainment and residential development; providing cultural industries with the economies of agglomeration; and integrating public art with urban design.

Table 3.6: Characteristics of cultural quarters (source: Wansborough & Mageean, 2000)

-
- (1) *Central location* within the city, frequently adjacent to major retail or commercial areas. The central location makes such areas more accessible and also invites less formal usage, which is in character with many of the activities that occur here (e.g. bars and cafés), as well as making them ideal centres for specific uses and specialist interests (e.g. small retailers and night-clubs).
 - (2) *Cultural facilities* concerned with both consumption and production, i.e. music venues and recording studios, cinemas and film schools, market stalls and craft workshops. However, most cultural quarters tend to become centres of consumption (i.e. tourist attractions) rather than providing a balance of the two. Less formal facilities are also required, such as the street and the square, in order to accommodate programmed events and festivals.
 - (3) *Mixed use* allows for economic diversity, provides a more human-scale environment and helps to increase the sense of containment and self-sufficiency of the area. A mixture of small-to-medium-scale businesses (shops, studios, and performance venues), cafés, bars, pubs, clubs, hotels, cinemas and theatres as well as residential developments allows for diversity and activity at all times.
 - (4) *Cross-over* between production and consumption. Due to the relatively high value-added nature of the production process for many cultural industries, it is important that there are close (geographical) links between the point of production and the point of consumption. Due to the smaller scale and local mix, businesses are more able and willing to share or use each other's resources, skills and facilities. It is this general relationship between cultural consumption and cultural production that is a crucial factor for both the general functioning and the successful functioning of cultural quarters.
 - (5) *Public art* and its integration with the built environment. Once again, this calls for a balance between production and consumption, as local artists can be used to create attractions for their local environment. It also suggests that cultural quarters should be characterized by good urban design and, consequently, by a vital and vibrant public realm. This is achieved by creating art that engages and involves people with the environment in order to contribute to a greater understanding of the area.
-

Fleming (1999) also comments that cultural production and consumption are inseparable and they are important components of a successful cultural quarter. Such cultural production and consumption interaction can occur, in such places as, a café bar where ideas can be discussed and potential collaborators meet; a shop where products can be sold or resources bought; and a visitor attraction which brings more people into the area and enabling them to feel the creativity and contribute to it (ibid). In terms of Fleming's (1999) study, the importance of cultural consumption is seen as a lever for urban regeneration and as a basis for cultural production; redeveloping the built fabric, providing conditions for creative exchange, bringing more people into the area with disposable incomes, creating an image and ambience for the area based on notions of pleasure and fashion.

- **in relation to urban regeneration**

Wynne (1992b) comments that the cultural quarter has taken place in an effort to encourage urban revitalisation through three inter-related strategies:

- Residential development of no longer used industrial premises to encourage population growth in downtown areas;
- New forms of retail development to combat the growth of out of town shopping;
- Measures to aid the development of the city centre night-time economy.

As the erosion of public spaces is seen to threaten the public sphere, city authorities and developers are pressed to rehabilitate derelict spaces, reintroduce cafes, fairs and bazaars in public places and pedestrian streets and recognise the importance of cultural activities and vernacular moments, such as parades and street festivals (Amin & Thrift, 2002).

Landry (2000) also draws attention to some impacts of culture because they seemed to be powerful sources for a city's creativity- 'the value of distinctiveness' (p.11).

For Landry, to develop such cultural spaces, a city requires land and buildings at affordable prices, especially for younger businesses or entrepreneurs and preferably close to other cultural amenities; these are likely to be available in urban fringes and in areas where uses are changing, such as former ports and industrial zones (ibid). Thus, Landry (2000) also adds that affordable prices become a key condition in the development of cultural industry quarters. As a result, in cultural quarters, the old buildings have been transformed to new cultural industry start-ups as artist studios, headquarters for cultural business or arts centres for design and media.

The idea of cultural quarters involves the new uses of old buildings, a revitalisation of the urban realm and the promotion of a highly networked group of compatible businesses (A. Brown et al., 2000). From the perspective of A. Brown et al., the emphasis of cultural quarters was very much on facilities first (e.g. workspace, technology), and then, on attracting key companies which would both give credibility and begin to catalyse clusters of support or spin-off businesses around them (ibid).

3.5.2. Arts centres development

Wynne (1992a) also identifies the upsurge of interest in the concept of arts centres and highlights two major concerns. One concern is about the number of redundant industrial and commercial buildings in the inner city areas together with a new awareness of the potential for reusing such buildings. The other concern is about the nature and type of premises available for small firms and the emergence of new forms of working practice, whereby small firms in the same or complementary cultural sectors cooperate in sharing a building, services and resources. Moreover,

arts centres are one way of overcoming the tendency of rents to rise in areas occupied by cultural producers (O'Connor, 1999). In addition, Wynne (1992a) comments that the provision of arts centres or studio workspace facilities should be seen as integral not only to the development of cultural industries, but also as an essential part of an arts led urban regeneration strategy. From the perspective of Wynne (1992a), the advantages of such provision would provide much needed facilities for cultural production together with mixed development opportunities in which cultural production and consumption would co-exist.

A number of arts centres have managed to embrace innovation, diversity and creative expression based on the principle of 'art for all', which means they are becoming places of cultural pleasure and popular programming (Lewis, 1990:40). As a result, arts centres are in a unique position to use forms of popular culture to promote a whole range of cultural values. Lewis (1990) also observes that a number of arts centres have used bar and catering facilities to create a sociable and comfortable atmosphere in order to attract a broader range of visitors. The prevailing conception of 'cultural infrastructure' is that of the multi-purpose cultural centre or of other building-based arts venues where people go to produce, exchange and consume 'culture' (Council for Cultural Co-operation, 1997:43-44). In these senses, arts centres have been developed in relation to visitor consumption activities.

Goldsmith & O'Regan (2004) focus on the case studies of film studios, such as Fox Studios in Sydney, Central City Studios in Melbourne and Great Lakes Studio in Toronto. They state that these studios are points of connection among different policy agendas- cultural and film, creative industries, information and communication

technologies, and economic development. For Goldsmith & O'Regan, support for studios is part of the process of reorienting urban infrastructure and city economies from traditional manufacturing and heavy industry towards service industries, information and communication technologies, cultural industries, entertainment and tourism (ibid). In addition, a film studio complex is a 'space consuming activity' (Goldsmith & O'Regan, 2004:30): this is because studios require large buildings for sound stages, production offices, construction workshops and dressing rooms, and often space for a backlot (an external controlled environment) comprising general and particular sets. As a result, the necessary amount of land is often only available in outer metropolitan areas where land is more available and less expensive.

3.6. Conclusion

As culture is recognised as a tool in the discourse of urban regeneration, the definition of cultural policy is gradually broadening. By using examples and case studies, it may become easier to understand how the concept of cultural policy can contribute to urban regeneration. Taking Glasgow as an example of cultural renaissance helps to illustrate the nature of and approach to cultural policy.

The necessity of a typology of cultural policy in the discourse of urban regeneration has become an important issue. Cities are different from one another and it could be argued that a cultural policy typology must reflect this difference. The review of cultural policy reveals a high degree of consistency in the general classification of cultural approaches would be beneficial, if only to enable researchers to communicate in the same language. The typology proposed here does offer a basis for further discussion on the nature of cultural policy.

High-profile development projects in waterfronts or city centres often comprise a convention centre, sport stadium, indoor shopping centre or leisure complex. In this sense, such high-profile projects are associated with property development. They are also seen as a concept, attitude and reaction that a locality holds to respond to its need for an image boost and economic growth, which is called civic boosterism. In addition, high-profile development projects as a place-marketing tool for a city may be acknowledged as an entrepreneurial city activity.

From the perspective of this thesis, policy for the cultural industries mainly comprises of the renewal of run-down areas as cultural quarters in city centres or inner cities and the rebuilt buildings as arts centres to accommodate the new arts and cultural activities in the cultural quarter. As a result, cultural industries developed in a cultural quarter present an opportunity for both cultural production and consumption and become a place for artists, residents and tourists alike to provide the cultural and entertainment activities of the city.

An examination and discussion of the concept of cultural policy and its potential contribution to urban regeneration has been made. In relation to the content of urban regeneration, such as economic development, physical environmental improvements and image enhancement, both cultural policy and the tourism approach discussed in the previous chapter seem to present similar perspectives. The next chapter will further study the interrelationship connecting the ‘tourism’ perspectives and ‘cultural policy’ perspectives in the discourse of urban regeneration.

Chapter 4.

The Two Perspectives and Some Emerging Questions

4.1. Introduction

Tourism and cultural policy have both become more important to the urban policy agenda. They are also seen as having a jointly reinforcing effect in terms of facilitating urban regeneration purposes and objectives. Thus, the interrelation between tourism and cultural policy in the discourse of urban regeneration cannot be neglected and needs to be studied. As Chapter 2 analysed urban regeneration through tourism and Chapter 3 studied cultural policy relevant to the discourse of urban revitalisation, Chapter 4 identifies the similar perspectives that emerge from both tourism studies and cultural policy studies. This chapter aims to highlight the interrelationship connecting the two perspectives, and identifies some key research questions that explore this interaction. This chapter is organised around four major topics: perspectives from tourism studies; perspectives from cultural policy studies; the problem of the interrelationship connecting the two perspectives; and research objectives and questions of this thesis.

4.2. Perspectives from Tourism Studies

As H.L. Hughes (1997:106) states ‘tourism strategies for urban areas have frequently been based on the regeneration potential of tourism.’ A. Williams et al. (1995) also note that tourism has been particularly important in the urban regeneration strategies of some of UK’s metropolitan areas. This thesis has discussed the theoretical foundations of urban regeneration through tourism in Chapter 2. There are three main dimensions that have emerged from the tourism

contribution in the field of urban regeneration. They include:

- Economic benefits: tourism in development leads to the creation of revenue and employment opportunities for city authorities and residents. It also helps stimulate that tax base and earnings from outside tourist expenditure and produces multiplier effects of the tourism industry in cities.
- Physical structure improvements: the urban design for tourism activities leads to the reuse and adaptation of historical buildings or derelict lands in cities, especially located in waterfronts, historical districts or rundown areas. Both tourists and local residents can enjoy such physical structure improvements and tourism facilities in cities.
- Positive image enhancement: the build-up of a positive image through tourism relates to tourism facilities improvement, a better aesthetic environment, and attractive tourist festivals in the city. In terms of inter-city competition, this kind of re-imaging helps to promote the city as an attractive and enjoyable place to visit, invest and live.

A number of the academic commentators are in agreement in relation to the discourse between tourism and urban regeneration strategies. Martin & Mason (1988:75) studied the role of tourism in urban regeneration, and state:

Tourism is seen as a source of economic growth and job creation which can, at least in part, fill the gaps left by declines in older, more traditional industries. As such, it can be one key of the resolution of the social problems caused by the economic decay of inner cities, old industrial towns and rural areas.

Martin & Mason (1988) also comment that one of the attractions of using tourism as an element in urban regeneration lies in the economic justification that it can provide for the physical refurbishment and renewal of decayed urban centres. Moreover,

Law (1990:13) sees tourism as a focus for urban regeneration and comments:

The selling of the city to tourists can be linked to the selling of the city to businessmen, both being presented with the new image which is being created. The upgrading of environments is desired not only for tourists but also for existing and potential residents, and for the attraction of new businesses... Whilst tourism is often criticised for providing low skilled and low paid jobs, it does meet the requirement of inner city policy to provide jobs for local people, a favourable feature when compared with office activities.

Vaughan (1990:25) focuses on visitor spending, income and jobs as the quantifiable economic impacts of tourism; he claims there are other implications of tourism:

The regeneration of the environment, the creation of a new image of the area and the development of positive attitudes towards the area both for the people who live and work there and those considering investing or locating there. Such changes are the potential by-products of the development of tourism in many areas, particularly inner urban areas and are only recently being documented.

Fainstein & Gladstone (1999:22) note, however, that tourist-related development remains a contested area of central-city regeneration efforts; they see that proponents argue:

jobs in tourism are relatively cheap to be created and that the industry spurs economic development through strong multiplier effects, improves a city's aesthetic and built environment, and enhances leisure facilities for residents... unless cities compete for tourist dollars (tourism is, allegedly, the world's fastest-growing industry), they stand a good chance of losing out in an increasingly competitive global environment.

As tourism has become important to regeneration in waterfront and core urban areas, Page & Hall (2003) also note that tourism in the urban core has become a key component of urban policies tied into place-marketing and urban re-imaging strategies which include: an emphasis on economic policies, obtaining private investment, property investment; public sector investment in the infrastructure and

focus on the city centre, public-private partnerships, flagship projects and image enhancement.

C.M. Hall (1997) describes that the hosting of mega tourist events is often deliberately exploited in an attempt to rejuvenate or redevelop urban areas through the construction and development of new tourism infrastructure. He also comments that hosting mega tourist events is a mechanism of attracting capital and people in a period of intense intercity competition and urban entrepreneurialism. In addition, tourism is intimately connected to the place-marketing process because of the way in which it is often used as a focus for urban redevelopment, revitalisation and promotion strategies (C.M. Hall, 1998). ‘As tourism has become an ever more vital strategy for urban regeneration, governments and the tourist industry have invested greater amounts of resources on campaigns to “sell” the city to potential “consumers” ’(Holcomb, 1999:54).

Moreover, the academic researchers with their comments, theories and findings examined in Chapter 2 have emphasised that tourism plays an important role in urban growth for many post-industrial cities in Northern America and Europe. All these studies confirm that it is more common in Western cities to revitalise their urban economic decline, to improve urban physical structure and to produce a positive image via tourism.

4.3. Perspectives from Cultural Policy Studies

The discussions in Chapter 3 and the comments identified below support the notion that post-industrial cities can adopt and use cultural policy (the high-profile

development projects or the cultural industries) for urban development and regeneration.

Strom (1999) studied the New Jersey Performing Arts Centre's contribution to urban revitalisation in Newark. Based on this example, she states today local and state governments are more likely to have an official cultural promotion policy and to see this policy as part of their economic development strategy. The ideas about culture in the urban setting have tended to yield to notions of the economic potential for urban cultural development (Throsby, 2001:125):

maximising the economic returns in revenue and employment terms to the local economy, promotion of cities' 'images' as dynamic economic centres, and co-opting culture as a positive economic force in the social and physical regeneration of declining urban areas.

From the Bianchini et al. study (1992) on the functions of high-profile flagship projects, it is evident that such projects have spearheaded tourism strategies or economic development. Bianchini et al. (1992) see cities striving to exploit the high-profile symbolism or flagships by using them as magnets to attract tourists, consumer expenditure and further investment. McCarthy (1998) also comments that in terms of a rationale for such culture-led regeneration policy, two linked strands of argument may be distinguished: first, it encourages economic diversification and employment creation, and second, it contributes to place marketing by enhancing the image of areas suffering from structural decline and thereby encouraging their economic resurgence. McCarthy notes that high-profile development projects have often been used for such purposes.

This is especially the case in city centres, where high-profile cultural projects have often acted as catalysts to counteract negative images of an area, attract private sector investment and start a cycle of renewal, linked with the development of tourism and wider city marketing strategies to pull in footloose capital and mover firms (Council for Cultural Co-operation, 1997). Goldsmith & O'Regan (2004) also acknowledge that these redevelopments typically are central components of place-marketing strategies designed to increase local tourism, and involve dramatic makeovers of urban sites that either wipe out their former uses, remodel them for recreational purposes or alter them for consumption by tourists as nostalgic places.

As the use of cultural policy to revitalise physical and economic decline in European cities becomes more common, the comment from P. Hall (2000:640) may sum up the viewpoints:

Culture is now seen as the magic substitute for all the lost factories and warehouses, and as a device that will create a new urban image, making the city more attractive to mobile capital and mobile professional workers.

Moreover, P. Hall (2000) notes that cities have passed at extraordinary speed from a manufacturing economy to an information economy, and from an information economy to a cultural economy. From P. Hall's perspective, cities across Europe have become taken with the idea that cultural industries may provide the basis for economic regeneration. Lewis (1990) also states that a number of cities in Britain have begun to use cultural industries as a form of economic regeneration; he sees the objectives as threefold (p.131):

to raise the profile of the city and attract tourists; to use cultural facilities to make the city an attractive place for businesses to move to; and to create employment by investing in and developing local cultural industries. The strategy has, in theory, the added bonus of making the cities better places for

the inhabitants to live in- principally by the rejuvenation of city centres.

As cultural policy (the high-profile development projects or the cultural industries) is often connected to the form of developing prominent cultural facilities (e.g. conference centres; museums), using arts performance and property development in urban waterfronts or quarters, using place marketing and linking with tourism development. The purpose of these cultural policies and strategies is also to switch to a positive urban profile in order to attract inward investment. 'Central to the majority of these initiatives is a reassessment of the image that the city projects' (Stevenson, 2003:98).

4.4. Problem of the Interrelationship Connecting the Two Perspectives

Clearly both tourism studies and cultural policy studies present similar perspectives to the discourse of urban regeneration. Both fields of studies often claim it is more and more common for Western cities to use tourism and cultural policy to deal with problems of urban economic decline, physical structure and image. Since their perspectives are alike, an important question should be asked here. Does an interrelationship and interaction take place between the two fields of studies? Do the two perspectives overlap? Can they be managed and implemented together if there is such a link between the two? Thereby, the motivation for the research is to examine the interrelationship between tourism and cultural policy in the discourse of urban regeneration, and to make them explicit in order to analyse them.

However, little attention has been directed to explore and emphasise the interrelationship between the two in recent empirical research literature. Squire

(1994:1) comments that 'dialogue between tourism studies researchers and social and cultural geographers remains underdeveloped'. She suggests that the understanding of tourism could be furthered if dominant approaches to its study were complemented by cultural and social analyses. As to the few points of contact between tourism and cultural studies, Selby (2004) also adds that in cultural geography, edited collections rarely engage with tourism, and even in studies focusing on travel writing, tourism scholarship is rarely cited; the phenomenon of urban tourism also poses similar problems to cultural researchers, better equipped than most to capture such a slippery phenomenon. Therefore, this thesis proposes that there is a need to explore the links in the study between tourism and cultural policy, especially pertaining to the urban environment.

Why is it important to study this topic? In recent years, post-industrial cities have tended to emphasise cultural policy priorities, such as the development of large conference centres in city centres or waterfront areas and in bids for the European Capital of Culture. In the last few years in Britain many Labour councils have enthusiastically embraced local tourist initiatives, having once dismissed tourism as providing only 'candy-floss jobs' (Urry, 2002:106). Consequently, the transformation of the post-industrial city is seen as the result of tourism's economic significance and cultural policy intervention. Tourism and cultural approaches have both become more central to the urban policy agenda as they are perceived as being important for the economic revitalisation of cities (Richards, 1996). In the light of these developments, it seems more appropriate than ever to obtain greater knowledge about the connection between tourism activities and cultural schemes.

A PhD student needs to make an original contribution to human knowledge. Anything underdeveloped, unclear or unknown in the existing human knowledge is important and worthy as a research topic to be studied. The purpose of this thesis is to broaden out what has been so far developed in that existing body of knowledge to the incorporation underlying tourism activities and cultural policy. The aim of the research is to contribute towards this.

Some academic researchers have made tentative comments about the interrelationship between tourism and cultural policy. Such few comments are usually brief and concise, such as 'Tourism strategies and cultural strategies have the joint and reinforcing effect of promoting a particular urban image and particular tourism and arts products' (H.L. Hughes, 1997:107). As these brief comments are written in one or two sentences within an article, academic researchers often do not discuss what their assertions are based on nor what their research methodology has been for arriving at these comments. At first sight, such brief comments may seem to be a little simplistic. However, they may provide some useful insights into the interrelationship between tourism and cultural policy in the discourse of urban regeneration.

Some other researchers have acknowledged that there is a link between tourism and cultural policy (the high-profile projects or cultural industries). For example, O'Connor (1992) states that a strategy for the cultural industries provides an integrated plan through which tourism can be developed as part of a wider and longer-term economic development, one that is responsive to the particular skills and creative abilities of the locality. O'Connor sees a developed cultural industries

sector thus both extends the scope of potential tourism and places tourism development in a more broadly balanced industrial regeneration strategy.

Wynne (1992b) studies the development of the cultural industries for the area of Greater Manchester, the rationale for his recommendation focuses on location concerning: the applicability of mixed use development for cultural quarters; the nature of culture-led urban regeneration; and the role of tourism. Throsby (2001) also acknowledges that tourism can be seen as a user of the products of cultural industries; at a local or regional level the cultural industries may be strongly tied to tourism, supplying the tourist industry with a range of products and in turn depending to a greater or lesser degree on tourists for their economic livelihood.

Lewis (1990:31) notes that 'art and culture are seen as important features in the development of tourism' and some cities have spent money on cultural facilities to attract tourists. Mullins (2003:128) also comments that 'urban tourism is most identified by consumption spaces; geographic areas specially built, redevelopment, or repackaged to attract tourists and residents engaging in recreational and leisure activities.' He sees these as including historical precincts, waterfront development and cultural centres.

'Cultural policies and tourism policies are becoming almost inextricably entwined, while funding for the arts, culture, sports and recreation, and amenity improvements is usually justified primarily in terms of the contribution they will make in economic attractiveness via tourism, rather than their social contribution to all the inhabitants of a region' (C.M. Hall, 1998:216).

Moreover, a perspective from tourism studies to the interrelationship and interaction by H.L. Hughes & Benn (1997:244) is:

general tourism strategies and cultural strategies have the joint and reinforcing effect of promoting a particular urban image and particular tourism and arts products. The tourism promoted in cities is usually associated with the arts and with heritage, museums and art galleries rather with entertainment.

A perspective from cultural studies by Bianchini (1993:14) is:

cultural policies became more important as instruments for direct interventions in expanding economic sectors such as tourism, sports, recreation, the arts, and the media.

If these brief comments hold any truth (by H.L. Hughes, O'Connor, Wynne, Throsby, Lewis, Mullins, C.M. Hall, H.L. Hughes & Benn, and Bianchini), cultural policy provides an integrated plan through which tourism can be developed as part of a wider and longer-term process of urban economic development. As cultural policy in cities is strongly tied to tourism economic activities, the location for practicing cultural policy, such as in waterfronts and cultural centres, becomes tourist consumption spaces. Thus, tourism policy and cultural policy have become almost 'inextricably entwined' and have taken place in what might be treated as 'the joint and reinforcing effect'. In this sense, it can be argued that tourism in cities cannot be isolated from cultural policy and projects to urban regeneration, and vice versa.

In light of these comments, tourism is supposed to depend on and/or work with cultural policy. Thus, if the end result is that city authorities have not connected tourism development with cultural policy effectively, tourism is difficult to develop in cities. This will definitely defeat the perspective of tourism studies. Therefore, based on existing knowledge and ongoing debate, this thesis also aims to add to

understanding of the way in which city authorities develop their cultural policy in association with tourism activities.

In addition, there are not very rich and deep discussions in the literature on why and how these two aspects of policy affect each other in the discourse of urban regeneration. These tentative comments were often made in a broad sense. These have broadly stated the purposes of tourism approach and cultural policy, but have not deeply verified the influence of urban policy upon tourism approach and cultural policy. These have argued the locations for practicing cultural policy as being tourist consumption spaces, but have not deeply clarified whether the locations create distinctive tourism activities and products. These have broadly asserted that tourism and cultural policy jointly promote urban image, but have not substantiated the way in which tourism and cultural policy connect urban promotion strategies. These have broadly affirmed that cultural policy can intervene in expanding tourism sectors, but have not verified in detail whether the intervention of cultural policy is very effective.

4.5. Objectives and Questions of this Thesis

Derived from these similar perspectives, the core study of this thesis concerns the interrelationship between tourism and cultural policy in the discourse of urban regeneration. This thesis aims to explore and critically investigate the nature of the link and to obtain a clearer picture of the interrelationship between the two. It also aims to add to the understanding of the way in which city authorities develop their cultural policy in association with tourism activities. The type of cultural policy that is studied particularly pertains to ‘high-profile projects’ and ‘cultural industries’.

Thereby, four research objectives are set out to study the interrelationship. They include:

- i) To identify the purpose of tourism approach and cultural policy that have been practised in recent developments and how this has been influenced by urban policy contexts;
- ii) To explore the nature and degree of tourism activities that take place in high-profile projects and cultural industries;
- iii) To examine the degree and nature of the consensus in which tourism and cultural policy play a part in city marketing; and
- iv) To examine the degree of the guidance which cultural policy acts as an instrument for direct intervention in expanding tourism provision.

Hence, four sub-question groups in research are set out. They have to be tightly defined in relation to the core study of this thesis, to clarify these existing brief research comments and to attain the research objectives. In practice, each research objective will be achieved through answering the four sub-question groups in order: the first sub-question responds to the i) research objective, the second sub-question responds to the ii) research objective, and so on. The four sub-question groups are:

- 1) How and why do British cities use the concepts of tourism and cultural policy as elements in urban regeneration policy? What are the similarities/differences of these elements?
- 2) What is the nature of cultural policy? How do these influence tourism activities in British cities?
- 3) How do tourism and cultural policy approaches connect with place promotion activities in British cities?

- 4) How effective are city authorities in developing their tourism provision through cultural policy approaches in British cities? What are the problems/successes of these approaches?

Apart from the four sub-question groups, this thesis raises some concerns with respect to tourism and cultural policy in the discourse of urban regeneration. These concerns include: the extent to which cultural policy and projects (the high-profile projects or the cultural industries) engage tourism at different levels and formats; whether it is possible to mix different cultural policy and projects for an individual city; and how urban cultural events as being frequent approaches facilitate tourism activities. These concerns will be examined and clarified in this thesis at the same time.

4.6. Conclusion

The perspectives from both tourism studies and cultural policy studies in the discourse of urban regeneration are clearly similar. Both perspectives identify similar purposes and objectives, such as economic regeneration, physical structure improvements and city re-imaging. In a sense, tourism and cultural policy are seen as mutually reinforcing strategies to being about urban regeneration objectives. The research questions identified in this thesis mainly refer to a study of the interrelationship between tourism and cultural policy. They also inquire into the existing literature to clarify them. However, identifying a simple link between tourism and any type of cultural policy in cities is never easy. This thesis anticipates some difficult issues in practice: firstly, there is not an official or universal definition to follow; secondly, some cultural facilities or entertainments in cities are likely to

be used as leisure and recreational functions for local residents only. The thesis attempts to take account of the cultural facilities and entertainments for local residents and general tourists alike. Thirdly, the viewpoint of different source materials is likely to be different. This thesis has to consolidate these different source materials into an end result. The research methods and the source materials used in this thesis are further discussed in next chapter.

Chapter 5.

Research Design, Methods and Materials

5.1. Introduction

As Chapter 4 identified several key research questions, Chapter 5 explains the methodology that was used to provide the data to investigate them, and attempts to provide assurances that appropriate methods and materials were followed. This chapter also aims to describe the data that the author has studied and how these data have been obtained. The justification for these methods and the advantages and limitations of using them are also discussed here. Thereby, this chapter is organised around two major sections: the research design in the case studies of Birmingham and Liverpool, and methods and materials used. The methods and materials contained in this thesis consist of documentary research; semi-structured interviews; visual materials analysis; and secondary analysis of survey data.

5.2. Research Design in the Case Studies of Birmingham and Liverpool

The author used the case studies of Birmingham and Liverpool to examine the four research question groups of this thesis. ‘In general, case studies are the preferred strategy when “how” or “why” questions are being posed. When the investigator has little control [or no control] over events, and when the focus is on a contemporary phenomenon within some real-life context’ (Yin, 2003:1). As Chapter 4 noted, the ‘how’ questions were mainly posed in the research questions of this thesis. Studying the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration was unfeasible in a laboratory setting that could be manipulated directly and systematically. For this research, the author had no control

over the interrelationship and interaction of tourism and cultural policy. Also, it is a fact that tourism and cultural policy are currently used for urban regeneration activities in the real world. Yin (2003:13) also adds that a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, 'especially when the boundaries between phenomenon and context are not clearly evident'. According to these attributes, the author has used case studies to examine and cover the complex connections between tourism and cultural policy with respect to urban regeneration.

Secondly, as already noted in section 3.2, case studies and examples have become a key research approach in relation to urban regeneration through cultural policy. As the definition of cultural policy has developed in a very broad sense, case studies and examples have been used to help delimit what is meant by urban regeneration via using cultural policy. In a way, an account of the case studies is seen as concrete evidence of using conceptual cultural policy by academic commentators. Majchrzak (1984) also states that case studies are a frequent method for researchers to examine a policy approach or action that has been implemented, and to develop recommendations for future policy options.

Moreover, in practice, most case studies are carried out by single researchers without access to substantial research funding, such as postgraduates working for higher degrees or academics with as yet under-developed ideas that they wish to explore and think through (Payne & Payne, 2004). For these reasons, case studies were seen as an appropriate research approach to this thesis.

Birmingham and Liverpool in England were the case-study cities of this thesis. The high-profile projects were selected and studied in the Broad Street Redevelopment Area of Birmingham. Liverpool was a focus for studying the cultural industries in the city's RopeWalks area. The reason for selecting the two cities Birmingham and Liverpool was mainly based on the following considerations:

- They had similar urban backgrounds, growing rapidly following the industrial revolution in the early days and facing a crisis of economic decline in more recent years;
- Since the 1980s, they have invested heavily in environmental development projects, such as cultural programmes and tourism activities, for their urban regeneration;
- Birmingham was a typical example of a city that had developed high-profile projects in the Broad Street Redevelopment Area, whereas Liverpool was a good case of a city endorsing cultural industries in the RopeWalks area. Both cities also promoted tourism activities. However, there was a lack and gap in the research connecting tourism and cultural policy in both Birmingham and Liverpool;
- The two post-industrial cities were located in England, making it easier to analyse and compare the development of tourism and cultural policy in both locations. This was important to understand and explain the ways in which different societies and cultures experience and act upon social, economic and political changes (May, 2001); and
- There was a geographical convenience and research interest for the author to make contact and collect data in the two case-study cities.

The aim of this thesis was to explore the practice of tourism and cultural policy in Birmingham and Liverpool in the context of their contribution to similar regeneration opportunities in other local city authorities. The author was aware that they had been studied as an *example* in their own right and for their unique importance, not a *sample* of one (Payne & Payne, 2004). As a result, the author

would not claim the findings could necessarily be generalised. This is sometimes known as the problem of ‘anecdotalism’ (Silverman, 2000:176). Silverman sees that this complaint of ‘anecdotalism’ questions the *validity* of much qualitative research (ibid:177). Nevertheless, this approach can generate useful material to analyse the contribution of tourism and cultural policy to the regeneration of British cities.

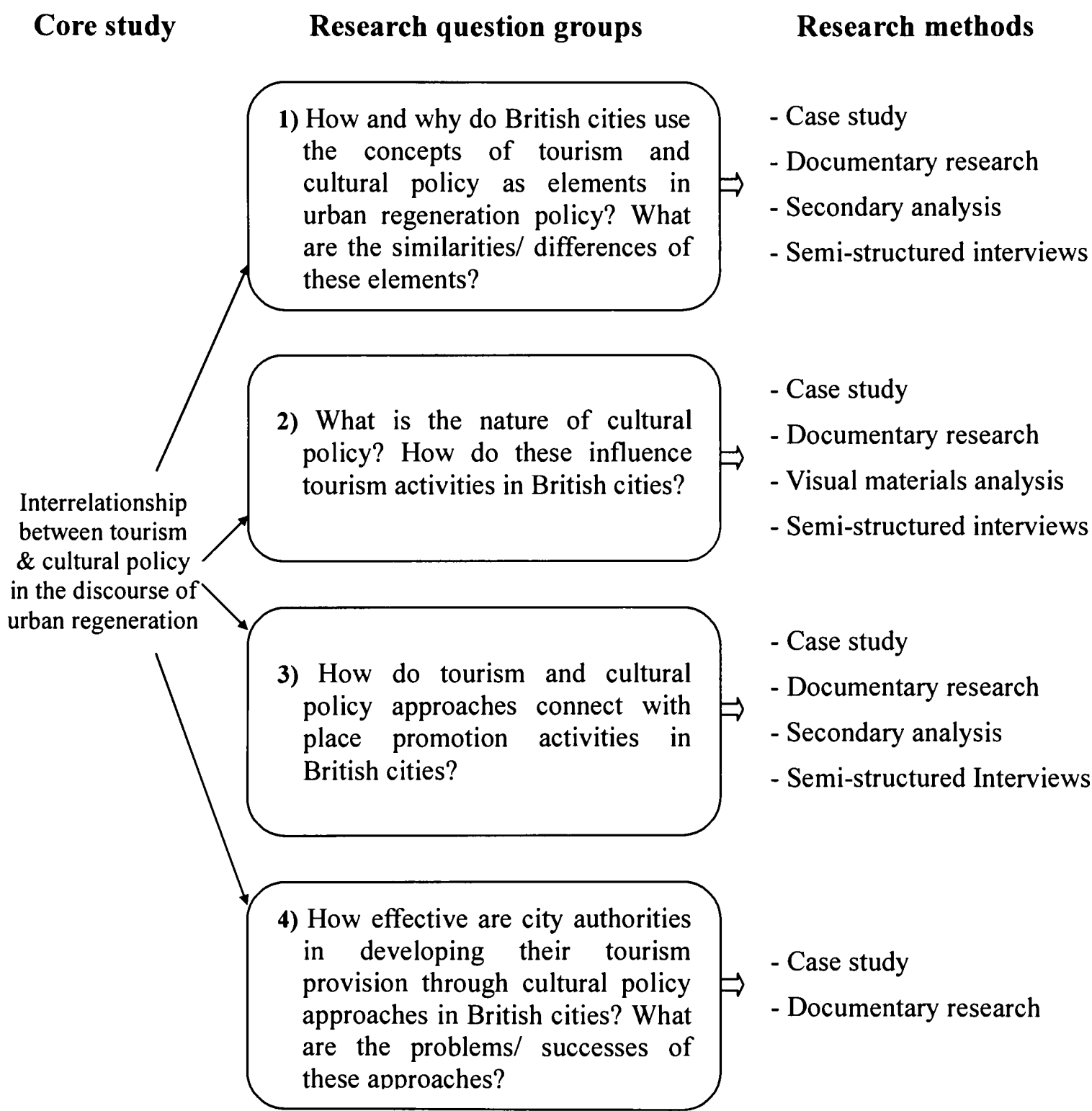
5.3. Methods and Materials

The methodological approach of this thesis was designed to provide the data that would answer the research questions and attain the research aims and objectives. The selected methods were inevitably influenced by some important factors, including the resources available, research time and budget, access to research subjects, and the abilities and interests of the author. Hammersley (2004) notes that the case study is a design that can and frequently does draw on both quantitative and qualitative research methods. Yin (2003:15) also observes that ‘case study research includes both single- and multiple-case studies and can be based on any mix of quantitative and qualitative evidence’. Quantitative and qualitative approaches need not be in direct opposition to one another: they can co-exist or even overlap within the same study (McQueen & Knussen, 2002). In practice, the research methods contained in this thesis were a mixed use of qualitative and quantitative approaches.

The two main research methods used consisted of *documentary research* and *interviews*. In relation to *documentary research* within Birmingham and Liverpool, there was an in-depth data analysis of official documentary sources, relevant policy materials and local media sources. The *interviews* were conducted using a semi-structured approach. Open-ended interviews were used with some key

stakeholders in each of the case-study cities. In addition, there were two other research methods used in this thesis, namely *visual materials analysis* and *secondary analysis of survey data*. As Yin (2003) states case study investigation relies on multiple sources of evidence, with data needing to converge in a triangulating fashion. These research methods in this thesis aimed to ensure that the data and information used were as reliable and valid as possible. The methodological framework is set out in Figure 5.1.

Figure 5.1: The methodological framework of this research



5.3.1. Documentary research

Although documentary research is often thought of as using one single type of source, it actually offers a number of different perspectives from which to view a given problem or topic (McCulloch, 2004). MacDonald (2001) also states that documentary research may at first sight seem to have similarities with the survey model, but in fact documentary research is much closer to the detective work of field research, with all the excitement of the detective story and all the checking of reams of evidence.

As May (2001) observes, documents inform the practical and political decisions which people make on a daily and longer-term basis and may even construct a particular reading of past social or political events. Official documents derived from Birmingham and Liverpool city authorities and developers were able to inform what tourism approaches and cultural policy initiatives had taken place there. The full potential of documentary research lies precisely in the way that it can provide insights into the connection between the two, between past and present on the one hand, and between public and private on the other (McCulloch, 2004).

The sources of documentary materials differed in the two case-study cities. The documentary materials used in this research included urban policy papers; official committee reports relevant to cultural and tourism strategies; official consultation documents; information and news from the Internet websites; local newsletters and printed media sources. Most of documentary research was processed from September 2004 to May 2005. May (2001) comments that the writer attempts to interpret their documentary materials in particular ways; one method is to present all

the data which substantiate a point that the researcher wishes to make. Documentary research was used to organise relevant documentary materials to help address each group of research questions that have been identified.

In relation to the first group of research questions, documentary research meant studying key urban policy documents. Documentary policy materials were collected and examined in both the case-study urban areas. These included the Birmingham Plan and the Liverpool Unitary Development Plans (UDP). These policy materials were the latest versions available when the author collected them in November 2004.

To address the second group of research questions, documentary research mainly used and examined existing official policy materials, including the City Centre Strategy; Strategic Regeneration Framework; the Management Plan and the UDP. The research also collected information from official websites and newsletters. These documentary materials could show how the high-profile projects and the cultural industries had been initiated, what urban regeneration processes they had contributed to, and what facilities they had provided to influence tourism activities in the case-study cities.

As to the third group of research questions, documentary research was used to answer the key point: place promotion activities. The key sources of documents to address this group were the materials related to the scenario of the bid for the UK's nomination to be the European Capital of Culture in 2008. Thereby, documentary materials that were collected included the decision from the European Parliament;

the bid criteria and panel report from the Department for Culture Media and Sport; and the cultural strategies and audit reports in the case-study cities. The documentary research also included local media sources, such as the Birmingham Post, Birmingham Evening Mail, Birmingham City Council website, The Guardian, Liverpool Echo and the Liverpool City Council website.

To address the fourth group of research questions, the key documentary research sources involved key sectors of tourism provision via studying public cultural policy documents. The documents examined here related to the field of arts, museums, galleries, creative industries, historic heritage and recreation. These were considered directly relevant to the practice of high-profile projects and cultural industries. The public cultural policy documents not considered in much depth related to the fields of alcohol, children's play, education, gambling with racing, libraries, licence, lottery and parks. These fields were considered far less directly relevant to the projects and industries. Five key sectors of tourism provision were set out in this thesis, including food and beverage (F&B) and lodging; transport; facilities and events; services and financial; and retail. In practice, the author collected and examined in total twenty-two public cultural policy documents at the national, regional (West Midlands and North West) and local level (Birmingham and Liverpool). National public cultural policy sources mostly came from the Department for Cultural, Media and Sport. Information on regional public cultural policy was mainly obtained from regional cultural consortia, regional arts councils and regional development agencies. At the local level, the city councils and local partners were mainly responsible for developing and implementing local public cultural policy. In total, twenty-two documents were examined with respect to how

effectively they were able to guide the five key sectors. These documents were published from the year 2000 onward and were the latest versions available when the author collected them in December 2004. The Internet was the main approach used to collect these documentary materials.

Payne & Payne (2004) state that documentary methods are the techniques used to categorise, investigate, interpret and identify the limitations of physical sources, most commonly written documents, whether in the public or private domain. Some basic rules that apply in appraising and analysing documents were followed in this thesis in terms of authenticity, reliability and theorisation¹. In terms of *authenticity*: the author established and verified the writer, the place and date of the documents in the reference and footnotes of this thesis. The documents and reports in this thesis mainly came from governmental sectors. Often the provenance or origins of the document may well be unproblematic, especially if the original version was produced in published form, such as a public report, or if it is part of a collection held and catalogued in a reputable archive (McCulloch, 2004).

In terms of *reliability*: the author used a variety of documents, including urban policy papers; official committee reports relevant to cultural and tourism strategies; official consultation documents; information and news from the official websites; local newsletters and printed media sources. Over thirty different official policy documents with reports were used to answer the four research questions. ‘Several

¹ **Theorisation** entails developing a theoretical framework through which to interpret the document. Three broad traditions in documentary analysis may include *positivist*, *interpretive* and *critical*. The *positivist* approach emphasises the objective, rational systematic and quantitative nature of the study. The *interpretive* outlook stresses the nature of social phenomena such as documents as being socially constructed. The *critical* tradition is heavily theoretical and overtly political in nature, emphasising social conflict, power, control and ideology...(McCulloch, 2004:46).

writers have suggested that, in order to overcome these potential problems or reliability and bias, it is necessary to make sure of a wide range of different kinds of documents which will represent alternative viewpoints and interests' (McCulloch, 2004:44).

In terms of *theorisation*: the author interpreted and critically appraised the documents in relation to the core study of the thesis. For example, the author used twenty-two public cultural policy documents to answer the fourth group of research questions. The analysis of these twenty-two documents was based on the perspective set out in their texts in relation to the effectiveness of cultural policy to develop tourism provision. Such an approach was founded on the theorisation to interpret the documents.

5.3.2. Semi-structured interviews: key stakeholders, open-ended interview questions and fieldwork

McCulloch (2004) states that a broader notion of triangulation and methodological pluralism is possible through a combination of documentary and non-documentary sources. He sees that the most common approach to developing such a combination is probably to relate archival records to interviews of living respondents.

As Arksey (2004) states the information generated through semi-structured and unstructured interviews is generally rich, in-depth material that gives the researcher a fuller understanding of the information's perspective on the topic under investigation. As Fielding & Thomas (2001:125) observe 'interviews are often used to establish the variety of opinions concerning a topic or to establish relevant dimensions of attitudes'. They are concerned with trying to understand how ordinary

people think and feel about the topics of concern to the research (Oppenheim, 1992). Semi-structured interviews allow people to answer more on their own terms than the structured interview permits, but still provide a greater structure for comparability over the focused interview (May, 2001).

- **key stakeholders**

The author conducted a number of semi-structured interviews with some of the key stakeholders in the case-study cities to obtain their views and comments. In practice, all interviewees came from the cultural, tourism, planning and regeneration departments in Birmingham/Liverpool City Council, except one interviewee from the university. Most of these interviewees at the time of interview had been centrally involved in working on cultural initiatives, tourism approaches and urban regeneration strategies in the respective departments of the City Councils. The author adopted the approach of contacting the interviewees in senior positions from these departments. This was because it was felt that these interviewees in senior position were the most appropriate and useful persons to speak to in their departments. Still, it was unavoidable that determining the key interviews to be carried out was to some extent arbitrary.

Oppenheim (1992) tells us that we should wish to interview a judgement sample, a small sample that is typical of the respondents whom we aim to question in the main survey. In the perspective of Oppenheim, exact representativeness is not usually necessary, but we need a good spread of respondent characteristics so that we can reasonably hope to have tapped probable respondents of every kind and background. May (2001) also states that it is a necessary condition that an understanding by the

person being interviewed of what is required of him/her in the role of interviewee. For the points from Oppenheim and May, these interviewees in senior position from the cultural, tourism and urban regeneration departments were an appropriate consideration in relation to the core study of this thesis.

In addition, the author planned to do the interviews with persons from Birmingham first, then with interviewees from Liverpool. This was because Birmingham was easier to access in terms of contact convenience and travel time. In total, six interviewees from Birmingham and seven from Liverpool participated in the interview research of this thesis. A list of people interviewed is given in Appendix 5.1.

- **open-ended interview questions**

Simmons (2001) states that a disadvantage of using open-ended questions is that open questions can produce responses that may be ambiguous, wide-ranging and difficult to categorise. However, the thesis considered some reasons to use open-ended interview questions in the research as noted by Stacey (1982:80 cited in Simmons, 2001:94):

Closed questions should be used where alternative replies are known, are limited in number, and are clear cut. Open-ended questions are used where the issue is complex, where relevant dimensions are now known, and where a process is being explored.

As already noted in section 4.4, the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration is multi-faceted and complicated, like being ‘inextricably entwined’ and ‘in a joint and reinforcing effect’. Such an interrelationship and interaction could not be reduced to simple

closed questions that were clear cut. Open-ended questions were felt to be more appropriate for this kind of complex and multi-faceted study.

In addition, 'their advantage is that they allow a respondent to answer on their own terms, enabling the researcher to discover unexpected things about the way people see a topic' (Seale & Filmer, 1998:130 cited in Simmons, 2001:94). Semi-structured interview questions are normally specified, but the interviews provide more freedom to probe beyond the answers in a manner which would often seem prejudicial to the aims of standardisation and comparability (May, 2001). Thereby, the author felt it appropriate to use open-ended questions in the interviews.

The semi-structured interviews were based around a series of open-ended questions. The open-ended questions for the Birmingham interviewees were organised around the following issues;

- 1> Birmingham's physical structure and how it had been improved by high-profile projects;
- 2> Birmingham's prosperity and how it had been facilitated by high-profile projects, including tourism associated with this development;
- 3> Social well-being of Birmingham residents provided by high-profile projects;
- 4> Birmingham's tourism development helped by high-profile projects;
- 5> Tourist activities connected with high-profile projects;
- 6> The Broad Street Redevelopment Area as a typical tourism destination as identified by the Birmingham UDP;
- 7> Birmingham's image and how it had been changed by high-profile projects, including tourism associated with this image change;
- 8> The key reason for Birmingham in 2002-03 to bid for European Capital of Culture in 2008;
- 9> General opinions on the development of high-profile projects in the future, including tourism associated with this development; and
- 10> Other comments and points to add.

The author used similar open-ended questions for the Liverpool interviewees. The key issues explored were:

- 1> Liverpool's physical structure and how it had been improved by cultural industries;
- 2> Liverpool's prosperity and how it had been facilitated by cultural industries, including tourism associated with this development;
- 3> Social well-being of Liverpool residents provided by cultural industries;
- 4> Liverpool's tourism development helped by cultural industries;
- 5> Tourist activities connected with cultural industries;
- 6> The RopeWalks area as one of city's four key tourism areas as identified by Liverpool UDP;
- 7> Liverpool's image and how it had been changed by cultural industries, including tourism associated with this image change;
- 8> The key reason for Liverpool to win the title European Capital of Culture in 2008;
- 9> General opinions on the development of cultural industries in the future, including tourism associated with this development; and
- 10> Other comments and points to add.

These open-ended interview questions were designed to work closely with the research questions. In the formulation of designing them, the first three open-ended interview questions (1>, 2> and 3>) were to answer and explore the '1) research question'. The next three open-ended interview questions (4>, 5> and 6>) were to answer and examine the '2) research question'. Finally, the '3) research question' was tackled by the 7> and 8> open-ended interview questions.

• fieldwork

All the prospective semi-structured interviewees were identified from both the Birmingham and Liverpool city council websites at the first stage of arranging an interview. The core study of this thesis was the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration. Thereby,

the author had to review key policy players who worked in the cultural, tourism, planning and regeneration departments.

Then, all key prospective policy player interviewees were contacted by an author's email in the first instance. The email explained the author's study background, the purpose of the interview, the possible meeting time and the contact details of the supervisor. An interview topic guide was attached with the author's email. The interview topic guide contained the open-ended questions that the interview would cover. Simmons (2001) states that an interview guide is used for a semi-structured or focused interview and will list areas to be covered while leaving the exact wording and order of the questions to the interviews.

Consequently, the prospective interviewees agreed with the author's interview request and would send back an email to the author and confirm the meeting schedule. A follow-up email was sent to those who had not responded the author's request within a week. Potential interviewees were placed under no obligation to participate and this was made clear in the process. Following the completion of the interviews, the author sent a short email to thank them for their time and participation.

All semi-structured interviews were conducted from the May 2005 to September 2005. Over the interview period, contact was made with ten key policy players from Birmingham, from which five interviews were held with six interviewees. Contact was made with fourteen key policy players from Liverpool, six interviews were held and one emailed questionnaire was received. All interviews with people from

Birmingham and Liverpool were carried out face to face at the interviewee's offices.

As all interviews were tape-recorded with notes taken by the author during the interview. The tape recordings helped with the information integrity while the author took notes to highlight the interviewee's key viewpoints. The tape recordings also allowed the author to carefully listen to the interviewee's conversation over and over without worrying about the language problem. The author transcribed word for word each tape soon after the interview was completed, whilst the interview conversation was fresh in the memory. This, moreover, offered an initial opportunity to analyse the interview. Data collection, its coding and analysis often go on simultaneously (Payne & Payne, 2004). Fielding & Thomas (2001) add that verbatim transcription offers the advantage that all possible conversation uses are allowed for. Although it is time consuming, transcription is desirable as it provides: a complete record of the interview; a catalyst for analysis; and accurate and verbatim quotes that can be used to illustrate key points being made in the research report (Arksey, 2004).

The author drew a grid table in rows and columns, containing each interview question. After listening to the tape and reading the notes, the author transcribed the interviewee's responses that were most significant to each interview question, and sorted them out into the grid in relation to each interview question. Becker & Bryman (2004) comment that coding is sometimes a controversial activity in qualitative data analysis; however, it is a common way of handling qualitative data and beginning the process of qualitative data analysis. The table clearly revealed the different interviewee's responses for each of the questions. This helped the author to interpret the interviewee's viewpoints in order to identify commonalities, similarities

or differences. Fielding & Thomas (2001) also observe that themes and concepts that are identified and coded in one interview are then compared and contrasted with any similar material in the other interviews. The author took these various viewpoints as the basis of the analysis and referred them back to help address the four research questions.

5.3.3. Visual materials analysis

In relation to the second research question, the author used digital camera and shot over twenty photographs of current tourism activities and cultural project developments in Birmingham and Liverpool. The thesis created its own visual data to analyse and used images as an addition to words to present results. Thus, the research not only involved documentary analysis and the interpretation of interview findings, it also used visual methods to investigate the case-study cities.

Alexander (2001) observes that researchers can use photography or video to collect data on people or objects out there in the real world. Alexander also sees more important is the use of visual materials for the illustration and elaboration of research findings. The recording of overt observations by photography can provide very rich data to supplement note-taking or as data in their own right (Payne & Payne, 2004). Moreover, 'specific examples of social relations or cultural form depicted in the photographs can become the basis for a discussion of broader abstractions and generalities; conversely, vague memories can be given sharpness and focus, unleashing a flood of detail' (Banks, 2001:86).

Potential readers might be not familiar with the high-profile projects and the cultural industries studied in this thesis. By using photographic materials, this can help the readers to understand what these urban regeneration activities actually looked like. In addition, the photographs added to this thesis would help to make research methods more reliable and verifiable. Some researchers have incorporated visual materials to create visual data or present results with a visual component, such as Becker, H.S.; Berger, J.; Corse, S.M. & Robinson, M.A.; Halle, D.; and Macdonald, K.M.² These researchers have taken advantage of the visual methods. Thereby, the author felt it appropriate to use the photographs in investigating the research questions.

The photographs of Liverpool were shot at the same time the author did the semi-structured interviews. The author went around the RopeWalks area on foot. This area could be visited in an hour to know its geographic features. The photographs used in this thesis show what the cultural industries development in this area looked like. They include the Foundation for Art & Creative Technology Centre, the Tea Factory, the Arch in Chinatown, Concert Square, RopeWalks Square, and Bold Street development.

In relation to the photographs of Birmingham, the author shot them over several days. Compared with the RopeWalks area, the Broad Street Redevelopment Area was a little larger in size. The photographs used in this thesis about the high-profile

² Generalised from Alexander (2001): Becker, H.S. (1998) Visual sociology, documentary photography and photo-journalism: it's (almost) all a matter of context, in J. Prosser (ed) *Image-Based Research*, p.84-96, London: Routledge/Falmer; Berger, J. (1972) *Ways of Seeing*, London: Penguin; Corse, S.M. & Robinson, M.A. (1994) Cross-cultural measurement and new conceptions of culture: measuring cultural capacities in Japanese and American preschools, *Policy*, 22, p.313-25; Halle, D. (1993) *Inside Culture*, London: University of Chicago; Macdonald, K.M. (1989) Building respectability, *Sociology*, 23(1): p.55-88.

projects in the Redevelopment Area consist of the International Convention Centre, the National Indoor Arena, Brindleyplace Scheme, Centenary Square, City Centre Canal Network associated with Broad Street development.

Using visual materials, like other research methods, is not without its practical concerns. These concerns often include the cost of collecting visual data, the copyright of images and the viewpoints of visual creators. Winston (1998) also states that manipulated photographs may produce unauthentic or trick images, and they become a species of exception that prove the evidentiary rule. Prosser (1998:97) raises concerns that image-based research is 'undervalued and under applied by the orthodox qualitative research community'. Alexander (2001:352) also highlights the advantages and disadvantages of such visual materials analysis as:

the best visual social science melds words and images. Because pictures are information-rich, worth at least a thousand words, they can save a lot of description. However, because they are information-rich, they are also ambiguous. Regardless of ... to study a phenomenon objectively, to make an argument, to posit a knowledge-claim in a discourse, or to tell a story, the research must put forward the scientific findings, argument, claim or story with clarity.

Thereby, as Banks (2001) comments, conventionally in academic publications, photographs are tied to the main body of text in two ways: through captions and through in-text references. As long as the author made clear descriptions associated with the photographs, the danger of ambiguity could be reduced as far as possible and the information-rich advantage could be maximised. As Banks (2001) further observes that the study and use of visual images is only of value within broader sociological research enterprises, rather than as ends in themselves. The author saw the photographs as a complementary research approach to this thesis. As noted, this

helped to make the research methods more reliable and verifiable. Prosser & Schwartz (1998) also note that photographs, like other forms of empirical data may not provide us with unbiased, objective documentation of the social and material world, but they can show characteristic attributes of people, objects and events that often elude even the most skilled wordsmiths.

5.3.4. Secondary analysis of survey data

This thesis was not about an economic impact study. It did not attempt to conduct a survey in order to measure the economic benefit of tourism activities and cultural sectors in terms of the related spin-offs of the consumption of tourist and cultural goods (e.g. cafés, restaurants, over-night stays, shops). It also did not attempt to conduct a survey in order to calculate any employment generation through indirect jobs and how this impacted on local economy.

However, the author used some basic statistical figures and survey data as secondary analysis. Stewart & Kamins (1993) state that secondary information consists of data and other information collected by others and archived in some form. Secondary analysis is ‘the re-analysis of existing survey micro-data collected by another researcher or organisation for the analyst’s own purposes’ (Arber, 2001:270). In short, secondary analysis means ‘the use of data, collected on one project, in a second study’ (Payne & Payne, 2004:214).

These statistical and survey data used in this thesis referred to governmental statistical data that mainly came from the Internet or official documents. These data were collected by organizations such as Birmingham Economic Information Centre;

Marketing Birmingham; the Mersey Partnership; the Regeneration Policy Division of Liverpool City Council; the Office of the Deputy Prime Minister and the Department for Culture Media and Sport. The author used tables to organise numerical information of these survey data in relation to the first and third research questions. As McQueen & Knussen (2002) note that research information will take the form of numbers if this research is quantitative in nature. The use of secondary analysis of survey data was seen as the quantitative approach to this thesis.

Stewart & Kamins (1993) state that secondary data originally collected for particular measures or treatment effects may not be the most appropriate for the purpose at hand. This thesis did not discuss their complex data structure and methodological basis or validity. The statistical data used in this thesis were in line with a general concern that economic returns contributed by tourism activities and cultural policy should be acknowledged. They also included some Census data in order to understand urban (re)development in Birmingham and Liverpool. So, these data sources were directly relevant to the issues of concern in this thesis.

Besides the cost advantage of secondary analysis over primary data through Internet sources was of great benefit to this thesis, Arber (2001) states that a value of secondary analysis of survey data is to apply and develop theoretical ideas by translating survey questions into analytic concepts, and drawing conceptual conclusions from statistical analysis. Moreover, the source of the information, whether it is obtained by secondary or primary research, is really not important as long as the information is trustworthy and answers the question at hand (Stewart & Kamins, 1993).

5.4. Conclusion

The author has used multiple research methods to investigate and explore the case studies of Birmingham and Liverpool. These included documentary research, semi-structured interviewing, visual materials analysis and secondary analysis of survey data. For this, Yin (2003) states that the use of multiple sources of evidence in case studies allows an investigator to address a broader range of historical, attitudinal and behavioral issues. Yin also sees that the most important advantage presented by using multiple sources of evidence is the development of converging data triangulation. From the Yin's perspective, any finding or conclusion in a case study is likely to be much more convincing and accurate if it is based on several different sources of information, following a corroboratory mode. By having a cumulative view of data drawn from different contexts, we may, as in trigonometry, be able to triangulate the true state of affairs by examining where the different data intersect (Silverman, 2000).

It should be noted that this study did not merely rely on the interviewing method as it used multiple research methods. The interviews were seen as a part of multiple sources of evidence. Even though the interviewing method, for example, was not conducted in a perfect fashion, this study could still rely on documentary research, visual materials and secondary analysis of survey data. The interviewee's comments were not the only reference for the author's findings. What the author had learned was to carry out the case study by the use of multiple methods. The author also learned to overcome the weaknesses of each research method. These were discussed earlier on pages 152, 159, 162 and 164.

However, Silverman (2000:99) comments that multiple methods are often adopted in the mistaken hope that they will reveal 'the whole picture' or arrive at an overall 'truth'. For this point, these multiple research methods adopted here did not mean they would expose the entire interrelationship between tourism approach and cultural policy in the discourse of urban regeneration. Each research method had its strengths and limitations. The author thought that each method could be complemented to reduce the limitations under a multi-method approach. The overall intention was to obtain a more reliable and trustworthy research outcome.

The thesis focused on current developments in the case study cities with respect to the interrelationship between tourism and cultural policy in the discourse of urban regeneration. All semi-structured interviews were conducted from May 2005 to September 2005. Contact was made with over 24 current key tourism and cultural regeneration policy players in Birmingham and Liverpool. Unfortunately, only twelve interviewees were available during the scheduled period, and consequently these were the individuals who were selected. It should be noted that the twelve selected interviewees were not only those who could provide an official view. Moreover, as this study focused on the current tourism and cultural regeneration and emphasised the viewpoint of local authorities, it was rational to do interviews with those who had current positions, in particular senior positions, within local governmental departments relevant to this study. They were responsible for the current development of tourism and cultural policy in the respective City Councils. In 2004 when the Audit Commission Central Region under Section 10 of the Local Government Act 1999 and in accordance with its duty under Section 13 of the 1999 Act inspected Birmingham City Council's 'cultural uses' including Symphony Hall,

the ICC and others, the Commission only interviewed those who currently came from the Council's departments in tourism, leisure sport and culture, community learning and libraries, museums and heritage, regeneration and local services (see the list of people interviewed in its report page 31; Audit Commission, 2004). The author adopted a field research and interviewing approach that was very similar to that of the Commission. Some of the interviewees were even the same, such as Tony Howell (Strategic Director- Learning and Culture) and Tim Mason (Head of Tourism). Consequently, it was felt that the interviewees selected for this study were appropriate and valid. It should also be noted that the author's interviewee Mike Taylor (Group Leader- Local Planning Group for Planning Department) was one of participants in the Highbury Initiative symposium and had been involved in the Broad Street Redevelopment Area (see the Highbury Initiative report on pages 2 and 28; BCC, 1989).

It is a fact that this study only emphasised official viewpoints. It was felt that those selected for interview had a good overview of the issues involved in the links between tourism and cultural policy in the discourse of urban regeneration. Moreover, the focus of this study is very much on policy and it made sense to interview those stakeholders who were involved in the development and delivery of this policy. It could be argued that there was a lack of dissenting voices of various groups, such as local residents, business sectors or tourists. Although at the time there were few examples of dissenting voices regarding these developments (Beazley et al., 1997), these non-official groups may have different/similar viewpoints. The author was aware of this potential shortcoming. The interview method of this study would perhaps be done differently to conduct the various

groups who represent the dissenting voices if this study was to start again. However, in terms of Oppenheim (1992), exact representativeness is not usually necessary, rather than, having good respondent characteristics (i.e. the right kind of people who can talk authoritatively on the issue in question). If Oppenheim's comment is correct, a small number of interviewees who have good respondent characteristics are acceptable. Thereby, as considering dissenting voices of local residents in relation to this study, for example, did this study need to interview a resident who had lived around the Convention Quarter since the Highbury Initiative in 1988 but he/she did not live this area in recent years, or could it do the interview with a resident who did not live around this area until the author's study period that he/she started living in? A further concern to this local resident could include whether he/she had enough knowledge of tourism, cultural policy and regeneration to answer the author's question. In relation to this point, one thing that the author could also learn was that conducting a research not only needed to become aware of having such dissenting voices of non-official interviewees, but also needed to consider who was an appropriate person to be interviewed with respect to the study period and the topic of tourism, cultural policy and urban regeneration.

Chapter 6.

Case-Study City: Birmingham

6.1. Introduction

As Chapter 5 outlined the research methods to be used in the case studies of Birmingham and Liverpool, this chapter and the next chapter respectively present the investigation and findings of Birmingham and Liverpool. Chapter 6 is organised around an urban development profile of Birmingham. Chapter 7 presents a similar profile for Liverpool. Both of these chapters help to set the foundation for the more detailed research findings presented in Chapter 8. This chapter also aims to describe the geographical background and existing infrastructure that helps to contextualise the high-profile projects in the Broad Street Redevelopment Area. The history of Birmingham was essentially linked to the development of the metalworking trades and the wide variety of goods manufactured. In recent years, the City Council has practised some programmes for urban regeneration, such as culture-related initiatives and tourism activities. This chapter is organised around three sections: the spatial context of Birmingham; the City's high-profile projects; and the scenario of the City's bid for the European Capital of Culture in 2008.

6.2. The Spatial Context of Birmingham

This section aims to draw attention to the developments of Birmingham's economy and planning and the transformation encountered in the city centre. These developments are presented in a chronology since the early 1900s. Some of these developments reveal that the city's transformation has been from traditional manufacturing industries to commercial service activities. This section also reviews

the city's key economic characteristics, including (un)employment rate, occupational structure and deprivation index.

6.2.1. The early 20th century to the 1980s

In the early 20th century, the traditional metalworking industries (e.g. buttons, nails and screws, brass tubing for bedsteads and curtains rails, locks and jewellery) and more modern ones (e.g. bicycle making and tyre manufacture) continued in Birmingham. Electrical engineering also had become an important industry since the early 20th century. In 1931, 37% of all those engaged in industries, trade and commerce in Birmingham were concerned with metal in some capacity or other, nationally the figure was 10.5% (Cherry, 1994). The city and its region were also very important for the manufacture of all aircraft and aero-engines in Britain during the war. Birmingham's population continued to grow rapidly from 522,204 in 1901 to 840,202 in 1911.¹

The city was heavily bombed by the Germans in World War II. By the war's end, it was estimated that over 5,000 citizens had been killed or seriously injured and over 5,000 buildings were destroyed completely with another about 12,000 suffering severe damage.² Bomb damage ironically however provided new opportunities for major reconstruction and development (Cherry, 1994). In the post-war period, the city centre was extensively re-built. An inner ring road was built between 1960 and 1971. The early city developments were linked into the inner ring road by the time. The Bull Ring Shopping Centre was finished in the early 1960s. As a result, the Bull

¹ See the Birmingham City Council website: http://www.birmingham.gov.uk/GenerateContent?CONTENT_ITEM_ID=1558&CONTENT_ITEM_TYPE=0&MENU_ID=10277 (2 June '05)

² See the history of Birmingham on Wikipedia website: <http://www.answers.com/topic/history-of-birmingham> (31 May '05)

Ring closely adjoined the assembly of retailers and department stores in the High Street, New Street and Corporation Street forming an integral part of the central retail core. Other additions were developed in the city centre, such as New Street Station which was completed in the mid-1960s. Thus, a distinctive new appearance was imparted to central Birmingham in little more than a decade (Cherry, 1994). In 1974, as part of a local government reorganisation, Birmingham lost its county borough status and instead became a metropolitan borough under the new West Midlands County Council.³

In the immediate post-war economy, Birmingham remained an engineering and metalworking centre with a heavy dominance of motor manufacture; nearly two thirds (64%) of Birmingham's workforce was engaged in manufacture and just over one third (35%) was in service employment (Cherry, 1994). However, the trend of losses in manufacturing employment has affected all cities that reflected a national shift in occupational structure. By 1966, the proportion of the city's labour force engaged in manufacture had fallen to 52%; the proportion in services had risen to nearly 45% (ibid). Birmingham grew as a regional banking centre and by the mid-1960s many features of an enhanced commercial centre were in place.

As the reasons for the economic downturn were many and varied, manufacturing industry in Birmingham continued to decline. Between 1971 and 1981 the workforce of the city declined by 200,000 to half a million (of whom 450,000 were resident in Birmingham); the losses were concentrated on manufacturing industries, the service sector registered a small increase (Cherry, 1994). The change reflected the

³ See the Local History Organisation website: <http://www.localhistories.org/index.html> (31 May '05)

unfavourable position of the region as a whole. By the early 1980s, unemployment rates in Birmingham were among the highest ones in the country. From the study of Beazley et al. (1997), between 1971 and 1987 Birmingham lost 191,000 jobs, amounting to 29 per cent of total employment in the city.

The City Council undertook a policy of diversifying the city's economy into service industries, retailing and tourism to reduce the dependence upon manufacturing. A number of initiatives were undertaken to make the city more attractive to business visitors, including the National Exhibition Centre which was built in the 1970s. There were many initiatives that launched the renaissance strategy of the city centre, including a shopping centre was built over the station in 1970s (that was refurbished and renamed the Pallasades in the 1980s); the Pavilions Shopping Centre opened in 1987; and the City Plaza followed in 1989.⁴ Also, the International Convention Centre and the National Indoor Arena were built in the 1980s and opened in 1991. As a result, the city centre was rebuilt and refurbished.

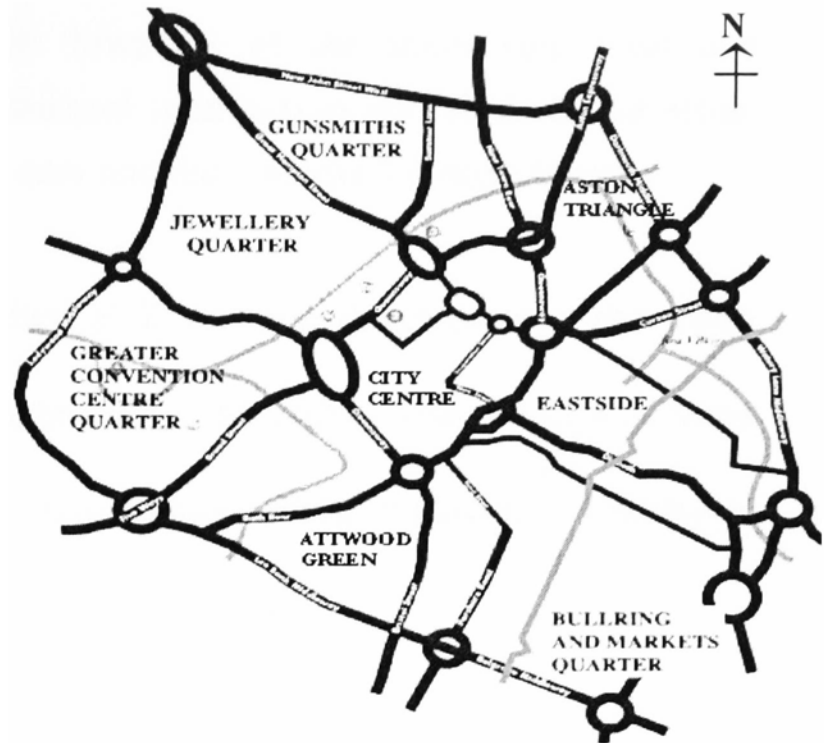
6.2.2. The 1990s and 2000s and quarter policy

The City Centre Strategy (Department of Planning and Architecture, 1995) defined the Central Area of Birmingham as the district within the Middle Ring Road (A4540), which comprised a City Centre Core surrounded by six distinct quarters. The City Centre Core is located within the area bounded by the Inner Ring Road or Queensway. The six distinct quarters are identified as the Gunsmiths Quarter; Jewellery Quarter; Greater Convention Centre Area; Chinese Quarter/Markets Area (now known as Bull Ring/Markets Quarter); Warwick Bar/Digbeth Millennium

⁴ See the Local History Organisation website: <http://www.localhistories.org/index.html> (31 May '05)

Quarter (now known as Eastside) and Aston Triangle (see Figure 6.1).

► Figure 6.1: Six distinct quarters around the City Core (source: Birmingham City Council website, not to scale)



During this period, the City Centre was the foundation of the City Council's commitment to raise Birmingham's national and international profile. The

City Council intended to shape its city centre as a highly attractive and accessible place to visit, to live in and for business. Therefore, the City Council's main priorities for the city centre were to 'maintain and improve access to the City Centre by both public and private transport' and 'improve the quality of the environment, particularly for pedestrians'⁵. The City Council hoped its city centre as a major business, tourism and international meeting place would continue to grow.

During the 1990's, a number of programmes of improvements to the urban environment and public realm integrated the earlier projects into the wider city centre physical structure, such as:

- Victoria Square: re-designed as a traffic free space with fountains and sculptures.
- Centenary Square: a major pedestrian public space providing an approach to the ICC area from the city centre core.
- Canal-side infrastructure: several initiatives to improve the environment of the canals themselves with new tow paths, bridges, access points and signage.
- Pedestrianisation of upper New Street: completing the unbroken pedestrian link between the ICC and New Street Station.
- Smaller streetscape initiatives including the first surface level pedestrian crossing between the core and the Jewellery Quarter.

⁵ See the Birmingham City Council website: http://www.birmingham.gov.uk/GenerateContent?CONTENT_ITEM_ID=3184&CONTENT_ITEM_TYPE=0&MENU_ID=1637 (accessed on 06/06/'05).

- Smallbrook Queensway/Hurst Street: lowering of the inner ring road and removal of subways to create a traditional intersection and surface pedestrian crossings at the juncture between the core and the Chinese/Markets Quarter.

More recently, there have been a number of key urban developments that have continued the regeneration of the city centre during the 2000s. The use type of these developments comprises retail, infrastructure, leisure, office, residential, education, health and mixed uses. Some of them are highlighted here:

2000 Mailbox

This is an 80,000 square metre building to give completion of the conversion of the former Royal Mail sorting office. The mixed use development includes shops, hotels, office and residential accommodation, bars and restaurants.

2001 Millennium Point

Europe's largest science and technology based attraction, including the Museum of Science and Discovery; hi-tech education and learning colleges; retail; leisure outlets and an IMAX Theatre. A conference suite and offices provides facilities for business users with 750 car-parking spaces on site.

2003 Bullring

Europe's largest city centre retail regeneration scheme to provide almost 1.2 million sq ft (111,600 sq m) of retail space,⁶ combining architecture with a series of covered streets and squares. *'The Bullring is the next vital piece in Birmingham's renaissance and will transform the city, repositioning it as one of Europe's retail capitals,'* said Jon Emery from Bullring developer The Birmingham Alliance.⁷

2007 (estimated) Birmingham Chamber of Commerce⁸

Prime site- 21,170 sq ft (237,000 sq m)- will be a major international business centre, housing the new headquarters of the Chamber.

2007 (estimated) Edgbaston Shopping centre⁹

Possible redevelopment of shopping centre at Five Ways includes Calthorpe House, a supermarket, an unspecified amount of office space, two new hotels and an extension for the nearby Marriott Hotel.

2010 (estimated) Eastside¹⁰

The Eastside scheme sets a new and expanded boundary for the city centre to regenerate 180 hectares stretching from Masshouse Circus to the ring road. The scheme consists of the completed Millennium Point; the Museum of Science and

⁶ Source refers to *birminghamupdate*, Issue: Autumn 2002, p. 28. Locate in Birmingham.

⁷ See *birminghamupdate*, Issue: Autumn 2002, p. 23. Locate in Birmingham.

⁸ Source refers to *birminghamupdate*, Issue: Spring 2005, Locate in Birmingham.

⁹ Source refers to *birminghamupdate*, Issue: Spring 2005, Locate in Birmingham.

¹⁰ Source refers to *birminghamupdate*, Issue: Spring 2004, Locate in Birmingham.

Industry as ThinkTank, the Midland's first IMAX cinema complex, the headquarters for the University of the First Age and the Technology Innovation Centre. In 2002, Councillor Sir Albert Bore, leader of Birmingham City Council and chairman of the Eastside Partnership Steering Group, said '*The masterplan [for the Eastside] creates a superb mix of major commercial development opportunity and new activity, a plan for a new urban area next to the city centre with a distinctive character of its own.*'¹¹

2010 (estimated) Paradise Circus¹²

This project aims to reposition Birmingham to compete more effectively for service sector investment. This is to create one of the finest commercial office development opportunities to be made available in the UK during the next 10 years.

2011 (estimated) Birmingham New Street Station¹³

Scheme to allow a 50 per cent plus increase in passenger usage, with improvements for pedestrian accessibility and facilities.

6.2.3. Birmingham's current profile

The total Birmingham resident population in 2001 was 977,087 (males 48.7% and females 51.3%) and consisted of 390,792 households, according to the Census from the Office of National Statistics.¹⁴ In terms of the resident population, Birmingham is the second largest city in the UK.

Birmingham is a very ethnically diverse city. According to the 2001 census, 29.6% of the city's population was made up of ethnic minority groups (non-white). Among the largest minority groups, 10.6% of Birmingham residents are Pakistani, 5.7% are Indian, 6.1% are Black Caribbean/African, and 2.9% are of mixed backgrounds (9.1% of the UK population was made up of non-white groups in the 2001 census). This means that Birmingham is one of the UK's leading multicultural cities.

In terms of economic activity, in 2005 the value of goods and services produced in Birmingham was around £14.5 billion; this output (Gross Value Added) contributes around 19% of West Midlands Regional output and 2% of national output in 2005 (Economic Strategy & Information, 2005).

In relation to employment, the Annual Business Inquiry 2003 revealed that Birmingham had a total of 490,600 persons in employment in 2003: the largest per cent of all employment was in the 'Public administration, education & health' sector

¹¹ See *birminghamupdate*, Issue: Autumn 2002, p. 24. Locate in Birmingham.

¹² Source refers to *birminghamupdate*, Issue: Autumn 2003, Locate in Birmingham.

¹³ Source refers to *birminghamupdate*, Issue: Spring 2005, Locate in Birmingham.

¹⁴ Source refers to *Profile for Birmingham* from Birmingham city council: <http://www.birmingham.gov.uk/community> (accessed on 31/05/2005).

(29.9%) and the second largest employment was in the ‘Banking, finance and insurance etc.’ sector (20.4%)¹⁵ shown in Table 6.1. The proportion of working age people in employment in Birmingham was 64.1% in 2003; this employment rate is much lower than in the wider Region (73.7%) or UK (74.3%) in that year (Economic Strategy & Information, 2005).

| Table 6.1: Employment breakdown by industry sector 2003 (source: BEIC) | | |
|--|------|---|
| Persons | % | Sector |
| 2,500 | 0.5 | Agriculture and fishing, energy and water |
| 73,100 | 14.9 | Manufacturing |
| 18,500 | 3.8 | Construction |
| 95,800 | 19.5 | Distribution, hotels and restaurants |
| 29,200 | 6.0 | Transport and communications |
| 100,100 | 20.4 | Banking, finance and insurance etc. |
| 146,600 | 29.9 | Public administration, education & health |
| 24,800 | 5.0 | Other services |
| 490,600 | 100 | TOTAL |

The Birmingham Economic Information Centre (2000) also revealed that the proportion of Birmingham’s employment base accounted for by manufacturing has fallen from 44% in 1978 to 19% in 2000; however, the city still has the highest number of manufacturing jobs of any local authority district in the UK and manufacturing accounts for nearly 26% of the city’s economic output. Manufacturing does not have the dominance in the Birmingham economy that it once did.

In terms of unemployment in Birmingham, the seasonally adjusted jobless total rose to 31,524 in April 2005. The City’s adjusted claimant rate rose to 7.9%; this rate (Unemployment Benefit Claimant Count) continued to be higher than the UK (2.3%) and West Midlands Region (2.7%).¹⁶ Table 6.2 outlines the city’s unemployment rate from 1994 to 2004 and demonstrates that this was consistently higher than the West Midlands’s and the UK’s rate.

Table 6.2: Unemployment Claimant Count rate 1994-2004 (Source: ONS/BEIC)

| | ‘94 | ‘95 | ‘96 | ‘97 | ‘98 | ‘99 | ‘00 | ‘01 | ‘02 | ‘03 | ‘04 |
|-----------------|------|------|------|------|-----|-----|-----|-----|-----|-----|-----|
| Birmingham % | 16.9 | 14.8 | 13.6 | 10.6 | 9.5 | 9.4 | 8.8 | 7.9 | 7.5 | 7.8 | 7.6 |
| West Midlands % | 9.9 | 8.4 | 7.4 | 5.6 | 4.8 | 4.7 | 4.2 | 3.8 | 3.0 | 3.0 | 2.7 |
| UK % | 9.0 | 8.0 | 8.0 | 6.0 | 5.0 | 4.4 | 3.8 | 3.3 | 3.1 | 2.6 | 2.4 |

¹⁵ Source refers to *Employment in Birmingham 2003*, Birmingham Economic Information Centre, updated: 21/01/05.

¹⁶ Source refers to *Unemployment Briefing: April 2005 Unemployment Figures Published on 18th May 2005*, Birmingham Economic Information Centre.

In terms of deprivation, according to the Index of Multiple Deprivation 2004 (IMD 2004), six measures of the overall IMD 2004 have been produced at district level that describe differences between districts. There are 354 local authority districts in England. For each measure each district is given a rank and score. Among the 354 districts, Birmingham stands at the 15th most deprived in the measure of ‘average score’ (population weighted average of the combined scores for the Super Output Areas in a district). The City is the most deprived in the two measures: ‘income scale’ (the number of people who are income deprived) and ‘employment scale’ (the number of people who are employment deprived) (see Table 6.3).

Table 6.3: The SOA Level Index of Multiple Deprivation (Source: ODPM, 2004)

| | Rank of average score | Rank of average rank | Rank of extent | Rank of local concentration | Rank of income scale | Rank of employment scale |
|------------|--------------------------|-------------------------|-------------------|--------------------------------|-------------------------|-----------------------------|
| Birmingham | 15 th | 16 th | 14 th | 15 th | 1 st | 1 st |

6.3. Birmingham’s Tourism and High-profile Projects in the Broad Street Redevelopment Area (BSRA)

The academic research debate in relation to the concept and approach of cultural policy has been discussed in previous chapters. In terms of these academic commentators (e.g. Lim, 1993; Landry et al., 1996; Bianchini & Parkinson, 1993), the International Convention Centre and relevant developments in the Broad Street Redevelopment Area have been seen as an example that cultural concept and approach have influenced this area as a result of cultural policy. From the perspective of these academic commentators, the regeneration agenda of this area has been connected with the cultural concept and approach. As to the local authority in Birmingham, do they have a similar perspective? Thereby, some important official policies of Birmingham City Council are examined in terms of cultural elements in relation to the regeneration agenda of this area.

Birmingham City Council under Section 7 of Town and Country Planning Act 1971 wrote the City of Birmingham Structure Plan in 1973 (BCC, 1973). The Structure

Plan was a decision document that provided the city with a broad planning strategy and framework to guide future development. In terms of this Structure Plan, 'the existing accommodation for cultural pursuits is limited for such a regional centre as many existing facilities are old and do not adequately accommodate the needs of the organisations utilising them' (ibid:45). The Birmingham Cultural Conference in 1969 considered some approaches to meet the cultural needs of the City; one of them was 'space for lectures and meetings' (ibid:45). In relation to cultural infrastructure, the Structure Plan stated 'in the period to 1981 it is intended to provide a concert hall on the Civic Centre site' (now known as Symphony Hall at Broad Street Redevelopment Area) (ibid:98). This Structure Plan also indicated that the completion of the Birmingham Repertory Theatre provided the city with the most modern facilities for theatrical performances on a site within the Civic Centre. In terms of this Structure Plan, an emphasis was also given to the retention of the City's open spaces and its further extension together with provision for new cultural facilities. In light of this Structure Plan, it can be seen that using cultural elements has been on the city's regeneration agenda in relation to the use of conference, concert, arts performance and open spaces since the early 1970s.

In October 1980, Birmingham City Council in conjunction with the West Midlands County Council and West Midlands Passenger Transport Executive further wrote the Birmingham Central Area District Plan (BCC, 1980). This District Plan, the first formal comprehensive plan of the Birmingham's city centre, together with the City of Birmingham Structure Plan, would provide a new planning framework for the central area. Some of its aims included 'to ensure that there is land or buildings for an expansion of cultural and entertainment facilities as the demand arises' and 'to

improve consciously the civic environment of the major shopping, office and cultural sectors of the City Centre including bringing vacant land into (albeit temporary) use' (ibid: 7). In relation to cultural policy approaches, this District Plan indicated 'the Bingley Hall site will continue to be reserved for the development of a concert hall' (ibid: 71). In terms of this District Plan, the Bingley Hall site was seen as the appropriate location because it was easily accessible and because such a development would contribute the development of tourism in general. Until there was any commitment to build in an alternative location, the Bingley Hall site should be reserved for the concert hall development.

In addition, in terms of this District Plan (BCC, 1980), tourism was also an important element in relation to some developments, such as 'the Broad Street entertainment zone' (ibid:74), 'cultural, entertainment and sports facilities, the canal network' (ibid:87), 'new hotel development at Gas Street Basin and Broad Street' (ibid:88-89) and the development of a major conference centre in Birmingham City Centre, which was considered at three potential locations: 'Moor Street, Civic Centre Area and Snow Hill' (ibid:90). There was some considerable merit in combining the conference centre scheme with the proposal to construct a new concert hall, such as the cost of construction, the possible sources of financing and an appropriate site for such a development. As a result, on the preferred concert hall site at Bingley Hall in the Civic Centre Area, which was the second location referred to the conference centre became the final construction decision, known as Symphony Hall with the International Convention Centre today. It is clear that culture and tourism as key elements in the Birmingham Central Area District Plan had been used and they influenced the existing Broad Street Redevelopment Area.

In the late 1980s, two international symposia were held at the former home of Joseph Chamberlain, Highbury in 1988 and 1989, known as the Highbury Initiative (BCC, 1989). In light of the Highbury Initiative Symposium 1989 Report of Proceedings (BCC, 1989), the Highbury Initiative was seen as marking a new era in the development of the improvement of Birmingham's City Centre. The first symposium in 1988 mainly came up with a strategy for revitalising the city centre that led to projects for downgrading the Inner Ring Road and the creation of pleasant new pedestrian areas. The second symposium in September 1989 reviewed progress in revitalising the city centre since the original symposium in March 1988 and focused on the problem of speeding up implementation improving quality (ibid). As was stated in this Report of Proceedings, one of the Highbury Initiative visions for the city centre included 'events, major and minor, are equally important as is creative activity, from galleries to theatres of all types and sizes' (ibid:8). The view of these experts on four Sectors (including Business, Shopping, Leisure and Culture, Housing) that occupied Birmingham City Centre was that there was sufficient potential demand at the moment to support a further expansion of the facilities available. Under the Sector of Leisure and Culture, it was identified as (ibid:9-10):

When the Convention Centre is fully operational there are going to be virtually unequalled facilities to stage major events... On the larger scale there are opportunities to create new cultural landmarks, for example in terms of museums or galleries dealing with design, the arts and crafts or architecture... There is also a need for more events, such as festivals, competitions, performances and simple entertainments that exploit the City's cultural and ethnic diversity and create more fun, particularly in the central area.

In terms of this statement, the Convention Centre was implied as a cultural landmark to host major events. The use of sport competitions, arts performances and entertainments were also seen as cultural approaches. The Highbury Initiative also

identified the Convention Centre area as 'the new attractions that are being developed around Broad Street such as the 'festival market place' which Merlin Shearwater Laing are building, should help to draw people back into the City Centre' (ibid:13). It is obvious that cultural concept and approach has been debated and seen as an important element in relation to the revitalisation of the city centre, as well as the development of the Convention Centre area itself.

As noted earlier, the creation of pleasant new pedestrian walkways was a key city centre improvement in the Highbury Initiative. The creation of the new pedestrian crossing over Paradise Forum and the construction of Centenary Square were the first steps towards the realisation of these improvements. At the City Centre Planning Conference in February 1992, Don Hildebrandt who was a participant in the Highbury Initiative symposia highlighted that 'there was a need for wide side pavements, attractive street furniture and the important contribution of public art to the creation of high quality pedestrian passage ways and open spaces' (Department of Planning and Architecture, 1992:7). In terms of the Report of this City Centre Planning Conference, it was recognised that the International Convention Centre, Symphony Hall and the National Indoor Arena could not act as a facility on its own, it needed a variety of facilities, a vibrancy and a tapestry of life and cultural approach in which it could operate successfully. This Report also acknowledged that the City of Birmingham Symphony Orchestra that moved into Symphony Hall in 1991 had begun a programme of musical excellence that could not be rivalled across the world. Centenary Square was also another excellent example of what could be achieved by involving the artist in the entire design process. 'The Convention Centre had received much criticism, but there had been a dramatic use of light and public

art integrated into a building of both fine quality and finish' (ibid:30). It is also clear that the contribution of public art relevant to cultural approach have been debated with respect to the BSRA in the early 1990s.

From the perspective of the City Council's Convention Centre Quarter Planning and Urban Design Framework (Department of Planning and Architecture, 1994), Broad Street Redevelopment Area is 'characterised by a significant concentration of business/ cultural/ sports venues' (p.19). Apart from Symphony Hall in relation to the cultural venues, this Quarter Framework particularly indicated Centenary Square as 'a new standard for public art in City Centre development with a range of newly commissioned place and specially designed paving (ibid:19). In terms of the City Centre Strategy (Department of Planning and Architecture, 1995), the Broad Street corridor is seen as a premier location for tourism and leisure related activity. Although a focus for large scale commercial activity (e.g. Brindleyplace), the Convention Centre Area also has the potential accommodate mixed developments on a domestic scale, including culture, tourism, leisure, office and residential, particularly associated with the canals (ibid).

The Birmingham Plan (BCC, 2001a), a revision of the Birmingham UDP 1993, aims to promote the development that is necessary to meet the City's needs. This involves some main themes:

- enhance the City's environment and recognise the relationship between environmental quality and economic activities;
- maximise opportunities of economic renewal through appropriate land use policies and spread the benefits of economic renewal among the City's residents, especially disadvantaged people of the community;
- make housing to meet the full range of the resident needs and improve the condition of the existing dwelling stock and new housing;

- develop a safe and sustainable public transport system and manage road space and parking facilities for all users of the City's transport network.
- enhance retail development in the City Centre and provide the City's residents a safe and pleasant access to shopping centres.

Birmingham's high-profile projects as feasible elements to contribute to economic and environmental renewal are made clear in the Birmingham Plan. The Birmingham Plan recognises that achieving urban regeneration is dependent on creating an attractive and safe environment within the City, such as building high-profile projects. This benefits the existing residents and businesses and ensures new investment to be attracted, particular into the City Centre. Also, the environmental improvements of the city centre have been promoted throughout the ICC area. For example, the development of Centenary Square abutting the ICC extending to Paradise Forum has provided a major new pedestrian open space for the City Centre. The Birmingham Plan also sees 'The creation of an improved physical environment throughout Birmingham but particularly in the City Centre is critical for the promotion of tourism' (p.95). As a result, an associated mixed use development that includes retailing, offices, residential, leisure and tourism uses has emerged in Birmingham's Great Convention Centre Quarter.

The importance of the tourism approach to address the City's economic regeneration is set out in the Birmingham Plan. The Plan reveals that Birmingham has great potential for economic and employment growth over the next 10 years. This potential is associated with the proposed expansion of the Region's key industries, including 'motor vehicles and components; high technology knowledge-based industries; business and financial services; tourism, media and culture' (p.71). In the same perspective, Birmingham's *Economic Review 2001* (Birmingham Economic

Information Centre, 2001) sets out the 10 Sectors of the new Birmingham economy based on hi-tech manufacturing and professional services. Tourism and Leisure is linked into one of these Service Sectors. The Council sees that there is great local employment growth potential in these Service Sectors.

The tourism approach in the Plan for the City’s economy is to bring in revenue from outside, to create jobs opportunities and to enhance the City’s image to attract inward investment. Birmingham City Tourism Economic Impact Assessment 2002 (Marketing Birmingham, 2004), it is said that 18.7 million visitors came to Birmingham in 2002 (these figures did not include business day visitors apart from those attending the NEC venues) (see footnote on page 168 about the NEC venues). During their visits to Birmingham, their spending was a total of £1,030 million. Also, the total visitor expenditure supported around 22,443 actual direct jobs and 7,950 indirect jobs in the City. These economic benefits created by tourism for Birmingham are summarised in Table 6.4.

Table 6.4: Tourism economic statistics in Birmingham (Source: Tourism Team, 2002 and Marketing Birmingham, 2004)

| Birmingham (including the NEC) | 1996/1997 | 1999/2000 | 2002 |
|---|----------------|----------------|------------------|
| Total number of visitors | 21.8 m | 23.6 m | 18.7 m |
| - leisure day visitors | 19.7 m | 21.32 m | 15.8 m |
| - overnight visitors in the City, NEC/Airport | 2.1 m | 2.28 m | 2.9 m |
| Total spend | £ 760 m | £ 850 m | £ 1,030 m |
| - leisure day visitors | £ 472 m | £ 593 m | £ 497 m |
| - overnight visitors | £ 288 m | £ 257 m | £ 533 m |
| Jobs dependent on tourism | 27,350 | 30,700 | 30,393 |
| - direct | 19,550 | 22,200 | 22,443 |
| - indirect | 7,800 | 8,500 | 7,950 |

In 2003, it was estimated that jobs supported by tourism in Birmingham were 30,700; this figure was further reinforced by latest Annual Business Inquiry figures from 2001, which put employment in tourist related industries (as defined by the Department for Culture, Media and Sport) at 30,745 (Marketing Birmingham, 2003).

This represents 6.39% of total employment in Birmingham, which is still less than the regional and national figures of 6.89% and 7.79% respectively (ibid). However, the Birmingham figure is 24% higher than that in 1991 (compared to regional growth of 16% and national growth of 12% (with most of the growth for Birmingham coming in 2001 +14%) (ibid).

As already noted, the tourism industry (e.g. the hotel and catering sector) often provides poor working conditions, such as part-time jobs and low pay, which results in high job turnover and recruitment difficulties. However, tourism development from the perspective of the Council can help to improve the employment rate. ‘Many of the jobs in the “visitor” economy do not demand high NVQ levels, so increases in employment would help many city resident’s currently frozen out of the local labour market because local jobs growth has been limited to the “knowledge” economy’ (Birmingham Economic Information Centre, 2001, p.37).

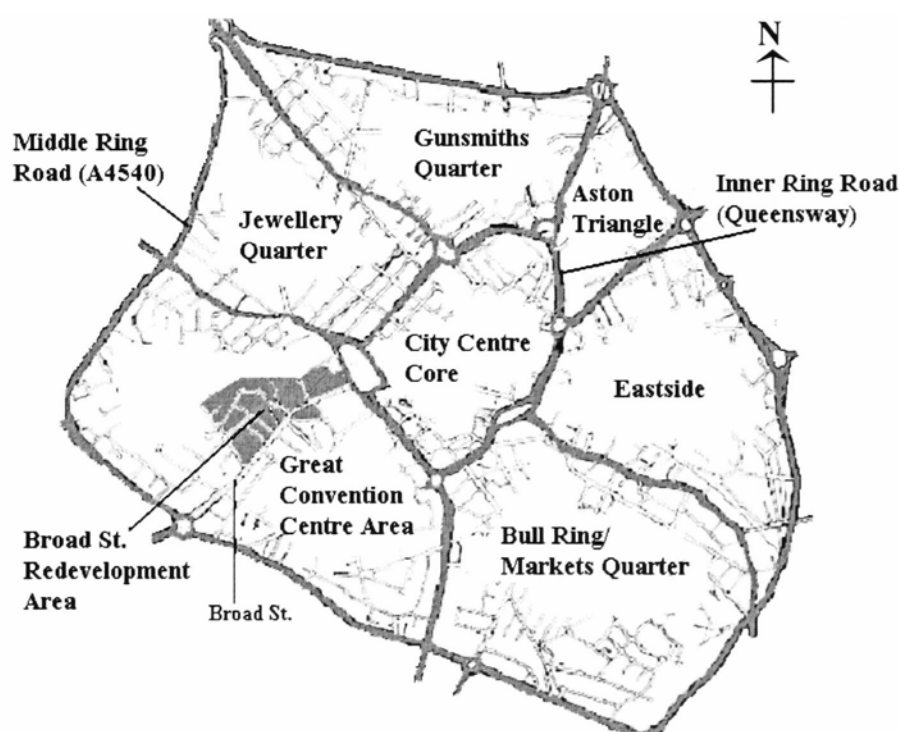
Table 6.5: The high-profile projects approach and tourism approach in the Birmingham Plan (BCC, 2001a)

| Policy | Main approach |
|---|--|
| The high-profile projects in the Convention Centre Quarter of the City Centre | <ul style="list-style-type: none"> - Moving toward a sustainable pattern of development, together with the corporate Sustainable Strategy and Local Agenda 21 process, and Supplementary Planning Guidance all relevant to this topic; - Developing a high standard of design in association with PPG 1 (General Policy and Principles); - Combining a high quality of lighting of buildings, places and spaces; - Consistency with the Economic Strategy for Birmingham and the City Council’s City Living strategy; - Proposing a new heavy rail station at St Vincent Street West on the Wolverhampton main line and an extension of Line One of the Midland Metro Route to serve Broad Street and Five Ways; - Providing additional public car parking facilities in the Broad Street Corridor; - Providing the pedestrian integration of the Convention Centre area and the City Core at Paradise Circus; - Preparing the Sherborne street area as residential development. |

| | |
|---------|--|
| Tourism | <ul style="list-style-type: none"> - Consistency with the City Council's Tourism Strategy: including encouraging access and movement, providing quality tourist information and City Centre management, setting up Visitor Priority Areas, developing a coherent mixture of visitor attractions, encouraging investment in retailing, restaurants and accommodations; - Working in partnership with various organisations, such as the Birmingham Marketing Partnership and the Heart of England Tourist Board; - Improving the physical environmental as a critical role for the promotion of tourism activities, particularly in the City Centre; - Creating additional leisure and tourism facilities and major visitor attractions based on the industrial and social heritage of the City Centre; - Encouraging the creation of a cross-city pedestrian walkway alongside the canal. |
|---------|--|

The Broad Street Redevelopment Area has provided a major cultural gathering place for visitors who come for business, leisure or entertainment. As for the high-profile projects approach and tourism approach elements in the Birmingham Plan, some of the main approaches are summarised in Table 6.5. These main actions emphasise strongly the issue of urban design, transport infrastructure, sustainable development, tourist information services and tourism organisation partnership.

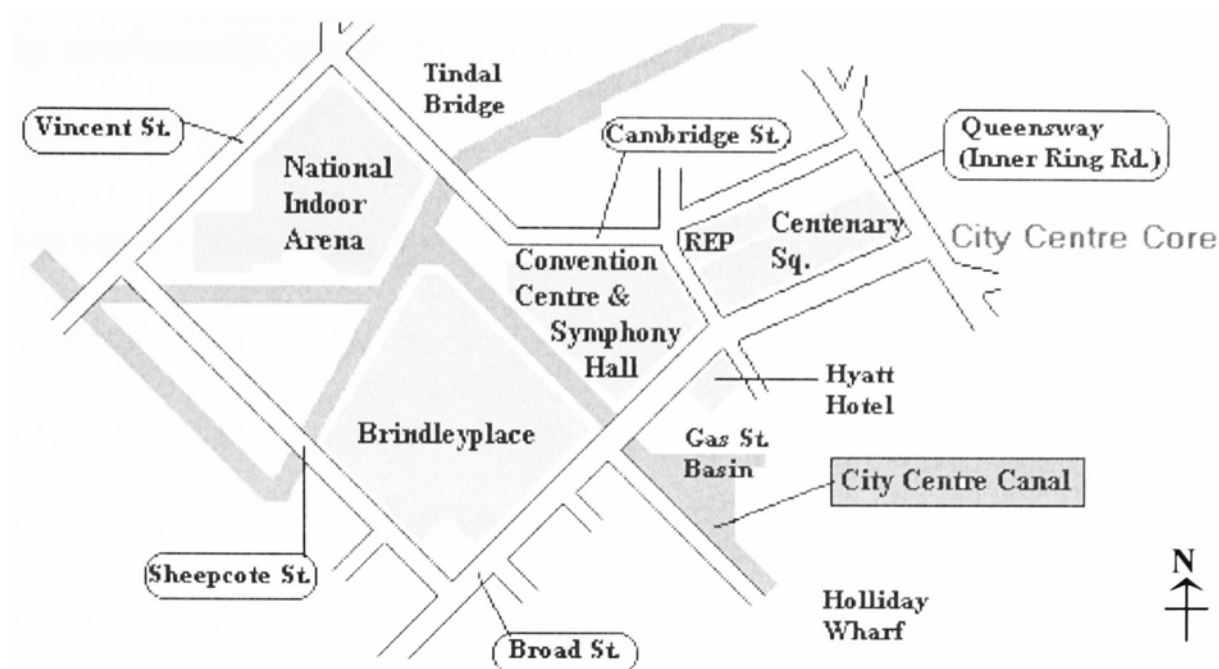
► Figure 6.2: The high-profile projects within the Greater Convention Centre Area (redrawn from Department of Planning and Architecture, 1994 not to scale)



The City Council's city centre strategy defines the Central Area of Birmingham as the district within the Middle Ring Road (A4540) that comprises a City

Centre Core surrounded by six distinct quarters. The high-profile projects studied in this thesis are all located within the Greater Convention Centre Area. The projects are geographically bounded by Broad Street (A456), Cambridge Street, Vincent

Street and Sheepcote Street, which is known as the Broad Street Redevelopment Area (see Figure 6.2).



▲Figure 6.3: The site of the key high-profile projects (drawn by C.B. Lee, not to scale)

The high-profile projects include the International Convention Centre with Symphony Hall; the National Indoor Arena; Brindleyplace; the City Centre Canal from Holliday Wharf to Tindal Bridge; Centenary Square; the REP Theatre and the Hyatt Hotel. Figure 6.3 roughly shows the site of the key projects and related developments within the Broad Street Redevelopment Area.

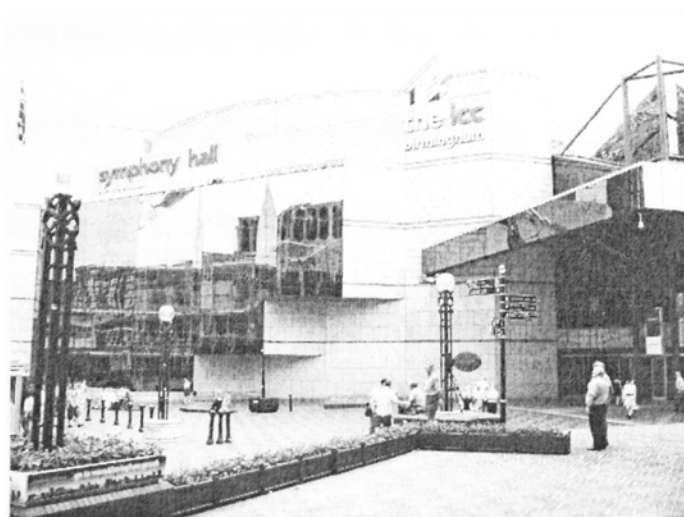
Birmingham City Council wanted to regenerate a previously run-down physical environment of the city centre and to expand the city's economic base that had suffered from the decline of manufacturing. Because of the success of the National Exhibition Centre (NEC)¹⁷ for business tourism development and the significant potential for modern conference facilities, the City Council initiated high-profile

¹⁷ The National Exhibition Centre Limited is a private limited liability company formed in 1970 to prepare for the initiative and opening of the NEC in 1976. The company has two equal shareholders: Birmingham City Council and Birmingham Chamber of Commerce & Industry, each with four directors on the board. The chairman is a business representative from the Chamber. The City Council owns the land and buildings of the project venues. Currently, the NEC Ltd manages five venues: the International Convention Centre, Symphony Hall and the National Indoor Arena in Birmingham city centre and the National Exhibition Centre and the NEC Arena located in eight miles south-east of Birmingham (source: the NEC Group website: <http://www.necgroup.co.uk/corporate/story/> (accessed on 16 December 2004)).

projects including the International Convention Centre, Symphony Hall and the National Indoor Arena. At present, these projects together provide venues for staging exhibitions, conferences, concerts, sporting and entertainment events.

- **the International Convention Centre (ICC)**¹⁸

The ICC opened for business on 2 April 1991 and was officially opened by The Queen on 12 June 1991. It was developed at a cost of £180 million. Loan stock issue of £130 million was raised by Birmingham City Council through the means of the NEC Ltd. The remaining £50 million was a grant from the European Regional Development Fund. The ICC has 11 main halls, including Symphony Hall, and ten executive meeting rooms, capable of accommodating any size of meeting from six to over 8,000 people. The ICC has held some significant events and been an important venue for business people, such as: the G8 Birmingham Summit in 1998 (involving leaders from Canada, France, Germany, Italy, Japan, Russia, UK and USA), a European Summit, the Confederation of British Industry's national conference (for an unprecedented seven out of eight years) and other users like the International Red Cross, Microsoft, Mercedes-Benz and Compaq Computers.



▲ The International Convention Centre & Symphony Hall (Photo by C.B. Lee 2005)



▲ An leisure wheel set up at ICC's outdoor exhibition space (Photo by C.B. Lee 2005)

¹⁸ Source refers to the NEC Group website: <http://www.necgroup.co.uk/corporate/story/> (16/12/'04).

● **Symphony Hall**¹⁹

Symphony Hall opened in April 1991. The Hall is a part of the ICC and is often used by major conferences for opening ceremonies, plenary meeting sessions and gala concerts. This 2,200-seat hall is a registered charity and is also home to the internationally acclaimed City of Birmingham Symphony Orchestra. In 2001, the installation of a magnificent organ with over 6,000 individual pipes was completed. A total of £1.3 million was raised through corporate and individual sponsorship and fundraising to install this instrument. Some important performances have been held at the Hall, such as hosting its own prestigious International Concert Series of the world's leading orchestras and a variety of jazz, folk, popular music and comedy acts all performed by renowned artists

● **the National Indoor Arena (NIA)**²⁰

The NIA was officially opened in October 1991. The £51 million capital cost was funded by a joint public-private sector initiative. Birmingham City Council invested £23 million, and received a grant of £3 million from the UK Sports Council. The NIA can seat up to a maximum of 13,000 but flexible seating allows the layout to be adapted to any size. It has the country's only demountable six-lane 200-metre track, which is dismantled and stored away out of season. A series of international, national and regional athletics events take place each January to March. The NIA has staged some important activities, such as the World Indoor Championships in Athletics in 2003,



▲ The National Indoor Aren adjacent to the canal
(Photo by C.B. Lee 2005)

¹⁹ Source refers to the NEC Group website: <http://www.necgroup.co.uk/corporate/story/> (16/12/'04).

²⁰ Source refers to the NEC Group website: <http://www.necgroup.co.uk/corporate/story/> (16/12'04).

the Eurovision Song Contest in 1998, the Davis Cup tennis tied on three occasions, grand opera productions, concerts and the TV show.

- **Brindleyplace scheme**²¹

Brindleyplace is located on a 17-acre site next to the ICC and the NIA. This site was leased to a consortium of three companies: Merlin, Shearwater and Laing (MSL). The experience that developed a major city attraction in Baltimore US to attract up to 26 million visitors was a major factor for their proposal to be accepted. MSL provided the balance of £25 million (for the £51 million capital cost of the NIA) in return for planning consent to develop the Brindleyplace scheme. An overall master plan for Brindleyplace was drawn up in November 1992, including: 330,000 square feet of retail, catering and leisure facilities; 2,600 car parking spaces; 1.1 million square feet of office space; 143 canalside homes; restoration of Oozells Street School building; hotel and public square. In 1993 the Argent Group Plc, a privately owned UK property company, purchased Brindleyplace. The first part of the scheme to be completed was The Water's Edge, a canalside development of shops, bars and cafés, which was officially opened in November 1994.

The Brindleyplace scheme was to become a mixed development including public squares, restaurants, shops and bars in Birmingham's first ever purpose-built leisure venue that faces the canals. *The Birmingham Unitary Development Plan* (BCC, 2001a) says that Brindleyplace has been developed adjacent to the NIA and the ICC, an associated mixed use development that includes retailing and offices and other leisure/tourism uses. The scheme also aimed to contain homes to encourage more people to live in the city centre, rather than outside of it. It was estimated to create

²¹ Source refers to the Brindleyplace website: <http://www.brindleyplace.com/> (5 Jan 2005).

6,000 jobs on completion. Gary Taylor, Director of Brindleyplace developers Argent, says *'The team behind the development has been fully committed to transforming a piece of derelict land into a thriving new district for Birmingham and a symbol of the city's urban renewal.'* (see *birminghamupdate*, Issue: Autumn 2002, p.10.).



▲ Ikon Gallery with Oozells Square
(Photo by C.B. Lee 2005)



▲ National Sea Life Centre (Photo by C.B. Lee 2005)



▲ Cafés and bars in Brindleyplace
(Photo by C.B. Lee 2005)



▲ The Crescent Theatre (Photo by C.B. Lee 2005)

The construction programmes completed within Brindleyplace scheme consist of the National Sea Life Centre (over 3000 sea creatures displayed in a magical underwater world and this has attracted over a million visitors each year²²); the Ikon Gallery (an internationally renowned and award-winning art gallery situated in a refurbished neo-gothic school building); the Crescent Theatre (one of Birmingham's most modern theatre buildings containing a superb 340-seat auditorium); the LivingWell Health Club (a health centre containing two fitness studios, a gymnasium, sauna, steam rooms and a 21 metre pool with a spa); the Water's Edge; the City Inn (238

²² Source refers to the Brindleyplace website: <http://www.brindleyplace.com/> (5 Jan 2005).

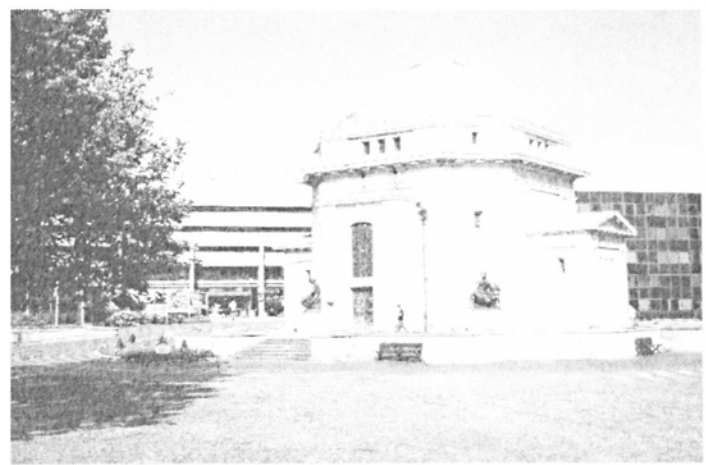
air-conditioned bedrooms with on-site parking); the Livingbase Serviced Apartments (35 luxury serviced apartments available to let by the week, month or year); new public spaces (including Central Square and Oozells Square); parking spaces; and others- multi-use buildings for retail/restaurant space, serviced apartments, and office buildings for a telephone company and bank.

- **Centenary square**²³

The Square completed in 1991 is a major public open space in Birmingham. This custom-made place acts as an outdoor exhibition space and provides a main gateway to the ICC and Greater Convention Centre Area. Many live concerts and events have taken place in the square including the popular New Year Celebrations. The development of Centenary Square and downgrading of Paradise Circus (Queensway) for vehicles also has promoted pedestrian integration of the City Centre Core. There are other buildings and public art installations situated on Centenary Square, such as, the Hall of Memory. This Hall, a war memorial opened in 1925, is built to commemorate over 12,000 of Birmingham's citizens who died in the World War I.



▲ Centenary Square (Photo by C.B. Lee 2005)



▲ The Hall of Memory located on Centenary Square (Photo by C.B. Lee 2005)

- **the REP (Birmingham Repertory Theatre)**²⁴

Birmingham REP founded in 1913 is a theatre company that operates the theatre

²³ Source refers to Department of Planning and Architecture (1994).

²⁴ Source refers to the REP website: <http://www.birmingham-rep.co.uk> (12 Jan 2004).

building situated on Centenary Square. This building contains two separate theatre spaces: an 850-seat Main House and a 140-seat studio theatre called The Door. The Door was established in 1998 in the REP's old studio space as a theatre dedicated to the production of new plays. The building also houses rehearsal spaces for casts to prepare productions; workshop spaces for building sets and making costumes; and office spaces for the members of staff who work in administration, marketing and education.



► The REP Main House and The Door
(Photo by C.B. Lee 2005)

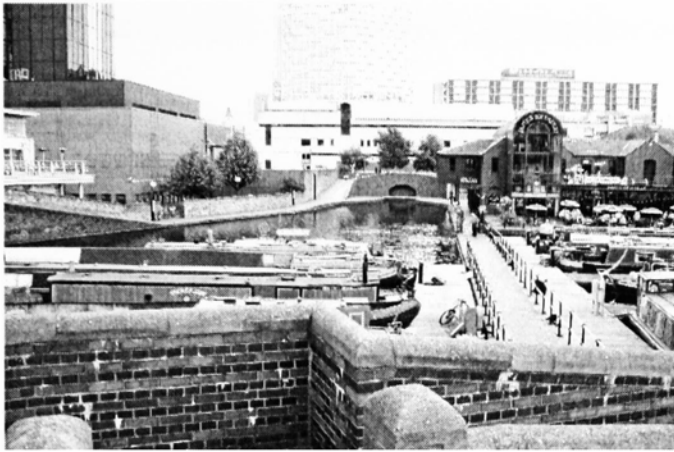
The REP also produces the majority of plays presented in the theatre's programme over twenty new productions each year. The company aims to create a year-round season of diverse and contemporary work that combines REP's productions with presentations of the most interesting plays touring the country. In addition, the REP receives core public funding from the West Midlands Arts and Birmingham City Council, as well as the National Lottery. The REP also earns considerable amounts of its income from the Box Office, business sponsorship, charitable trusts, the theatre's bars, hire of the theatre's spaces and merchandise sales.

• City Centre canal network²⁵

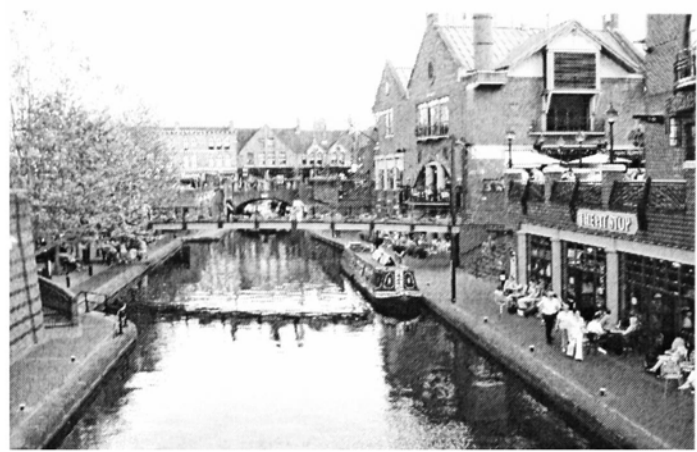
The City Centre canal network played an important part of Birmingham's early industrial growth. The first canal in Birmingham was completed from Wednesbury (in the Black Country) to a Wharf near Summer Row (now Cambrian Basin) in 1769. The canal network runs now through two of Birmingham's conservation areas: the

²⁵ Information for City Centre Canal Network is summarised from British Waterways (2002).

Jewellery Quarter Conservation Area and Warwick Bar Conservation Area. The canal network currently contains six development areas. Meanwhile, the canal network located from Holliday Wharf to Tindal Bridge runs through the Broad Street Redevelopment Area (see Figure 6.3).



▲ Canal-side development of Gas Street Basin
(Photo by C.B. Lee 2005)



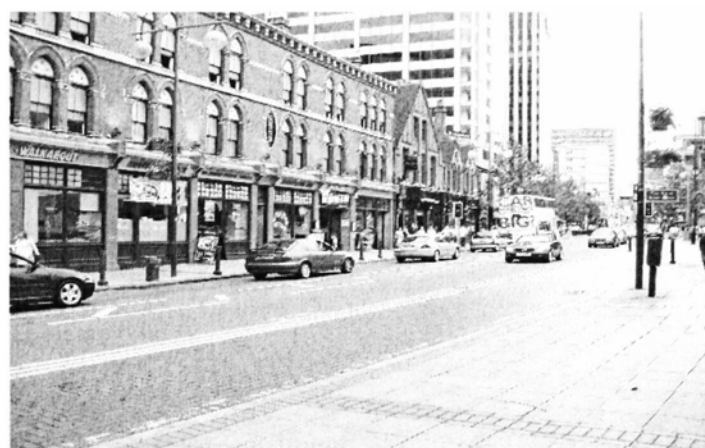
▲ City Centre Canal runs through Brindleyplace
(Photo by C.B. Lee 2005)

The City Centre Canal Corridor Development Framework (British Waterways, 2002) sees that the canal is an important focus in the City for a recreation and tourism role and conservation, heritage and educational value. Much of the canal-side area around Brindleyplace and Gas Street Basin has been redeveloped for retail outlets, restaurants, bars, cafes, apartments, hotels, office buildings, housing and car parking. The canal redevelopment of this area also has created attractive frontages, signage facilities and the canal bridge with pedestrian route connected to the City Centre Core. Besides the fact that the historic value of canals is acknowledged and important canal buildings and features will be protected, the canal offers great potential for tourism, recreation and leisure uses (Planning, 1991). *The City Centre Strategy* produced by Department of Planning and Architecture (1995) also acknowledged the convention centre area as having the potential to accommodate mixed developments that include residential, office, leisure and tourism, particularly tourism and leisure activities associated with the canal network that acts as a key heritage attraction of the area.

● Broad Street development

Broad Street is a focal point in the redevelopment area. The ICC, Centenary Square, Brindleyplace and the City Canal all fronts this street. As the Birmingham City Centre Partnership (2004) says Broad Street has been the subject of a recent Summit concerned with the future management of the area as the city centre's principal destination for entertainment and leisure. Broad Street is one of the venues of Birmingham's nightlife. It is particularly popular with young people in the city due to its vast selection of contemporary pubs, cafés and nightclubs. Since the street provides a premier location for food and beverage outlets, the Policy for A3 (Planning, 1998) has given rise to some concerns about the concentration and proliferation of 'drinking only' establishments for both those currently operating and those with planning permission.

► Bars and nightclubs alongside Broad Street
(Photo by C.B. Lee 2005)



The Hyatt Regency Birmingham opened in 1990. The hotel includes a pedestrian bridge across Broad Street to link into the ICC. The hotel provides restaurants, bars, a range of health and beauty services and elegant function rooms for business conferences and social gatherings. Other different hotels have been developed adjacent to Broad Street. For example, Novotel Birmingham Centre opened in 1990 that has en-suite bedrooms, restaurant and bar, a conference suite and pay parking. The City has funded a Hotel Training Centre located behind the Novotel Hotel.

In terms of Birmingham's renaissance, Birmingham City Council (2003b) identified that the ICC in its short life has hosted an increasing number of significant

international functions- 'responsible for prompting a priceless cultural and political re-evaluation of the city' (p.16) and that the largely canal-side development Brindleyplace, adjacent to the ICC, has emerged as a defining image of the new Birmingham- 'combining heritage, regeneration and cultural endeavour in one package' (p.17). The City Council also acknowledged that investing in culture and tourism, such as Symphony Hall and the City of Birmingham Symphony Orchestra (as being central to the enhancement of Birmingham's cultural credentials, *ibid*:33), the Ikon Gallery (*ibid*:34) and the Birmingham Repertory Theatre (*ibid*:35) is an important factor in relation to the city's renaissance.

Moreover, the Audit Commission Central Region inspected Birmingham City Council's cultural services and acknowledged that the City Council had recognised the impact of culture as a driver for regeneration; 'this is clearly evident in the range and scale of the cultural infrastructure within the city, for example, the National Indoor Arena, the ICC, Symphony Hall, the CBSO and the Royal Ballet' (Audit Commission, 2004:22). West Midlands Life (WML) is one of eight Regional Cultural Consortiums in England. Its Regional Cultural Strategy (Vision and Aims) also identified that all of the region's cities and major town recognise the importance of the culture in urban and economic regeneration, for example, 'the canalside regeneration of Birmingham's Brindleyplace' (WML, 2001:18). In light of this Regional Cultural Strategy, WML also acknowledged that culture and tourism are key drivers in the regeneration of the region; as an urban flagship of canalside regeneration- with its innovative architecture, the National Indoor Arena, Symphony Hall and the Ikon Gallery, 15,000 are visiting Birmingham's Brindleyplace. (WML, 2001:16-17). Also, Department for Culture Media and Sport in its policy document

Culture at the Heart of Regeneration has identified Birmingham's 'Brindleyplace' as an exemplar of how culture can lead to regeneration (DCMS, 2004b:27).

From the perspective of these local, regional and central authorities, the high-profile projects identified in the BSRA have been seen as cultural and tourism development that contributes to the city's regeneration. Documenting the importance of culture and tourism as a driver for regeneration of this area can be tracked back to the early 1970s. When cultural policy in relation to urban regeneration currently became a prevailing academic debate, the City Council also recognises the importance of the implementation of cultural policy on this area. It should be noted that none of official documents reviewed in this thesis has defined the BSRA as a cultural quarter. It is without argument that this area is not influenced merely by cultural policy. The regeneration of this area also has been the result of different public policy involvement in planning, transportation, environment, urban design, office use and conservation.

6.4. The Scenario of Birmingham's Bid for the European Capital of Culture

Bids for the European Capital of Culture provide a useful insight into the nature of cultural policy and tourism within a given city. They are particularly useful for this thesis as both case study cities had submitted bids for the title in 2008. This section examines the development of the European Capital of Culture, the submission procedure of the nominated city, and the selection criteria in preparation for the UK's nomination. Then, the Birmingham's bid for the Capital of Culture title is discussed.

6.4.1. From the European City of Culture to the European Capital of Culture²⁶

The European City of Culture concept was an initiative from the Greek Culture Minister Melina Mercouri. It was launched at a inter-governmental level on 13 June 1985. The aim of the Europe cities initiatives was to open up to the European public particular aspects of the culture of the city, region or country concerned. Since then, the event has grown every year and is now well known to European citizens. For each year from 1985 to 2004, at least one European city has been awarded the title of European City of Culture (see Table 6.6). In 2000, a total of 9 European Cities of Culture in recognition to the new millennium were designated: Avignon, Bergen, Bologna, Brussels, Helsinki, Kraków, Prague, Reykjavik and Santiago de Compostela.

Table 6.6: Holders of the title European City of Culture (1985-2004) (Sources: *European Commission* official website: http://europa.eu.int/comm/index_en.htm [accessed on 15 March 2005])

| | | | |
|------------------------|------------------------|-----------------|--------------------|
| 1985 Athens | 1986 Florence | 1987 Amsterdam | 1988 Berlin |
| 1989 Paris | 1990 Glasgow | 1991 Dublin | 1992 Madrid |
| 1993 Antwerp | 1994 Lisbon | 1995 Luxembourg | 1996 Copenhagen |
| 1997 Thessaloniki | 1998 Stockholm | 1999 Weimar | 2000 (nine cities) |
| 2001 Rotterdam, Oporto | 2002 Brugge, Salamanca | 2003 Graz | 2004 Genoa, Lille |

Decision 1418/1999/EC of the European Parliament and of the Council established a Community action for the ‘European Capital of Culture’ event for the years 2005 to 2019 on 25 May 1999. This Decision installed a new nomination procedure for the title European Capital of Culture. Note that a European Capital of Culture is not necessarily a national capital. A city that is chosen is entitled to involve its entire region in organising the event. The Article 1 for the Decision 1418/1999/EC reveals: A Community action entitled ‘European Capital of Culture’ shall be established. Its objective shall be to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens (P.2).

²⁶ The development background of ‘European Capital of Culture’ refers to *European Commission* official website: [http:// europa.eu.int/comm/index_en.htm](http://europa.eu.int/comm/index_en.htm) (accessed on 2 March 2005).

Until 2004, the Council designated the European Capitals of Culture on the basis of intergovernmental cooperation. Under the new programme, each Member State has been assigned a year for which to nominate a city to hold the title. The Annex I for the Decision 1418/1999/EC listed the order of entitlement to nominate a European Capital of Culture and the Council has designated Cork, Patras, Luxembourg & Sibiu and Liverpool & Stavanger as the European Capital of Culture from 2005 to 2008 (see Table 6.7). Member States must submit their nomination or nominations to the EU institutions at least four years before the start of the year to which they relate. For instance, the UK would nominate a city to be European Capital of Culture in 2008 and the UK’s nomination had to be submitted to the EU institutions by the end of 2003.

Table 6.7: Order of entitlement to nominate a European Capital of Culture (2005-2019) (Source: *European Commission* website: http://europa.eu.int/comm/index_en.htm [on 15/03/2005])

| | | | |
|------------------------|-------------------------|--|---|
| 2005 Ireland (Cork) | 2006 Greece (Patras) | 2007 Luxembourg, Romania (Sibiu) | 2008 UK (Liverpool), Norway (Stavanger) |
| 2009 Austria | 2010 Germany | 2011 Finland | 2012 Portugal |
| 2013 France | 2014 Sweden | 2015 Belgium | 2016 Spain |
| 2017 Denmark | 2018 Netherlands* | 2019 Italy | |

[* It was originally intended that the Netherlands should propose its applicant city/cities in 2006, but, in agreement with Greece, these two countries swapped places in the rotation.]

Several European institutions are now involved in the selection process: the Council, the European Parliament, the European Commission and the Committee of the Regions. A selection panel issues a report on the nomination or nominations judged against the objectives and criteria specified in the Decision 1418/1999/EC. The report is submitted to the Commission, the European Parliament and the Council. The Commission gives a recommendation on the designation of the Capital of Culture to the Council. The recommendation takes the Parliament’s opinion and the selection panel’s report into consideration. Finally, the Council officially designates

the city in question as the European Capital of Culture for the year in which it has been nominated.

The Article 3 for the Decision 1418/1999/EC reveals the nomination shall include a cultural project of European dimension, based principally on cultural cooperation in accordance with the objectives and action provided for by Article 151 of the Treaty.

The submission has to specify how the nominated city intends (ibid, p.2):

- to highlight artistic movements and styles shared by Europeans which it has inspired or to which it has made a significant contribution,
- to promote events involving people active in culture from other cities in Member States and leading to lasting cultural cooperation, and to foster their movement within the European Union,
- to support and develop creative work, which is an essential element in any cultural policy,
- to ensure the mobilisation and participation of large sections of the population and, as a consequence, the social impact of the action and its continuity beyond the year of the events,
- to encourage the reception of citizens of the Union and the widest possible dissemination of the various events by employing all forms of multimedia,
- to promote dialogue between European cultures and those from other parts of the world and, in that spirit, to optimise the opening up to, and understanding of others, which are fundamental cultural values,
- to exploit the historic heritage, urban architecture and quality of life in the city.

In September 2000, the Department for Culture Media and Sport launched the competition to select the UK's nomination. An independent advisory panel was appointed by the Government to evaluate the applications and make recommendations to Ministers. The panel was to ensure all applications were assessed in terms of how well they met the criteria set out by the UK Government and the EU. Annex II for the Decision 1418/1999/EC provided a list of indicating planning and evaluation criteria for possible elements of designated cities' programmes. *European Capital of Culture 2008 Criteria and Information for Applicants* (DCMS, 2000a) announced the selection criteria in preparation for the

UK's nomination procedures. The selection criteria for contenders included (p. 5):

- clearly defined objectives for a year long programme, and the ability to deliver them
- the ability to create an event of excellence with maximum impact for all its residents and visitors
- a programme of events which will increase awareness of and participation in cultural opportunities, particularly amongst the young and within community groups, and contribute to the promotion of social inclusion
- a programme of events which presents opportunities for learning and development to individuals and communities
- the ability to ensure co-ordination and full partnership between stakeholders and investors
- the ability to display the City's Cultural wealth within a European context and encourage other European states' participation
- the infrastructure to deliver the above or the ability to create it
- the financial resources to deliver the above, or a well developed plan to secure these
- a well developed tourism strategy for the year, and the infrastructure to support it
- a well developed media strategy which will promote the Capital of Culture at home and abroad
- a programme of events that is sustainable both financially and in terms of projected attendance figures, and the ability to translate this into long lasting benefits, both cultural and economic.

From the Article 3 for the Decision 1418/1999/EC and the UK's selection criteria, a robust development and management of cultural works and artistic events are one of key issues for the city as the European Capital of Culture. The criteria also focuses on developing high-quality and innovative cultural events and on encouraging visits by citizens of the European Union to reach as wide residents and visitors as possible. Note that a year-long programme of events for the maximum number of participants can contribute to tourism activities and local economic development. This is evident in the scenario of both Birmingham's and Liverpool's bid for the UK's nomination to be the European Capital of Culture in 2008.

6.4.2. 'Be in Birmingham' campaign for the UK's nomination

Birmingham with other five contenders (Bristol, Cardiff, Liverpool, Newcastle-Gateshead and Oxford) became one of the shortlisted cities for the

European Capital of Culture in 2008 announced by the Secretary of State for Culture, Media and Sport on 30 October 2002. The Independent Advisory Panel's (2003) *Report on the Short-listed Applications for the UK Nomination for European Capital of Culture 2008* gave a summary about Birmingham's bid (p. 4-5):

Birmingham's bid envisages a 'community celebration on a grand scale' based on four themes: the City, Shakespeare, Champions and Invention. The bid - made on behalf of the city and the West Midlands region - highlights a long-standing commitment to regeneration through culture, a track record of delivering high profile events and the region's industrial history, with Birmingham positioned as the 'Capital City' of the West Midlands. The programme is presented as three distinct layers comprising of a wide range of projects, a network of 400 existing festivals and events across the region and a series of special events with high profile commissions, performances and international sporting activities. Some 18 emblematic activities represent the city's flagship projects. Over 100 capital schemes are identified in the bid. However, the programme is not dependent on major capital funding or on an individual capital project. Cultural diversity is central to the proposals and the aim is to attract audiences and participants from a wide range of cultural and religious backgrounds. The bid presents Birmingham as an inter-cultural model for new European cities with European themes and issues embedded and well integrated into the proposed programme. The bid estimates additional revenue costs of £143m over and above existing costs. The legacy of the bid includes improvements to the already very strong cultural infrastructure and a long term change in the image of Birmingham across the UK and beyond - the bid is seen as a base from which to build for the future and not an end in itself.

The legacy of the bid for the city could be a long term change in the image of Birmingham across the UK and beyond. *Distinctively Birmingham* (BCC, 2001b) that outlines the city's cultural strategy identifies the need to build on opportunities that could be used to promote the City's cultural activities within and beyond the City, for example, the European Capital of Culture 2008, Forward Initiative and the Learning City. Barry Cleverdon, Chief Executive of the NEC group, said:

'It is important that we use the legacy of the Capital of Culture bid to further

develop what this great city can already offer.’²⁷

Unquestionably, the European Capital of Culture from the perspective of Birmingham’s bid promoters was seen as a potential opportunity to update and improve the City’s image. Mick Barton, a spokesman for Birmingham's bid, stated:

‘Nationally the image of Birmingham has very much lagged behind the reality,’... ‘People who live and work here know that perception is very out of date. Being European city of culture is the best chance we are going to have in a generation to turn that around.’²⁸

Stephen Hetherington, the Director of Birmingham’s European Capital of Culture bid, also added that:

‘But this is not generally understood. Birmingham's international image is not that bad. But it's national image is pretty dreadful, way out of date. The Capital of Culture title can change that.’²⁹

This opportunity aimed to promote a positive image of Birmingham that celebrates its historic past. Likewise, it sought external recognition of the City’s cultural richness to identify and develop an urban profile that is distinctive to Birmingham. Arts Council England West Midlands (2004) also stated that the lifting of the City’s profile and self-confidence provided a national and international stage on which to promote the City. Thus, the perspective of preparing a bid for European Capital of Culture in 2008 was ‘to ensure that cultural activity is given a leading role in enhancing the profile of Birmingham locally, nationally and internationally’ (BCC, 2001b, p.12). As to the point of the bid for city promotion, the document *Lessons to*

²⁷ Birmingham City Council 26.07.2004: ‘Major boost for arts in Birmingham’, http://www.birmingham.gov.uk/GenerateContent?CONTENT_ITEM_ID=42238&CONTENT_ITEM_TYPE=9&MENU_ID=276 (accessed on 9 Mar 2005).

²⁸ *The Guardian* Tuesday 27.05.2003: ‘Decision day loom over cultural crown that promises riches: Judges to decide nomination for European Capital of Culture’, Guardian Home Pages, p. 3.

²⁹ *The Guardian* Tuesday 01.10.2002: ‘Birmingham claims its place in Europe: Britain's 'most creative' city steps up its bid to become capital of culture in 2008’, Guardian Home Pages, p. 12.

be Learnt from the Outcome of the European Capital of Culture Bid (Report to City Council, 2004:34) reveals:

One of the primary reasons for bidding to be Capital of Culture was the opportunity for the City to dramatically improve its image, both nationally and internationally. Public and private sector investment in the City has created a 'centre' of cultural excellence and both City and region would benefit from spreading this message far and wide.

The Director of Birmingham's bid Stephen Hetherington also said:

'If there is one accolade that can turn around the image of Birmingham, it is the title of European Capital of Culture.'³⁰

'UK cities won't get a chance at the title for at least another 30 years, so this really is the greatest chance in a generation for Birmingham's image to catch up with the amazing reality.'³¹

The central feature of the Birmingham's bid was that the City has invested a great deal in its arts and culture projects for decades. As Birmingham made the shortlist of becoming European Capital of Culture in 2008, Council leader Sir Albert Bore said:

'This is a ringing endorsement of the city's forward-thinking policies over the last two decades and presents us with a very great opportunity for the future.'³²

'We have delivered in Birmingham with investment in culture over the past 25 years, and we now need to show the nation that we deserve to win,' said Michael Cashman (Lab West Midlands), an MEP who worked closely with the bid team.³³ The bid also highlighted Birmingham's rich cultural diversity due to the wide ethnic mix of the City. The Director of the Birmingham campaign Stephen Hetherington said:

'We are the most culturally diverse of the contenders and it would be a fitting tribute to the collective efforts of all the people of Birmingham and the west

³⁰ *Newsfocus* March 2003: 'Birmingham edges out in front', p.1.

³¹ *The Guardian* Wednesday 30.10.2002: 'Reaction in quotes', <http://society.guardian.co.uk/regeneration/story/0,7940,822462,00.html> (accessed on 7 March 2005).

³² *Birmingham Post* Thursday 31.10.2002: 'Let battle commence', Section: News, p. 1.

³³ *Birmingham Post* Thursday 31.10.2002: 'Let battle commence', Section: News, p. 1.

Midlands region to win this title.’³⁴

There were over 750 organisations and projects within the proposed programme to aim to attract participants from a wide range of cultural backgrounds. The press release issued on 1 November 2002 from the city’s ‘Be in Birmingham’ campaign introduced the strength and diversity of Birmingham’s cultural assets for the bid (see Appendix 6.1). These cultural assets broadly consisted of the City’s well-known annual cultural programme; the width and depth of the creative industries; the home for vintage cultural organisations; the venue to stage high profile events; the City’s outstanding sporting activities; the City’s shopping and nightlife and its unique and historic sites.

Birmingham’s campaigners for the bid believed that the City’s strengths lay in the huge investments in culture and art made throughout the West Midlands region. Note the remarkable diversity and the delivery of great events pointed out in the press release contained the G8 Summit at the International Convention Centre, the Eurovision Song Contest and the IAAF World Indoor Athletic Championships at the National Indoor Arena and the City of Birmingham Symphony Orchestra of the Symphony Hall. The City’s cultural strengths also included Ikon Gallery’s exhibition and Broad Street’s nightlife. These cultural assets have been developed from the ‘high-profile projects’ in the Broad Street Redevelopment Area.

In addition, the bid was made on behalf of the City and the West Midlands region. The regional cultural guide ‘100+ Cultural Ideas’ was the first time that the West

³⁴ *The Guardian* Wednesday 30.10.2002: ‘Reaction in quotes’, <http://society.guardian.co.uk/regeneration/story/0,7940,822462,00.html> (accessed on 7 March 2005).

Midlands' rich and varied cultural assets have been brought together into a single and user-friendly map (see Appendix 6.2). This map has been put together by the regional cultural consortium-West Midlands Life (2005), which is part funded by the Regional Development Agency-Advantage West Midlands and is supported by Birmingham's bid to be the European Capital of Culture in 2008. This first region-wide map aimed to capture the West Midlands' cultural diversity and rich cultural life. According to this cultural map, the cultural assets relevant to the 'high-profile projects' in the Broad Street Redevelopment Area included Arts & Music (The CBSO Centre and CBSO at Symphony Hall, The Birmingham Rep Theatre); Museums & Galleries (Ikon Gallery); Sport (National Indoor Arena) and Leisure (Gas Street Basin, National Sea Life Centre Birmingham).

Moreover, as already noted, Brindleyplace and Broad Street with its canalside bars, cafés and shops in the Broad Street Redevelopment Area are playing a vital role of the City's nightlife activities. In 2003, bid team spokesman Mike Barton said in the Birmingham Evening Mail:

'Nightlife is very important because culture, in terms of the bid, is about enjoying a great quality of life in Birmingham and the West Midlands,'; 'So because nightlife is such a big part of the region's culture, it is an integral part of the bid and the fantastic choice of venues in Birmingham could certainly help us to win this coveted title.'³⁵

Cathy Harrison, of Marketing Birmingham, also added:

'Brimming with activity day and night from buzzing Broad Street to the bars and eateries overlooking the city's unique canal network in vibrant Brindleyplace, Birmingham offers it all to leisure and business visitors.'³⁶

³⁵ *Birmingham Evening Mail* Tuesday 25.03.2003: 'Night out: at the heart of Brum's bid for culture crown', Section: Features, p. 26.

³⁶ *Birmingham Evening Mail* Tuesday 25.03.2003: 'Night out: at the heart of Brum's bid for culture crown', Section: Features, p. 26.

Thereby, the 'Be in Birmingham' and '100+ Cultural Ideas' documents led to an inventory of what already existed and were ongoing cultural assets in the City. Based on the viewpoint of these cultural assets, the 'high-profile projects' in the Broad Street Redevelopment Area unquestionably played a part of the region's cultural assets to endorse the City position as European Capital of Culture.

The city's bid promoters expected that the title could increase tourism activities and contribute to economic development on a massive scale. Direct benefits would take the form of increased numbers of visitors throughout longer periods of the year; indirect benefits concerned inward investment and a healthy cultural economy providing employment for local needs (Report to City Council, 2004). As to the point of facilitating tourist activities, Deputy Chairman of Birmingham Forward Malcolm Gloster said:

'The bid for Capital of Culture has given us all an excellent base to build on to promote our city both nationally and internationally. These plans will enable us to attract new visitors from the UK and abroad, while linking the cultural life of the city centre to neighbourhoods throughout Birmingham.'³⁷

John Pratt, Birmingham Chamber of Commerce President, also stated that:

'If the city's bid is successful, it will not only be able to add to its cultural assets, but there will be many opportunities for businesses to get involved, for thousands of jobs to be created and for visitor numbers to rocket.'³⁸

The City undertook an assessment of the potential impact of the European Capital of Culture bid based on tourism activities and economic benefits. Birmingham optimistically believed that the title could significantly enhance tourism markets and contribute to massive economic benefits for the City and region. This was reflected

³⁷ Birmingham City Council 26.07.2004: 'Major boost for arts in Birmingham', http://www.birmingham.gov.uk/GenerateContent?CONTENTITEM_ID=42238&CONTENTITEMTYPE=9&MENUID=276 (read on 9 Mar '05).

³⁸ *Birmingham Post* Thursday 31.10.2002: 'Let battle commence', Section: News, p. 1.

in comments made in Birmingham Post cited in 2003:

‘Success would also unleash the spending power of an estimated five million visitors during 2008. The Birmingham Economic Information Service estimates that an influx on such a scale would trigger £380 million spending on hotels, restaurants and other services - a huge boost to tourism, creating 13,700 jobs.’³⁹

‘The direct impact of pounds 900 million being spent by cultural organisations and tourists in the region will be one of the biggest boosts to investment and jobs ever seen.’⁴⁰

6.5. Conclusion

Birmingham as a manufacturing city grew rapidly from the industrial revolution to the 1970s, but has in more recent years faced a major crises of economic decline. Since the 1980s, the City has invested heavily in a number of development projects incorporating cultural programmes and tourism development for its own urban regeneration. The high-profile projects in the Broad Street Redevelopment Area and the bid for the UK’s nomination for the European Capital of Culture in 2008 are clear illustrations that Birmingham uses cultural policy and tourism as key elements in its regeneration strategies.

³⁹ *Birmingham Post* Monday 14.04.2003: ‘Culture Crown would be worth almost pounds 1 billion’, Section: News, p. 3.

⁴⁰ *Birmingham Post* Monday 14.04.2003: ‘Culture Crown would be worth almost pounds 1 billion’, Section: News, p. 3. (comment by the Birmingham bid group Chairman Brian Woods-Scawen).

Chapter 7.

Case-Study City: Liverpool

7.1. Introduction

As Chapter 6 outlines the case study of Birmingham, Chapter 7 is organised around the second case study of Liverpool. This chapter also aims to describe the geographical background and existing infrastructure that helps to contextualise the cultural industries policy in the RopeWalks area of the city. The development of Liverpool's port vitally has had an effect on the growth of the city. Like Birmingham's approaches, in recent years Liverpool has used some cultural approaches and tourism development to facilitate urban regeneration. This Chapter is also organised around three sections: the spatial context of Liverpool, the City's cultural industries, as well as the scenario of the City's bid for the European Capital of Culture.

7.2. The Spatial Context of Liverpool

This section aims to highlight the economic developments of Liverpool's port, which is presented in a chronology from the early 1900s. The city's planning and transformation of the city centre which has been in progress since the 1990s will be examined. Liverpool's glory port activities of the past have vanished. In recent years, the City Council has focused on commercial, leisure, entertainment and other service industries. This section also highlights Liverpool's current demographic and key economic characteristics, such as (un)employment rate, occupational structure and deprivation index.

7.2.1. The early 20th century to the 1980s

During the 19th and early 20th centuries, Liverpool handled an increasing volume of cotton, sugar, grain and tobacco imports and become the principal British port for the export of coal and manufactured goods. As was typical of cities with global communications, the desire to mark Liverpool's standing in the world economy came to be reflected in the redevelopment of the pier head; in the early twentieth century, the Liverpool waterfront was thus transformed through the completion of three principal commercial developments: the Mersey Docks and Harbour Board building in 1907, the Royal Liver building in 1911 and the Cunard building in 1914 (Wilks-Heeg, 2003). Liverpool exported a higher volume and value of goods than any other British port at this time. The city's prosperity was very much tied to the country's manufacturing strength and the worldwide demand for British manufacturing goods. The city's economy was built around and relied on the port to a very high degree. Consequently there had been very limited diversification in the local economy by the start of the twentieth century.

In the early part of the 20th century, Britain's economic standing began to decline and this greatly influenced the city's port activities. During the First World War, the volume of British exports declined sharply and by 1925 was at only 80 per cent of the 1913 level; this trend had a direct impact on Liverpool as the city's overall share of British trade was falling from a high of 45 per cent to less than 25 per cent in 1914 (Wilks-Heeg, 2003). In 1931, the Board of Trade estimated that more than half of all insured workers on Merseyside were employed in industries associated with shipping, transport and distribution, compared with just 23 per cent in Britain as a whole (ibid). The 1930s decline in world trade brought massive unemployment to the city. The

main employer, the Docks no longer needed the masses of labour that it once did. Consequently, decline in port activity inevitably had an overwhelmingly important impact on Liverpool's local employment and unemployment rates reached 28 per cent in 1932 (ibid). The city's unemployment rate has remained above the national average ever since.

The city was the first local authority in Britain to seek legal powers to undertake local economic development in the shape of the Liverpool Corporation Act of 1936. As the Act gave the council the necessary powers to buy up land in the city's suburbs for industrial development, this was to try to create new employment opportunities to compensate for the already apparent decline of port and port-related activity (Meegan, 2003). The Second World War had an enormous impact on the urban pattern of Liverpool. Liverpool became the most heavily blitzed city outside London. Many of its streets disappeared along with many fine buildings, homes, churches and schools, especially in the City Centre. Like Birmingham, massive re-building was needed after the war. The bombing acted as a catalyst for slum clearance. Towards the end of the Second World War, a Post-War Redevelopment Committee was formed to oversee the planning and rebuilding of Liverpool City Centre. The first 1947 Plan proposed an inner ring road around the commercial centre, which was to be extensively rebuilt, eliminating narrow streets with more spacious lines (Liverpool City Council, 2003).

There was a period of economic growth in the 1950s. The national economy was booming and employment was good due to post war re-building and the re-emergence of world trade. During the 1960's, dramatic changes took place in

Liverpool. A significant portion of the shipping trade moved to the south east of England. Also, the nature and operation of seaports altered with the introduction of containerisation. This was also a time of population de-centralisation: the movement of large numbers of people from the inner areas of Liverpool to satellite towns, such as Warrington, Runcorn and Skelmersdale (see the Mersey Partnership website¹). In the 1970s, trade with the Commonwealth declined when the European Common Market became Britain's main trading partner. It seemed that Liverpool's location on the western seaboard made the port unsuitable to capitalise on trade with Europe. Global labour market trends moved away from the heavy labour intensive industries in the developed world at this time. Under these influences, Liverpool lost its political status and the economic benefits of being a major trade port disappeared. Between 1966 and 1978, employment in the city fell by some 20 per cent (compared with national, regional declines, respectively 5 and 12 per cent); over the longer period 1978-1991, 37 per cent of jobs disappeared (a loss of just under 9,000 jobs per year) (Meegan, 2003). The city's economy was in distress.

The City's last significant development followed the riots of 1981. The riots of 1981 (for which the reasons, although complex, were largely a combination of unemployment and general lack of hope) made Westminster take notice. Michael Heseltine became the Minister for Merseyside and Government incentives were introduced to bring in investment. Under the Local Government Planning and Land Act 1980, the Government set up the Merseyside Development Corporation (MDC) that went about restoring areas of the south docks, including the largest group of Grade 1 Listed Buildings in the country (Liverpool City Council, 2003).

¹ http://www.merseyside.org.uk/dbimsgs/HISTORY_OF_LIVERPOOL.doc (accessed on 12/May/05).

MDC's landmark project was the £100 million restoration of Albert Dock. The Dock is now a successful visitor attraction and contains a range of bars, restaurants and retail outlets, office space, and luxury residential accommodation, including the Beatles Story attraction, the Merseyside Maritime Museum and Tate Gallery Liverpool. MDC's work also was given a major opportunity to stage Britain's first ever International Garden Festival on a derelict site close to Dingle in the 1980s. The site comprised a disused tank farm, a local authority dump and disused underground petroleum store. The site was provided with the necessary infrastructure and access roads to accommodate the festival and future development of the site. The International Garden Festival attracted 3.4 million visitors to much acclaim over its 6 months lifetime (see MDC developments on the Mersey Partnership website²).

7.2.2 The 1990s and 2000s

Liverpool's most outstanding asset is the quality of its historical physical environment today. Outside of London, Liverpool has the largest number of listed buildings of any city in the country, around 1,500 of them, or 2,500 individual properties (Liverpool City Council, 2003). Also, much of Liverpool's historic street pattern remains. The landscape of Liverpool City Centre is a positive feature. The landscape with key city landmarks, such as, the two Cathedrals, the Three Graces, Albert Dock, St George's Hall, all aid orientation and represent important cultural assets of Liverpool.

However, some existing urban conditions need to be improved in the city. Liverpool Vision, the UK's first Urban Regeneration Company established in 1999, identified

² http://www.merseyside.org.uk/dbimsgs/HISTORY_OF_LIVERPOOL.doc (accessed on 12/May/05).

some key issues of the city in the *Strategic Regeneration Framework* (Liverpool Vision, 2000). These issues included the decline in economic activity, investment and employment which Liverpool has experienced in recent years; difficulties in movement between key areas caused in part by the severance effects of traffic management arrangements; the lack of ground floor activity in many buildings adjacent to public open spaces and streets; the failure to capitalise on the waterfront location with the docksides and dock water bodies; the poor presentation of the City through the quality of rail and ferry reception facilities; the low quality of footpath and cycleway provision; and a tired and lifeless urban streetscape.

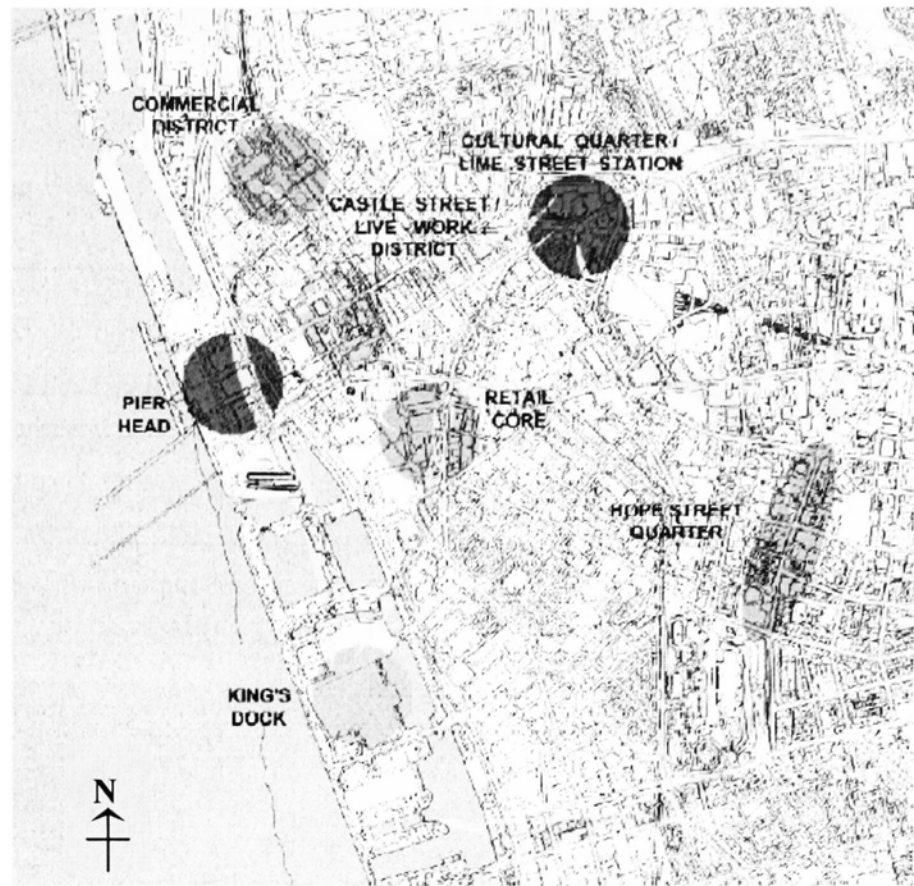
In recent years, the city has undertaken some important local initiatives to address the urban issues it faces. Table 7.1 provides a general overview of the way in which Liverpool currently is doing some projects for its urban regeneration. The well-known projects related to cultural assets of the city include World Heritage Site status in 2003; Kings Waterfront regeneration started in 2005; Liverpool's 800th Birthday celebrations in 2007 and the European Capital of Culture in 2008. The city's regeneration appears to be being built principally on commercial services. In 1999, the City Council worked through the Liverpool Partnership Group to establish an agenda for a comprehensive 10-year regeneration strategy covering the whole of the city that is set out in the *Liverpool First Prospectus*. This Prospectus with its updates *Liverpool First (2002-2005) Workbook* and *Liverpool First (2005-2008) Workbook* outlined a vision 'For Liverpool to become a premier European City. Achieved by building a more competitive economy, developing healthier, safer and more inclusive communities and enhancing individual life chances ' (Liverpool Partnership Group, 2002:1).

Table 7.1: The outline of urban projects in Liverpool (source: LCC, 2003a)

| Year | Projects done and estimated |
|------|--|
| 2003 | <ul style="list-style-type: none">- New multi-media FACT Centre opens- Liverpool’s Waterfront is the single UK nomination for World Heritage Site status- New Civic space surrounding the Metropolitan Cathedral of Christ the King- The National Bio-Manufacturing Centre established at Speke |
| 2004 | <ul style="list-style-type: none">- A refurbished St George’s Hall opens to the public- Centenary of the Liverpool Anglican Cathedral- Major improvements to Liverpool’s major transport corridors and gateways- Liverpool Science Park established, supporting spin outs from our universities- Edge Lane/M62 junction improved giving better access to the City- Wavertree Technology Park upgraded- Major gateway art features designed at entrances to the city A580, M62 junction & at Speke- Liverpool Biennial |
| 2005 | <ul style="list-style-type: none">- Cruise Liner Terminal launched- Further phases of Estuary Business Park and infrastructure developments complete at Speke- Kings Waterfront starts on site- £25m of City Centre public realm schemes completed |
| 2006 | <ul style="list-style-type: none">- Major improvements to Castle Street and key buildings completed- Open Golf Championship held at Royal Liverpool, Hoylake- Opening of Beatles themed hotel- Liverpool John Lennon airport grows, handling circa 4.5million passengers from 3million in 2003 with increased terminal capacity and facilities- New Liverpool Football Club Stadium completed |
| 2007 | <ul style="list-style-type: none">- Opening of Leeds-Liverpool canal Link- Line 1 of Merseytram opens creating a loop around the City Centre and out to Kirkby- Liverpool Central Library is renovated with the creation of a World Discovery Centre and refurbishment of key branch libraries- Liverpool’s 800th Birthday celebrations- Opening of first phase of Paradise Street Development Area (PSDA) (retail) |
| 2008 | <ul style="list-style-type: none">- European Capital of Culture 2008.- PSDA – One million sq. ft. of retail space together with leisure, residential and public spaces completed- Lime Street Station and surrounding public realm improvements- Completion of Townscape Heritage Initiative of £12million improvements to city centre buildings- Major parks restoration including Sefton Park one of Liverpool’s finest Victorian Parks- Kings Waterfront developed as a major mixed use visitor destination- Fourth Grace built on the Waterfront |

Liverpool First is committed along with Liverpool Vision to create a competitive, sustainable and inclusive City Centre, as a major regional centre for its localities and the region. Therefore, Liverpool Vision (2000) also set outs seven Action Areas with some supporting themes that lay down the broad context of the city centre regeneration. The seven Action Areas are The Pier Head; Commercial District; Castle Street/Live-Work District; Cultural Quarter/Lime Street Station; Retail Core;

King's Dock; Hope Street Quarter shown in Figure 7.1. One of the supporting themes is the Capital of Culture. All Action Areas with supporting themes are responding to the changing circumstances of the city centre and hope to achieve the vision of Liverpool in 21st century.



▲Figure 7.1: Seven Action Areas in the city centre regeneration (source: Liverpool Vision 2000, not to scale)

7.2.3. Liverpool's current profile

According to the 2001 National Statistics, the total Liverpool resident population was 439,473 (males 47.7% and females 52.3%), living in 187,865 households.³ In terms of economic activity, ONS December 2004 revealed Liverpool's Gross Value Added (GVA) output per head was £13,776 in 2002; standing at some 90% of the UK average (£15,614) in 2002, slightly higher than North West's GVA output per head (£13,599) in 2002.⁴

In relation to unemployment, the Office of National Statistics (ONS) reveals the total persons unemployed in Liverpool were 14,886 in March 2005; the Claimant Count Unemployment rate for the City currently stands at 5.3% (March 2005) & continues to be higher than both Great Britain (2.4%) and North West (2.5%) rates.⁵

In terms of employment, the Annual Business Inquiry-ONS December 2004 revealed that Liverpool had a total of 12,525 business units employing 217,064 people in 2003:

³ *Census 2001: Key Statistics for Liverpool*, Regeneration Policy Division of Liverpool City Council.

⁴ *Liverpool Economic Bulletin (a Monitor of Employment and Wealth Generation 1995-2002/3) January 2005*, Regeneration Policy Division of Liverpool City Council.

⁵ *Employment PSA Bulletin April 2005 Issue (Reviewing Data for the Month of March 2005)*, Liverpool Strategic Employment Partnership.

the largest per cent of all employment was in the ‘Public administration, education & health’ (37.9%) and the second largest was in the ‘Distribution, hotels & restaurants’ (23.6%)⁶ (see Table 7.2). This reveals that the service industry now dominates the economy and significant concentrations exist in the retail and wholesale sectors, in finance and business.

Table 7.2: Employment breakdown by industry 2003 (Source: Regeneration Policy Division of Liverpool City Council)

| Industry | Jobs | % |
|---|---------------------------|--------------|
| Agriculture, Fishing, Energy & Water | data too small to publish | |
| Manufacturing | 15,749 | 7.3 |
| Construction | 4,662 | 2.1 |
| Distribution, hotels & restaurants | 51,197 | 23.6 |
| Transport & communications | 12,822 | 5.9 |
| Banking, finance & insurance | 39,451 | 18.2 |
| Public administration, education & health | 82,218 | 37.9 |
| Other services | 10,834 | 5.0 |
| Total | 217,064 | 100.0 |

In relation to the city’s higher education development, the Higher Education Statistics Agency states that Liverpool’s 3 Universities provided 50,200 higher education students and 10,135 graduates in 2002/3.⁷

In terms of deprivation, according to the Index of Multiple Deprivation 2004 (IMD 2004), Liverpool stands at the 1st most deprived on the measure of ‘average score’ (population weighted average of the combined scores for the Super Output Areas in a district) among the 354 districts. The city is the 2nd most deprived on the three measures: ‘income scale’ (the number of people who are income deprived); ‘employment scale’ (the number of people who are employment deprived) and ‘local concentration’ (the population weighted average of the ranks of a district’s most deprived SOAs that contain exactly 10% of the district’s population) (see Table 7.3).

Table 7.3: The SOA Level Index of Multiple Deprivation (Source: ODPM, 2004)

| | Rank of average score | Rank of average rank | Rank of extent | Rank of local concentration | Rank of income scale | Rank of employment scale |
|-----------|-----------------------|----------------------|-----------------|-----------------------------|----------------------|--------------------------|
| Liverpool | 1 st | 5 th | 5 th | 2 nd | 2 nd | 2 nd |

⁶ *Liverpool Economic Bulletin (a Monitor of Employment and Wealth Generation 1995-2002/3) January 2005*, Regeneration Policy Division of Liverpool City Council.

⁷ *Liverpool: Business in the Capital*, Issue Two Spring 2005 published by Newsco-insider.

7.3. Liverpool's Tourism and Cultural Industries in the RopeWalks Area

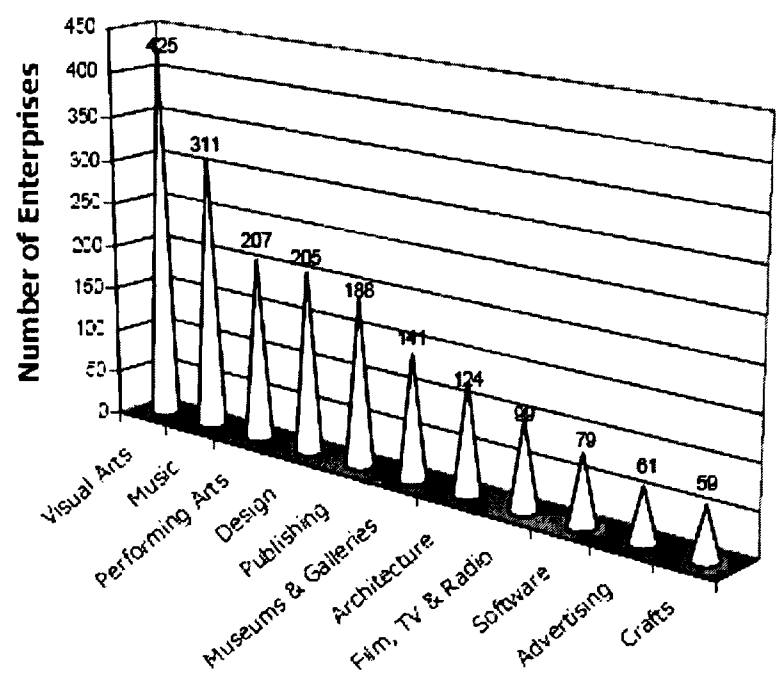
The objective of *Liverpool Unitary Development Plan* (LCC, 2002a) can be refined into some main themes in Liverpool's urban regeneration:

- to reverse the decline in economic activity that Liverpool has faced in recent years;
- to enhance a network for Liverpool's Green Belt and Green Wedges;
- to preserve important historical and architectural buildings and areas;
- to promote a good quality of housing environment for all Liverpool's residents;
- to secure excellent retailing facilities for all Liverpool's residents;
- to provide a balanced provision of transport infrastructure for the city resident's needs;
- to promote the recycling and reclamation of land and waste wherever possible; and
- to enhance the function of Liverpool's city centre as a regional hub.

Both the cultural industries approach and tourism approach as elements in the Liverpool UDP are firmly relevant to the area of economic contribution. Liverpool's cultural industries are developed around Duke Street and Bold Street of the City Centre (known as the RopeWalks area) (see maps on page 222). This area has accommodated a number of arts, media, retail and residential uses. Currently, Liverpool UDP is promoting a strategy of 'Mixed Use Areas' and 'Sites for Various Types of Development' for the development of cultural industries (p.61). As already noted, the creative industries have had a substantial impact on physical regeneration in the city due to developing a cultural quarter. Thereby, this mixed-use strategy is intended not only to promote the regeneration of the Liverpool economy and to provide employment prospects and opportunities, but also to reuse vacant land and disused buildings in the long term. The UDP expects the impact of this strategy can affect entire urban areas, particularly in the City Centre.

The scale and impact of the cultural industries on Merseyside was identified by research commissioned by Merseyside Arts Culture and Media Enterprises (MACME) in March 1999. This research found that there were a total of 4,400 enterprises in the cultural industries on Merseyside consisting of 1,900 businesses and 2,500 self employed persons. Figure 7.2 reveals that the 1,900 businesses operate in the following sub sectors: the collective annual turnover of the 1,900 businesses is £485 Million, with £190 million coming from export sales. Total employment across these enterprises is 16,000. This represents 4.7% of 342,000 employment on Merseyside.

► Figure 7.2: Creative industries sub-sectors in Merseyside (source: MACME, 2002)



The Liverpool UDP also recognises that Liverpool contains a diversity of tourist attractions based on the City’s architecture, arts and culture, and entertainment facilities. The UDP seeks to ensure that the tourism approach has potential for Liverpool. This potential is to create employment, to generate local income, to diversify and complement the City’s economy, to enhance the City’s image as a place to invest in, and to stimulate improvements of the physical surroundings by reviving key areas and buildings.

The North West Tourist Board on behalf of Mersey Tourism carried out the Merseyside 2000 Visitor Survey. The result of this survey reveals that Merseyside’s tourism in 2000 was worth approximately £604 million and supported an estimated 21,800 jobs. In total, 7,539,700 visitors came to the Liverpool and they spent a total

of £261.5 million during their visits to Liverpool. A Vision for Tourism in 2015 places Merseyside among the top 20 European City Region destinations with an annual visitor spend of £1.8 billion supporting 40,000 jobs in the local economy. These economic benefits created by tourism for Merseyside and Liverpool are summarised in Table 7.4.

Table 7.4: Tourism economic statistics in Merseyside and Liverpool (Source: Mersey Tourism, 2000 and TMP, 2003)

| Merseyside (excluding the data in Halton) | 2000 | 2015 |
|---|-----------------------------|----------------------|
| Total number of visitors [Liverpool] | 19.2 m [7,539,700] | |
| - leisure day visitors [Liverpool] | 16.8 m [6,691,727] | |
| - overnight visitors [Liverpool] | 2.4 m [847,973] | |
| Total visitors spend [Liverpool] | £ 604 m [£ 261.5 m] | £ 1.8 billion |
| - leisure day visitors [Liverpool] | £ 368 m [£ 152.5 m] | |
| - overnight visitors [Liverpool] | £ 236 m [£ 109.0 m] | |
| Total Jobs dependent on tourism | 21,800 | 40,000 |

Besides the cultural industries that are being developed around the RopeWalks area, the UDP identifies the Duke Street Quarter as one of four tourism areas to undergo physical environmental improvements. The Liverpool UDP sees that tourism is one of the fastest growing sectors of the local economy. The UDP anticipates that cultural industries and tourism will play a significant role in helping the economic regeneration for Liverpool. As for the cultural industries approach and tourism approach as elements in the Liverpool UDP, some main approaches are summarised in Table 7.5.

Table 7.5: The cultural industries approach and tourism approach in Liverpool UDP (LCC, 2002a)

| Policy | Main approach |
|--|---|
| The cultural industries in Duke Street Quarter of Mixed Use Area | <div> - Promoting the principle of mixed use development where a range of complementary uses will be encouraged, subject to the provision of other relevant Plan policies (Complementary uses: provision of a range of uses such as residential, employment, community, leisure and retail, can be accommodated within a relatively compact area of the City, which is applied most notably in the City Centre); </div> <div> - Supporting the City functions as a regional centre for business, shopping, leisure and tourism; </div> <div> - Being well served by relevant public transports and consistency </div> |

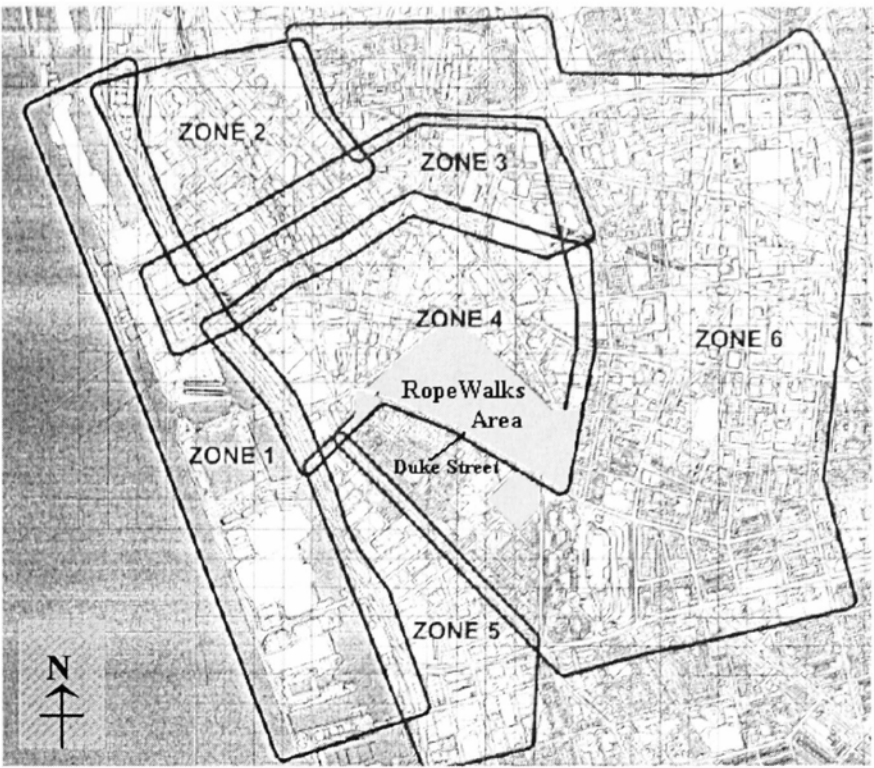
| | |
|---------|--|
| | with Government guidance contained in PPG 13 (Transport); - Corresponding with Government guidance contained in Planning Policy Guidance Note 4 (Industrial and Commercial Development); - Taking into account of the amenity, safety and general environment of neighbourhoods; - Pursuing the City Centre Living initiative; - Making a contribution to and to benefit from the growth of Telematics in Liverpool as a potential small design industrial village. |
| Tourism | - Guiding available resources into the upgrading and protection of Liverpool's tourist attractions; - Selecting four key tourism areas that are undertaking major environmental improvements (Liverpool's Chinatown, the Cavern Quarter, the Creative Quarter, the Hope Street Quarter); - Encouraging the operation outside business hours for a 24 Hour City and developing new tourist attractions at appropriate locations, especially within the City Centre; - Expanding conference facilities in King Dock and the Office Expansion Areas and promoting the tourism potential of docks and riverside, particularly the development of King Dock; - Building on accessibility of public transport system; - Encouraging business hotels and budget hotels on suitable sites close to motorway network, business parks and the City Centre; - Supporting ancillary facilities in Liverpool, including toilet provision, car parking, tourist information sites, pedestrian signing system and improved lighting and pavements; - Establishing links with other tourist activities within Merseyside area North West. |

The RopeWalks is a unique area of the city for its concentration of 19th century warehouse and merchant buildings. Today much of the street pattern and built fabric is the same as it was 200 years ago. The name of the area is derived from its character of the craft of rope making for sailing ships that dominated the area in the 19th century. Like Birmingham city centre, a number of distinct quarters have been identified in Liverpool city centre, which are characterised by a functional consistence, building type or historic development.

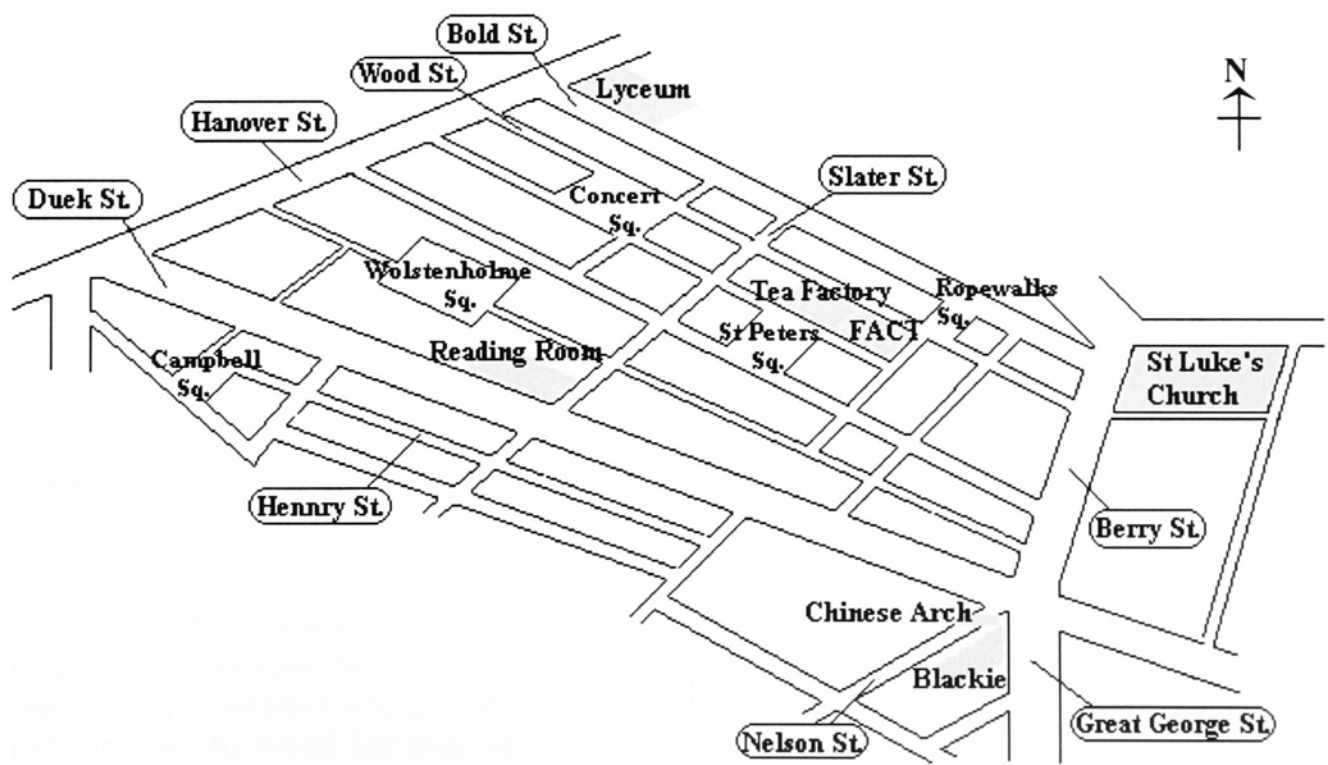
The Strategic Regeneration Framework (Liverpool Vision, 2000) provides a structure for evaluating a range of initiatives within the six geographical zones within Liverpool City Centre. Figure 7.3 shows the six zones are Waterfront (Zone 1),

Commercial District (Zone 2), Core Area - Live/Work District (Zone 3), Retail District (Zone 4), Small Business/Light Industry District (Zone 5) and Outer Zone (Zone 6). Most of the RopeWalks area is located in Zone 4 with a minor part in Zone 6.

► Figure 7.3: Distinct zones within Liverpool City Centre (redrawn from Liverpool Vision 2000, not to scale)



Liverpool’s cultural industries are centred around the RopeWalks area, which stretches from Duke Street to Bold Street. The City Council’s vision of the Duke Street area as a creative industries quarter is highly appropriate, in the council’s view, for a potential small design industry village (LCC, 2002). Some key cultural industries and geographical features within the RopeWalks area, such as the FACT Centre, Tea Factory, Chinese Arch and public open spaces are shown in Figure 7.4.



▲ Figure 7.4: Key cultural industries and geographic features in the RopeWalks area (drawn by C.B. Lee, not to scale)

In relation to the RopeWalks development⁸, cultural industries have been the focus of the area from the late 1990's. Many businesses operating within the RopeWalks area are drawn from the media, publishing, design and communications sectors. The development of cultural industries has made a start in the regeneration of this once rundown district of Liverpool's City Centre. Investment in existing and new buildings associated with a wide programme of environmental improvements is now transforming RopeWalks as the centre for the city's cultural industries and evening consumer activities. In addition, RopeWalks with the many investments already underway has become one of the most fashionable areas in the city as a result of the gathering of bars, cafés, apartments and offices. The area is also benefiting from Townscape Heritage Initiative lottery funding to preserve some of its historic warehouses and maritime buildings as part of Liverpool's World Heritage Site⁹.

The Liverpool RopeWalks Partnership founded in 1997 was the agency responsible for a £110 million (public funds with further private money to bring the total to £110m) regeneration project within the Duke Street and Bold Street area, including parts of Chinatown and the historic warehouse district. The Liverpool RopeWalks Partnership grew out of the Duke Street Action Plan that was originally drawn up by Liverpool City Council in the mid 1990's. It was Merseyside's designation as an Objective One area by the European Union in the mid 1990's that saw the area obtain funding to get its regeneration programme underway. In total, the area received £14.5 million ERDF funding, a further £14.1 million from the North West

⁸ RopeWalks development refers to Liverpool Vision (2004a); Liverpool City Council (2003); the Liverpoolapartments website: <http://www.liverpoolapartments.co.uk/> (accessed on 26/Jan/'05).

⁹ On 2nd July 2004, Liverpool was inscribed onto UNESCO's World Heritage List by the World Heritage Committee. Its World Heritage Site has been divided into 6 areas of distinctive townscape character: The Pier Head; Albert Dock Area; Stanley Dock Area; The Castle Street Commercial Area; William Brown Street Area and The Duke Street Area (source: the official website: <http://www.liverpoolworldheritage.com/index.asp> [accessed on 4 March 2005]).

Development Agency, £4 million from the Arts Lottery, £0.9 million from the Heritage Lottery, £2.6 million from the City Council and £19.6 million private sector funding. This partnership organisation and its purely public funded works was wound up in December 2001 (source from the Urban Regeneration Companies website: <http://www.urcs-online.co.uk/> [accessed on 28 Jan 2005]).

Liverpool Vision¹⁰, a not-for profit company, also plays an important role in regenerating the RopeWalks area. It was established in 1999 and was the country's first Urban Regeneration Company. Its main partners are English Partnerships, Northwest Development Agency and Liverpool City Council. Its board comprises 12 individuals from the public and private sectors. Liverpool Vision has an executive team to work in the fields of design, programme management and development. New public squares, upgraded paving and street furniture and a new pedestrian link to Bold Street are enhancing the public spaces of RopeWalks. RopeWalks also has established itself as part of the City Centre living community. Many historic buildings and sites have been refurbished as apartments in the area. The Liverpool Vision Action Plan for the RopeWalks area includes the following tasks to help to achieve its objectives:

- continuing the implementation of the public realm programme and the development of new public squares;
- focusing public sector resources on certain key buildings and sites where the market cannot presently deliver redevelopment;
- producing an urban design framework to guide future developments.

Liverpool Vision (2004a) also claims that, in terms of employment, 815 new jobs and a further 226 indirect jobs have been created from RopeWalks scheme. This was in addition to construction and training jobs used during the various construction projects.

¹⁰ Reference to the Liverpool Vision website: <http://www.liverpoolvision.co.uk/> (26/Jan/'05).

● **the Foundation for Art & Creative Technology (FACT) Centre**¹¹

The FACT was established in 1988 as an organisation for the commissioning and presentation of film, video and new media art forms. The FACT organisation believes in the ability of individuals and communities to express themselves creatively and in the value of seeing themselves reflected in the world around them. The FACT organisation promotes forms of creativity and engages with over 100 digital media artworks and with a wider range of artists and others.

The FACT Centre in the RopeWalks area took seven years to build and opened to the public on February 2003. It was Liverpool's first purpose-built cultural project for over sixty years. The FACT Centre claims that no other UK-based arts centre will offer the same quality and range in its programme, resources and activities. The FACT Centre is a private/public partnership with City Screen¹². Some important facilities are set up within the Centre, including galleries, high-tech cinemas, a café and bar, a shop, an exhibition service and a number of artworks form part of the building.



▲ FACT Centre viewed from RopeWalks Square (Photo by C.B. Lee 2005)

The £10 million capital development for the Centre was supported by the Granada Foundation, P.H. Holt Charitable Trust and the Regional Arts Lottery Programme. Also, the Centre development is funded by the National Lottery through the Arts

¹¹ Information about FACT refers to the FACT official website: <http://www.fact.co.uk/> (18/Jan/'05).

¹² City Screen started up in 1989 has become the largest independent exhibitor in Britain, which is operating the Picturehouse network of 14 cinemas.

Council for England, the British Film institute, City Screen, England's Northwest, English Partnerships, the European Regional Development Fund through the Liverpool RopeWalks Partnership, Liverpool City Council, North West Arts Board and Northwest Development Agency. The FACT Centre provides a vital point in the £110 million redevelopment of the RopeWalks area and is a key project in the city's Capital of Culture 2008 bid.

● **the Tea Factory**¹³

The Tea Factory scheme is seen as a key component of the regeneration of the RopeWalks area. Urban Splash, a private urban developer, has converted the former Gold Crown Tea Factory into a mixed-use facility, with a hall connecting Fleet Street and Wood Street. The Tea Factory was unveiled in 2002, costing over £10 million with £1.678 million of funding coming from the Northwest Development Agency. The Tea Factory scheme was also assisted by the European Commission, Merseyside Objective One and the Liverpool RopeWalks Partnership. The facilities of the Factory consist of seven levels, including 30 apartments on the top two floors, office space on the first, second and third floors, and retail and leisure space at ground and basement levels. The Tea Factory scheme is providing new spaces for commercial, cultural and residential uses alike.



▲ Tea Factory viewed from Fleet St.
(Photo by C.B. Lee 2005)

¹³ Source refers to the Northwest Development Agent newsletters (Autumn 2002); the Urban Splash website: [http:// www.urbansplash.co.uk /us.php](http://www.urbansplash.co.uk/us.php) (accessed on 18 Jan 2005) and the Liverpool City Council website: <http://www.liverpool.gov.uk/News/archive/2004/march/index.asp> (accessed on 16 Feb 2005).

In 2004, the Royal Institute of British Architects (RIBA), one of the country's key professional organisations promoting architecture and the built environment, moved its North West Regional Office to the Tea Factory. Partners in this project included the Liverpool Biennial, the Arts Council England (NW) the Liverpool and Manchester Design Initiative and the North West Development Agency's RENEW team of design experts. Their base in the Tea Factory has become a nationally recognised point of contact between art, design and architecture.

● other cultural industries

- Arts Village turned from old warehouse and merchant buildings (Photo by C.B. Lee 2005)



- ▲ Vanilla Factory turned from a disused warehouse (Photo by C.B. Lee 2005)

- Media, publishing, and communications businesses in historic buildings on Slater Street (Photo by C.B. Lee 2005)



Today much of the street pattern and built structure in the RopeWalks area is the same as it was 200 years ago. Many historic warehouse and merchant buildings and sites have been refurbished for the use of cultural industries, for example, the Vanilla Factory and Arts Village. Many businesses operating within the RopeWalks area are

drawn from the media, publishing, design and communications sectors. The development of cultural industries has resulted in the regeneration of this once rundown district of Liverpool's City Centre. Investment in existing and new buildings associated with a wide programme of environmental improvements is now increasing RopeWalks as the centre for Liverpool's cultural industries.

● the Arch in Chinatown¹⁴

RopeWalks is also home to Europe's oldest Chinatown that grew up in the 19th century as large numbers of Chinese seaman passed through Liverpool's port. The 44 foot high Arch across Nelson Street completed in January 2000 is the largest Chinese arch in Britain and has become a significant landmark in Liverpool. The feature of the Arch is 200 dragons painted on the wooden and marble structure with a mixture of stunning colours.

► Chinese Arch viewed from Barry St.
(Photo by C.B. Lee 2005)



The Arch was the first major project to be completed in the Liverpool Rope Walks area. The idea to build the Arch was proposed in the late 1980s. This project was coordinated by the Liverpool Chinatown Business Association, Liverpool City Council, the Liverpool RopeWalks Partnership and the Liverpool Chamber of Commerce & Industry. The Arch aimed to facilitate physical regeneration in the Chinatown area and provide a catalyst towards encouraging inward business development. Also, it was intended to revive tourist activities in Chinatown and offer a focal symbol for the Chinese community in Liverpool.

¹⁴ Refer to the Liverpool Chinatown Business Association website: <http://web.ukonline.co.uk/lcba/ba/index.html> (accessed on 18 Jan 2005).

Liverpool's Chinatown currently concentrates on the area of the Nelson Street, Berry Street and Duke Street. Following the completion of the Arch, a further proposal for the City Council was that the pavilion and pagoda located at the old Garden Festival site could be saved and restored and be placed at Great George Square opposite to the Arch. The aims of this proposal is that the archway with related expansion can enhance further tourism development and business activities in Liverpool's Chinatown.

- **public open spaces**¹⁵

Public open spaces around the RopeWalks area mainly consist of Concert Square, RopeWalks Square, St. Peters' Square and Wolstenholme Square (see Figure 7.4). These new public squares with upgraded paving and street furniture have converted former derelict spaces into vibrant spaces as part of RopeWalks's regenerating fabric. From the perspective of Liverpool City Council, European-style squares have been created in the heart of Liverpool to give the city centre a continental flavour. In 2000, regeneration leaders unveiled details of an ambitious multi-million-pound plan to transform Liverpool. Graham Marshall, development director for council-backed Liverpool Vision, stated at the time 'There should be pavement cafés and public art and people sitting outside like in continental cities.' (Liverpool Echo, 20/05/2002; Daily Post, 20/05/2002)¹⁶.

The Concert Square scheme completed in 1995 by Urban Splash is a development encompassing residential, commercial and leisure elements. Residential apartments

¹⁵ Source refers to the Urban Splash website: <http://www.urbansplash.co.uk/us.php> (accessed on 8 Feb 2005); the Metroscopes website: <http://www.metroscopes.net/index.html> (accessed on 8 Feb 2005) and the Tate website: <http://www.tate.org.uk/home/> (accessed on 8 Feb 2005).

¹⁶ Liverpool Post and Daily Post come from the Press Cuttings of the Liverpool Vision website: <http://www.liverpoolvision.co.uk/> (accessed on 8 Feb 2005).

occupy the upper three levels of a turn-of-the-century warehouse with retail units at street level. The scheme aimed to use the design opportunities offered by the sheer space, high window-wall ratio and features of the original warehouse for launching the regeneration of the area. Concert Square with a mixture of shops, apartments and new bars was sited in one of Liverpool's most neglected quarters. Today, it has become one of the most vibrant locations of the city and is home to a new generation of Liverpool's dwellers.



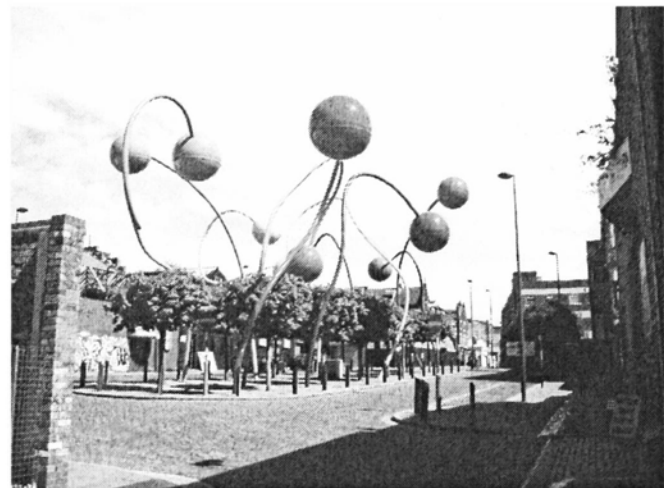
▲ Outdoor bars around Concert Square
(Photo by C.B. Lee 2005)



▲ Bars and clubs gathering on Slater Street
(Photo by C.B. Lee 2005)



▲ Rope Walks Square & Metroscopes
(Photo by C.B. Lee 2005)



▲ Wolstenholme Square & Penelope
(Photo by C.B. Lee 2005)

RopeWalks Square was commissioned by the Liverpool RopeWalks Partnership with funding from the European Community as a new public gateway into the RopeWalks area. Five circular displays (Metroscopes) are each mounted on individual columns in the square. Each display represents a particular city; Liverpool

and four of its twin cities (Dublin, Koln, Odessa and Shanghai). The text that appears on each display is generated by a web engine to constantly search the internet for a particular piece of information throughout the world. The displays work for 24 hours a day and provide a public visible outlet in the heart of Liverpool as European Capital of Culture 2008.

Penelope, a unique public sculpture completed in 2004, is located in Wolstenholme Square. The sculpture was initiated by Tate Liverpool as part of the Liverpool Biennial 2002 and commissioned by the Liverpool Rope Walks Partnership. Penelope is Liverpool's most colourful sculpture that consists of a ten metre tall creation of twisting steel stalks with ending in bright colour spheres. The stalks reflect the historical significance of the Rope Walks area where the long ropes of ships were laid out in the streets to be plaited in past centuries. The sculpture also provides an international centrepiece for Liverpool to serve to endorse the city's status as European Capital of Culture.

● **Bold Street**

The *Public Realm Implementation Framework* (Liverpool Vision, 2004b) has categorised and treated the streets in the city centre into several different types, according to their functional and capacity requirements. Bold Street is placed in the type of 'Retail Streets' that are characterised by predominantly retail uses and largely pedestrianised with shared surfaces for service, maintenance and emergency access during restricted hours. Bold Street is a shopping home to fashionable favourites for high-class womenswear, weddings, holiday wear and dinner out.



▲ Various shops opened on Bold Street
(Photo by C.B. Lee 2005)



▲ Cafés turned from the Lyceum (a post office historical building) on Bold Street
(Photo by C.B. Lee 2005)

7.4. Liverpool's 'The World in One City' for the UK's Nomination for the European Capital of Culture in 2008

After the first stage of the selection process among the twelve UK's cities, Liverpool was on the shortlist of the UK's nomination for the European Capital of Culture in October 2002. Then, the city's bid to be European Capital of Culture in 2008 won the UK nomination on 4 June 2003 and was approved by the European Council of Ministers in May 2004. In June 2003, the Independent Advisory Panel for the UK nomination for European Capital of Culture 2008 (2003) published the *Report on the Short-listed Applications for the UK Nomination for European Capital of Culture 2008*. This report gave an outline about the Liverpool's bid (p. 4-5):

The central theme of Liverpool's bid is 'The World in One City' complemented by the 3 supporting themes of Create: a new expression of 21st century British culture; Participate: a culture defined through participation; and Regenerate: a city made whole through cultural expression. The plans highlight the major regeneration taking place across Liverpool and the city's track record in managing large scale capital projects. The programme envisages the development of annual programmes of themed activities and events taking place between 2003 and 2010, thus providing a phased build up to 2008. The plans are structured around flagship activities involving three or four major events, performances and exhibitions each month. The city has a wide range of existing cultural facilities with particular strengths - the Walker and Tate Liverpool – in the visual arts. New cultural infrastructure is planned or already under construction,

including the Kings Dock waterfront development, new exhibition galleries and storage facilities at the Liverpool museum, a new Philharmonic Centre and the Fourth Grace. The bid targets support to disadvantaged communities and includes a large number of events designed to appeal to a wide cross section of people. The international dimension focuses upon connections with communities represented in the city alongside an emphasis on twin city linkages. The 25 new capital projects outlined, entailing over £1.5bn of new investment, are considered an essential component of Liverpool's cultural development. Revenue costs are estimated at £54.75m. The long-term benefits are envisaged as making the city a better place to visit, live, work, and invest in, with the overall legacy of the award being a new Liverpool.

The summary concisely reveals the preparation and practice that Liverpool has adopted in relation to its cultural events with visitor activities. The summary states that the long-term benefits are envisaged as making Liverpool a better place to visit, live, work, and invest in, with the overall legacy of the award being a new Liverpool. The bid for Liverpool also was seen as a great opportunity to promote and enhance the city status. *The Cultural Strategy for Liverpool* (LCC, 2002b) also reveals one of the objectives from the central theme The World in One City is to 'confirm Liverpool's position as a premier European City' (p.68). This was to be attained through 'developing a positive profile and image of the City in the region, Europe and internationally and increasing the confidence and pride of its citizens', as well as 'marketing the City effectively as a good place to live, to work or to visit' (ibid, p.69). Thus, it has been the focus of the Liverpool's bid that it is the City's intention to examine its current standing and of building up a new identity and image for the future by incorporating cultural programmes with people's visits.

As to the point of promoting the city's future status by holding the title, leader of the City Council Councillor Mike Storey stated that:

'The renaissance that is happening right across Liverpool is real and bringing

lasting improvements for everyone in the city. The prospect of Liverpool being named as World Heritage Site and Capital of Culture will put us in the super league of European cities.’¹⁷

‘Becoming European Capital of Culture will accelerate the rebirth of Liverpool, propelling our renaissance further and faster. It will change the physical fabric of our city. It will grow Liverpool's capacity and regenerate our economy. It will complete Liverpool's evolution into a truly creative city.’¹⁸

As Sir Bob Scott, who led the bid, said at the time:

‘A win would propel Liverpool into the premier league of European cities.’¹⁹

Louise Ellman, Labour MP for Liverpool Riverside and a member of the Capital of Culture Board, also added:

‘This is a terrific boost for Liverpool. It recognises our excellence as the world in one city. We must now redouble our efforts to see if we can take the prize.’²⁰

Moreover, Charlie Parker, the City's Executive Director for Regeneration, commented that:

‘Capital of Culture gives us a flag to wave and a goal to be a truly modern international city.’²¹

To justify to Independent Advisory Panel whether the concept of The World in One City could fit into a European Context, Liverpool explained that the City's regeneration assisted with EU funding had delivered a wide range of developments.

¹⁷ Liverpool City Council 30.01.2003: ‘Liverpool nominated for World Heritage Status’, <http://www.liverpool.gov.uk/Search/index.asp> (accessed on 4 March 2005).

¹⁸ Liverpool City Council 31.03.2003: ‘We have lift off!’, <http://www.liverpool.gov.uk/Search/index.asp> (accessed on 4 March 2005).

¹⁹ *The Guardian* Tuesday 27.05.2003: ‘Decision day loom over cultural crown that promises riches: Judges to decide nomination for European Capital of Culture’, Section: Guardian Home Pages, p. 3.

²⁰ *The Guardian* Wednesday 30.10.2002: ‘Reaction in quotes’, <http://society.guardian.co.uk/regeneration/story/0,7940,822462,00.html> (accessed on 7 March 2005).

²¹ *Liverpool Echo* Thursday 11.07.2002: ‘City for winners is a winning city- let it be... Liverpool capital of culture bid rebirth of Liverpool boosts our culture bid’, Section: Features, p. 14-15.

These included investment in cultural environmental resources and in human resources. They have been achieved through an agreement from planners and cultural workers in creating part of the City's distinctive position. Liverpool City Council (undated) also states that the latest evidence of such goals is the FACT Centre opened in 2002 in the RopeWalks area (p. 201):

FACT is an organisation that has built its strength and reputation on involving European and international partners in its work as the cornerstone of its success at home.

The document *Liverpool the World in One City Winner* (LCC, 2003a) identified the City's rich cultural assets for the bid (see Appendix 7.1). They included the National Museums Liverpool, the Albert Dock, the Walker, Tate Liverpool, St. George's Hall, the Bluecoat Arts Centre, the Film Studio, the FACT Centre and Royal Liverpool Philharmonic. Each provided a unique and important cultural asset for the City. Note that the FACT Centre and the Film Studio are closely relevant to Liverpool's 'cultural industries'. They were seen as a factor of the cultural assets to endorse the city status as the European Capital of Culture.

In addition, Liverpool saw that the City's cultural and tourist infrastructure could be used or developed in the delivery of the year-long programme. The City's galleries, arts and sport buildings, venues for cultural organisations, the support from cultural industries, tourist accommodation and transport all helped to position Liverpool as the European Capital of Culture. The City also saw the image from its Beatles legacy and foot ball, which had strong potential in tourism and festival terms, particularly for international visitors. Moreover, Liverpool's practice of its festivals was seen as a positive factor. There was a wide range of annual festivals on offer in the City, such

as, the Biennial, the Mersey River Festival, Chinese New Year, as well as comedy, film, jazz and street festivals. These festival activities are supported by the City's cultural organisations, tourism sectors and cultural industries.

The Liverpool Culture Company is the organisation set up to deliver the culture programme up to and beyond 2008. Although the actual Capital of Culture year is 2008, each year up until 2010 is based around a particular theme.²² For example, a special series of events took place during 2005 under the theme 'Sea Liverpool' (see Appendix 7.2). These themes consist of hundreds of festivals and events taking place around the City. This is to highlight particular aspect of Liverpool's cultural life and to attract visitors from the UK, Europe and the wider world. Liverpool City Council (undated) stated that (p.801):

two key objectives of this are to grow regional and national perceptions of Liverpool as a place to visit year round and give the city practice in hosting large-scale, long-term events. It is the sign of an absolute commitment to establish Liverpool as a true festival city.

Sue Woodward, Liverpool's Creative Director, also said:

'Liverpool's bid will not just redefine this city, it will redefine the meaning of being European Capital of Culture. Liverpool will put the title of European Capital of Culture on a par with the Olympic and Commonwealth Games and the World Cup. It will become a truly global celebration.'²³

Liverpool believed its cultural assets with programmes in year-long celebrating festivals and events all helped to promote the city future status as a leading

²² The theme for each year up until 2010 is separately 2003-The Year of Celebrating Learning; 2004-The Year of Faith in One City; 2005-The Year of Sea Liverpool; 2006-The Year of Performance incorporating Arts and Sport; 2007-The Year of Heritage and Liverpool's 800th birthday; 2008-European Capital of Culture; 2009-The Year of City Life and 2010-The Year of Creativity & Innovation. Detailed information can refer to the Liverpool European Capital of Culture 2008 official website: <http://www.liverpool08.com/root/index.asp> (on 28 February 2005).

²³ Liverpool City Council 16.05.2003: 'Crunch time for Liverpool's culture bid', <http://www.liverpool.gov.uk/Search/index.asp> (accessed on 4 March 2005).

European City. The City also hoped that the bid would lead to the growth of tourists and the tourism economy. In relation to these points, Liverpool's Creative Director Sue Woodward said:

‘This is a defining moment - from now on Liverpool will never look back. The city will never be the same again. 2008 will be a life changing year. Our cultural programme includes many world firsts. It will help physically transform this city and its streets and the perceptions of the North West of England, bringing new jobs, investment, visitors and a real sense of community purpose.’²⁴

The report Create Regenerate Participate also stated that:

‘As has been shown in other successful Capital of Culture cities, the award provides for an economic legacy through sustained tourist growth, as well as benefits from an increased profile with international investors.’²⁵

The bid promoters were highly confident of successful tourism development and believed the great impact of winning the title to the City's economic benefits. In 2003, leader of Liverpool City Council Mike Storey stated that:

‘There would be thousands of new jobs, a huge growth in new industries, an upsurge in new developments and an influx of visitors.’²⁶

Previously in 2002, Culture Secretary Tessa Jowell commented:

‘If Liverpool wins, it will attract more visitors, new investment, regeneration, increased employment and receive a boost to civic confidence.’²⁷

Later in 2002, Partnership Chief Executive Thomas O'Brien also added:

‘The strong belief in our tourism and cultural attractions is also an encouragement for our bid to be European Capital of Culture 2008.’²⁸

²⁴ Liverpool City Council 31.03.2003: ‘We have lift off!’, <http://www.liverpool.gov.uk/Search/index.asp> (accessed on 4 March 2005).

²⁵ Liverpool City Council 04.03.2003: ‘Culture bid: 14,000 jobs forecast’, <http://www.liverpool.gov.uk/Search/index.asp> (accessed on 4 March 2005).

²⁶ *The Guardian* 04.03.2003: ‘Liverpool dreams of pounds 2bn jackpot’, Section: Guardian Home Pages, p.13.

²⁷ *Liverpool Echo* Thursday 04.04.2002: ‘City Bid Praised’, Section: News, p. 18.

²⁸ *Liverpool Echo* Wednesday 24.12.2002: ‘Mersey Pride Perks Up’, Section: News, p. 8.

As for gaining the growth of tourists by holding the title, the region's tourism chief Chris Brown was optimistic:

‘If Liverpool does take the capital of culture title, it would be realistic to expect up to two million extra visitors during the first year.’²⁹

ERM Economics was commissioned by Liverpool City Council to undertake a socio-economic impact assessment of the European Capital of Culture bid. ERM Economics (2003) stated that taking trended visits, new project related visits and the direct Capital of Culture visits together, the overall estimates for visitor numbers would be 11,127,000 in Liverpool 2008 (an additional 700,000 visits reflecting the Capital of Culture year). These visitors would spend an estimated £547 million (an additional £34 million due to the Capital of Culture effect) (see Table 7.6).

Table 7.6: Forecast visits to and spend in Liverpool 2008 (Source: ERM Economics, 2003)

| | Total | Trend* | New projects** | One-off*** |
|---------------|--------|--------|----------------|------------|
| Visits (000s) | 11,127 | 9551 | 876 | 700 |
| Spend (£ m) | 547 | 469 | 43 | 34 |

[Trend*: likely to happen to the Liverpool tourism market without the Capital of Culture award & the implementation of new projects planned; New projects**: include the Fourth Grace, Kings Dock, the National Museums and Galleries of Merseyside initiatives, St George’s Hall improvements and the FACT centre, which will generate these additional visits; and One-off***: the effect from the Capital of Culture year.]

7.5. Conclusion

Liverpool as a port city grew rapidly from the industrial revolution through to the early part of the 20th century and, as Birmingham has done, has experienced a major crises of economic decline in recent years. Since the 1980s, the City also has invested heavily in a number of development projects that incorporates cultural

²⁹ *Liverpool Echo* Friday 12.07.2002: ‘City will rise to culture challenge’, Section: News, p. 12.

programmes and tourism development for its own urban regeneration. The cultural industries in RopeWalks area and the bid for the UK's nomination for the European Capital of Culture in 2008 clearly illustrate the way that Liverpool uses cultural policy and tourism approach as key elements in its regeneration strategies. In terms of the limited information derived from Chapter 6 and 7, Liverpool and Birmingham have to some extent of similar urban backgrounds and developments. The two chapters also have provided essential sources as the evidence of supporting the discussion in next chapter.

Chapter 8.

The Interrelationship between Tourism and Cultural Policy in the Discourse of Urban Regeneration

8.1. Introduction

Chapters 6 and 7 examined the urban geographical development and the cultural policy (the high-profile projects and the cultural industries) approach adopted in the two case-study cities. Apart from referring to the essential sources as evidence derived from Chapters 6 and 7, Chapter 8 interprets the findings from the interviews conducted in both Birmingham and Liverpool. This chapter aims to present the findings to address the interrelationship between tourism and cultural policy in the discourse of urban regeneration. The chapter is organised around five sections. The first four sections (from 8.2 to 8.5) are designed to examine the research questions outlined in this thesis. As already noted in Chapter 1 and 4, these research questions consist of:

- Why and how do British cities use the concept of tourism and cultural policy as elements in urban regeneration policy? What are the similarities/differences of these elements?
- What is the nature of cultural policy? How do these influence tourism activities in British cities?
- How do tourism and cultural policy approaches connect with place promotion activities in British cities?
- How effective are city authorities in developing their tourism provision through cultural policy approaches in British cities? What are the problems/successes of these approaches?

In addition, the fifth section 8.6 presents a reflection on the earlier tentative comments made by some academic researchers in Chapter 4. This section aims to

provide a further discussion about whether the research findings contained here are consistent and/or inconsistent with these researcher insights into the issue of the interrelationship between tourism and cultural policy.

8.2. Why and how do British cities use the concept of tourism and cultural policy as elements in urban regeneration policy? What are the similarities/differences of these elements?

In relation to the question of why the concept of tourism and cultural policy is conceived and initiated, this thesis identifies three key elements that include *physical structure improvement*, *prosperous development* and *other social well-being* to the cities. To understand the concept that acknowledges the links between tourism and cultural policy is important. It helps to find a use factor for the tourism that is incorporated within cultural projects. It may also act as a gathering point to attract interest and support in urban regeneration policy.

• physical structure improvement

The cultural policy approach is clearly found as an element of contributing to the city's improved physical structure via urban regeneration policy. As noted in section 6.3, high-profile projects are seen from the perspective of contributing towards urban physical environment improvements in the Birmingham Plan. Moreover, the cultural industries noted in section 7.3 are acknowledged as a key element in urban physical regeneration through developing a cultural quarter in the Liverpool UDP. In addition, both the Birmingham Plan and the Liverpool UDP adopt a mixed development approach that incorporates their high-profile projects and cultural industries. The mixed development approach includes tourism, retailing, leisure, offices and residential uses.

Interviewees from Birmingham had a positive attitude toward the high-profile projects contribution to the city's physical structure improvement. They felt that the high-profile projects had provided the right quality of physical facilities and made a significant difference to improving the city's physical environment. These improved physical environments can be confirmed in the evidence of photographs in section 6.3. 'The quality of buildings itself has been built and this provides a world-class environment', said the Strategic Director for Leisure Sport and Culture from Birmingham City Council in an interview.

Some of the interviewees from Birmingham also acknowledged that the greatest benefit of such physical structure improvements were to enhance the city's identity and demonstrate the city's change and renaissance. As already noted, in the 1970s and 1980s the range of facilities especially in city centre was poor and the city's image and perception to the outside world was negative. A Group Leader from the Planning Department of Birmingham City Council in an interview stated:

'What we can do is to dramatically change Birmingham's image and the perception of the city. The high-profile projects have developed a new place and demonstrate that Birmingham is a confident city.'

This was reaffirmed in an interview with the Head of Leisure Tourism for Marketing Birmingham who added that the 'reconstruction of the high-profile buildings is positive. The most benefit is to raise the city's profile and improve the image of the area'.

As to the improvement of Liverpool's physical structure by the cultural industries in the RopeWalks area, most of interviewees from Liverpool generally took a positive attitude toward such physical structure improvement. The physical structure in the

area has been transformed in a decade. Ten to fifteen years ago the area was pretty rundown, land values were very low, and no one was interested in the area as it was perceived as being unsafe and unattractive. The buildings in the area have been transformed from old warehouses to new computer shops and architect and design studios. The photographs presented in section 7.3 illustrate these changes. In relation to the extent of how the physical structure has been changed and improved in the area, the Operations Director from Merseyside Arts Culture and Media Enterprise in an interview commented that:

‘15 years ago, there were few shops and little housing in the area. However, the environment has been changed through the growth of the creative industries. The physical structure is now greatly improved.’

The Development Manager from Liverpool Vision in an interview also stated that:

‘Physical structure improvement is a key priority for the area. Cultural industries are used for arts and galleries to create interesting spaces and offices to let. This is the first industry to change that area.’

As heritage and historic buildings are brought back into use and back to life, this has created a different area of Liverpool’s city centre. The regeneration of the RopeWalks is now widely acknowledged. Many new developments are now transforming the area. These include public spaces and public art, as well as gallery space. This can be seen as part of ‘a wide package of the city’s regeneration’, said the Urban Environment Team Officer from Liverpool City Council in an interview. It is a fact that the physical structure has been much improved in recent years. ‘Liverpool has been good at maintaining its traditional heritage and has successfully developed and regenerated many of its old buildings’, said the Executive Director for Children’s Services Portfolio from Liverpool City Council in an interview.

- **prosperous development**

The tourism approach is very evident as an element in stimulating economic development in both Birmingham's and Liverpool's urban regeneration. As noted in sections 6.3 and 7.3, both the Birmingham Plan and the Liverpool UDP acknowledge that tourism can enhance the city's image and profile as a place to live, visit and invest in. The fact that tourism has the ability of increasing confidence and civic pride in the city is also recognised in the Birmingham Plan.

As to the concept of Birmingham's prosperity facilitated by high-profile projects and tourism, interviewees from Birmingham generally acknowledged that such high-profile projects improve the city's image, and then, the image can help to stimulate economic activities and tourism development and bring significant economic benefits to the city. As noted in section 6.3, 18.7 million visitors came to Birmingham in 2002. During their visits to Birmingham, their spending reached a total of £1,030 million. Also, the total visitor expenditure supported around 22,443 actual direct jobs and 7,950 indirect jobs in the city (Marketing Birmingham, 2004).

The high-profile projects also are considered for their ability to draw people through the area to visit and use the facilities. This is acknowledged as a way of stimulating economic activities from the perspective of the City Council. The Local Planning Group Leader from Birmingham City Council in an interview commented that:

‘After the high-profile projects, these facilities and the Ringroad are well connected. As a result, there is a cycle. The more the foot flow, the more people spend money. This increases new investment and financial opportunities. More economic activities and more jobs will be the result from the new investment.’

Attaining a robust private sector market is also considered as an important element of prosperous development. In the process, the high-profile projects have become a catalyst for the City Council to put the facilities in to encourage and direct private sector investment. Consequently, as the private sector market grows, the public investment can go down. As the private sector market becomes strong, the City Council is able to target jobs and training for local people. The Local Planning Group Leader from Birmingham City Council in an interview also stated that:

‘The key issue is about inward investment, the private sector and about new jobs. You have to start the infrastructure and encourage the private sector in. When the private sector interest is strong, you then start playing regeneration game.’

As noted in section 6.3, Birmingham has a good convention facility and hotel base so that people can call meetings and do business here. Since the ICC opened in 1991 there has been a steady growth of its visitors from 114,000 in 1991 to 170,000 in 2001 (Tourism Strategy & Research, 2002). The City Council has acknowledged that business tourism is an important development and the city takes full advantage of that potential. The city also tries to market itself as a key conference city outside London. More people now come to Birmingham for conferences and meetings. As a result, the city needs more hotels, restaurants and retail outlets as backup for business tourism. ‘Business tourism is an initial key starting point. People come to Birmingham because of the range of facilities and the quality of access is better’, said the Local Planning Group leader from Birmingham City Council in an interview. The Head of Leisure Tourism for Marketing Birmingham also added that:

‘Business tourism is king. It is about top tourists we want to attract because they are higher spenders. They want to come back for leisure due to their positive experiences of the conference and business activities.’

The City Council also tries to promote tourists to come to Birmingham for specific events, such as sport and shopping. Birmingham's tourism approach aims to connect with the city's economic strategy in order to get international business to think about locating in the city. As noted in section 6.3, Birmingham's *Economic Review 2001* published by Birmingham Economic Information Centre set out the ten sectors of the new Birmingham economy based on hi-tech manufacturing and professional services. Tourism is linked into one of these service sectors. 'In management terms, tourism means future management and business investment. We want the tourist numbers of the world', said both the Cabinet Member for Regeneration and the Senior Community Economic Development Officer from Birmingham City Council in interviews. 'Tourists bring additional money into the city. Tourism is an extra economic driver', added the Strategic Director for Leisure Sport and Culture from Birmingham City Council in an interview.

The reason for developing service industries, such as tourism, financial services and commercial legal services is due to the impact of globalisation and of the decline in traditional manufacturing industry. It seems that no Western cities can resist this trend. For this reason, high-profile projects may be seen as a central element of attracting service industry investment to Birmingham. When the high-profile projects come in, they keep visitors coming and help the tourism market to grow.

In relation to Liverpool's prosperity facilitated by the development of cultural industries and tourism activities, most of interviewees generally acknowledged that cultural industries and tourism were essential to economic development. As noted in section 7.3, in 1999 the collective annual turnover of the 1,900 businesses that

operated in the cultural industries on Merseyside was £485 Million, with £190 million coming from export sales. In terms of the interviewees from Liverpool, the economy in RopeWalks area has greatly improved through cultural business development, infrastructure development, shops, bars and restaurants. The Development Manager from Liverpool Vision in an interview stated that:

‘The economy is thriving and rents have increased. People pay more rent for office space. The RopeWalks is small area but it is becoming regenerated and reused. The market and economy have improved.’

The cultural industries also bring many jobs. As also noted in section 7.3, in 1999 there were a total of 4,400 enterprises in the cultural industries on Merseyside; total employment across these enterprises was 16,000 and this represented 4.7% of 342,000 employment on Merseyside. This area and the city aim to promote itself as a major retail centre as a lot of people come to Liverpool for shopping. The cultural industries are also acknowledged to provide this kind of development and help to regenerate job opportunities and economic benefits. ‘This is the most important priority for the city’s prosperity’, said the Executive Director for Children’s Services Portfolio from Liverpool City Council in an interview.

Liverpool City Council has heavily invested public money in raising cultural economic benefits. The area is getting accepted because of the presence of artists work, the FACT Centre, cultural activities and art shops. As a result, more people want to see what is happening in the area. More interesting buildings are emerging and more businesses are relocating there as more people walk through the area. Many young creative and cultural companies have relocated there in recent years.

In addition, the City Council encourages the city's cultural industries to be developed in small units and tries to negotiate many schemes for such commercial and cultural use, such as ground floor units that can be allocated for small retail business scale. The Planning Officer from Liverpool City Council in an interview stated that:

‘We become more confident that market of Liverpool can support small commercial and culture-related industries. I am glad this type of small unit exists. The market is more confident and more people talk about the name of the RopeWalks.’

In recent years Liverpool and its region have relied on tourism and cultural heritage as economic drivers. Merseyside's tourism in 2000 was worth approximately £604 million and supported an estimated 21,800 jobs; in that year a total of 7,539,700 visitors came to Liverpool and they spent a total of £261.5 million during their visits to Liverpool (Mersey Tourism, 2000). In the RopeWalks area, tourism development has been seen as an element of creating prosperity. However, it should be noted that the city's economy is not completely dominated by tourism development. Some of interviewees from Liverpool acknowledged that the city's retail development (e.g. Paradise Street Development Area scheme) and infrastructure construction were other key economic drivers to influence local economic development. In this sense, ‘tourism strategy should not be a predominant approach to the city's economic development’, said the Urban Environment Team Officer from Liverpool in an interview.

Finally, tourism market development in Birmingham and Liverpool has developed in slightly different ways. The Birmingham Plan has adjusted its primary objective from developing business tourism to developing a wider tourist market. At the same

time, the Liverpool UDP has aggressively promoted its conference market through creating the prominent project of the King Dock. Kings Waterfront regeneration started in 2005 (see section 7.2.2). ‘The schemes have been promoting work on the Kings Dock around the city, especially for developing conference business. The schemes can hold a lot of people and tourists’, said the Executive Director for Children’s Services Portfolio from Liverpool City Council in an interview. In spite of everything, both the Birmingham Plan and the Liverpool UDP aim to maintain and enhance their city’s position as a top tourist destination. As noted in both development plans, this has been managed through developing tourist attractions based on industrial and social heritage and creating additional entertainment and facilities within the city, particular in the city centres.

- **social well-being**

In relation to the concept of promoting social well-being to Birmingham’s residents provided by the high-profile projects in the Broad Street Redevelopment Area that have incorporated tourism activities, interviewees from Birmingham generally commented that this area had become safer and now had better lighting and security to reduce the fear of crime. Many Birmingham residents didn’t want to walk around the area before the projects had been developed. Now thousands of people enjoy the area. ‘The City Council’s survey reveals there is a high level of satisfaction from the people to use the city. That is good sign for us’, said the Head of Leisure Tourism for Marketing Birmingham in an interview. The Cabinet Member for Regeneration from Birmingham City Council noted that ‘the high-profile projects attract people to the city and this is a sign of confidence about the city’s regeneration.’ It seems that the City Council uses the high-profile projects to try to deliver a message about what

has been done in the city and is proud of people who live in the city.

As to the element of social well-being for Liverpool residents provided by the cultural industries in the RopeWalks area, a number of comments made by interviewees from Liverpool generally highlighted the important contribution of offering arts performances and cultural facilities, providing a community arts programme, improving the quality of life and cultural activities for local people, and increasing artist networking opportunities.

Using arts, music and films are seen as a means to attract people to come to Liverpool and that the work of these projects is seen as a way to connect to the community. This may also enable people to do professional art performances in residential areas or in schools. For example, the Arts, Programme Culture and Community was a Liverpool cultural project that involved about 89,000 people in a year (an example given by the Executive Director for Children's Services Portfolio from the Council in an interview). The FACT Centre provides the source and access of arts programmes for people to link into the community (an example given by the Operations Director from Merseyside Arts Culture and Media Enterprise in an interview).

The cultural industries in the RopeWalks area also provide people with a place to explore the arts and to make paintings to sell. For talented people, this could be a means to make money and a living. In this way, 'a well-being opportunity to them is hidden in that place', said the Development Manager from Liverpool Vision. As this area creates a lot of attention on arts, performance and music, it also helps to

improve the quality of life for people and provides people an opportunity of understanding cultural value. Moreover, ‘this place brings the opportunity for artists to network with each other, encourages artists and people to get involved in city regeneration, and helps to provide some funding opportunities for artists’, added the Urban Environment Team Officer from Liverpool City Council in an interview.

- **the future perspective**

In past years Birmingham City Council often sold the city, merely on the basis of the city’s potential as a meeting centre (e.g. the ICC). Now, Birmingham has good hotels, retail and cultural buildings. People may come to the city without disappointment due to the quality of these facilities. More and more the City Council starts selling the city to people from the perspective of a business destination, rather than merely focusing on the function of these facilities. Connecting to this issue, the tourism approach aims to bring the city’s whole environment together in the future. ‘The city expects to offer a good quality of tourism experience for visitors and promotes the value and services around the city as a excellent business destination’, said the Head of Leisure Tourism for Marketing Birmingham.

When Birmingham lost its traditional manufacturing base, tourism in relation to the service business market was seen as a solution. In terms of the city’s future, ‘tourism is necessary to create new jobs, to change the city’s image and to attract further private sector investment that caters for more people’, said the Local Planning Group Leader from Birmingham City Council. Birmingham City Council has acknowledged that the city is no longer the traditional manufacturing industry capital it once was. Perhaps inevitably Birmingham has had to force itself from a

manufacturing city base to a commercial service city base. Both the Cabinet Member for Regeneration and the Senior Community Economic Development Officer from Birmingham City Council in interviews also commented that what the City Council can do is to maintain the commitment to be a clean and safe city, to improve transportation and connectivity, to provide more educational and leisure opportunities, to promote the image of Birmingham as an international city and to try to retain its identity. In the light of these concepts, it should be asked whether the high-profile projects and tourism approach in the future can really help to meet the expectation of the City Council.

From the interviews in Liverpool, there seems to be a problem about whether Liverpool City Council is able to keep the use of cultural industries in the RopeWalks area. The Development Manager from Liverpool Vision in an interview stated that ‘cultural industries are still the priority for the area, but how to maintain them is difficult’. This is because the area has become much more attractive and popular due to major environmental improvements in the area. As a result, the commercial value of the buildings market has been greatly improved. The price of property has dramatically increased in recent years. Due to the increased price and rent of the buildings, museums and relevant cultural organisations are really finding it hard to become established in the area. An actual example given by the Operations Director from Merseyside Arts Culture and Media Enterprise in an interview was the Open Eye gallery that cannot afford the high rent and has to move outside the area soon. The Operations Director further commented that:

‘It is not easy for the creative and cultural companies to be here. Galleries can’t make a lot of money. They have to move away because they can’t afford it here. The City Council just wants to maximise economic growth. That is a shame. Creative companies have to move to somewhere else. It is sad.’

In addition, the fact is that the physical infrastructure of the RopeWalks is small scale. This may create a problem for future physical development, such as ‘this area is not very suitable for major office use’, said the Development Manager from Liverpool Vision. Thus, the City Council intends to establish a strong development framework for the future of this area. To ensure that the RopeWalks area does not lose its essential characteristics, the City Council adopted the *RopeWalks Supplementary Planning Document* in December 2005 in partnership with Liverpool Vision, Jones Lang LaSalle and BDP.

Tourism is always available in the RopeWalks area due to the attractions, such as Chinatown and night-time café use. The City Council acknowledges that future tourism development needs to link the RopeWalks area with the city’s docks, the cruise line and heritage activities, as well as the retail developments around the city. ‘A big strong retailing environment built between the docks and cultural areas can help to draw people through the city and the area’, said the Executive Director for Children’s Services Portfolio from Liverpool City Council. Thus, it should be noted that tourism development in the area has to connect to the city’s other commercial and cultural activities in the future.

The RopeWalks area offers a unique environment in the city. The World Heritage Site was granted to the area due to the area containing many historical buildings. The RopeWalks will benefit from the heritage site destination and cultural industries background. Thus, the City Council expects the RopeWalks can become a fashionable and desirable city district in future years. People can talk about the area and the RopeWalks will become a common term. ‘People want to experience how

the city works in terms of regeneration. The RopeWalks will give what this is really about', said the Planning Officer from Liverpool City Council in an interview.

Conclusion

Both high-profile projects and cultural industries are acknowledged as an element of contributing to the city's physical structure improvement in urban regeneration policy. A mixed development approach has been used around the high-profile projects and the cultural industries in both cities. It generally includes tourism, retailing, leisure, offices and residential uses. In addition, tourism is acknowledged as key element of stimulating an economic contribution in both Birmingham's and Liverpool's urban regeneration. Such a tourism approach has a connection with the enhancement of the city's image and profile as a place to visit and invest in, particularly in Birmingham.

In terms of the issue of social well-being, the high-profile projects in Birmingham are generally considered to have made the area safer, provide better lighting and create more security to reduce fear of crime. Whereas, the development of the cultural industries in Liverpool was seen to offer arts performances and cultural facilities, provide community arts programmes, improve people's quality of life and cultural activities, and increase artist networking opportunities. Moreover, it is acknowledged that urban regeneration is a long-term journey in both cities. Both cities generally have a positive attitude toward the way in which tourism is incorporated into the high-profile projects and the cultural industries that can play an important element of future urban regeneration policy.

8.3. What is the nature of cultural policy? How do these influence tourism activities in British cities?

The nature of the high-profile projects has been examined in section 6.3. Moreover, section 7.3 has discussed the nature of the cultural industries in the RopeWalks area. This section further explores the way in which the nature of these cultural policies influences the tourism activities in Birmingham and Liverpool respectively.

- **the nature of tourism activities influenced by the key high-profile projects in the Broad Street Redevelopment Area (BSRA)**

It is evident that the high-profile projects and relevant developments in the BSRA have strongly influenced tourism activities. It has been acknowledged that these projects have had an impact on tourism activities. Acknowledging that tourism activities have come into existence and grown in the BSRA, the Birmingham Plan identifies this area as a typical tourism destination. These tourism activities contain various themes, generally including business activities, concerts and sporting activities, food and beverage consumption, accommodation, shopping and pedestrianism. These can be seen in Table 8.1. They combine to provide a range of tourism activities. Apart from influencing various tourism activities within the area, the high-profile projects are also inter-related and integrated with Birmingham’s other distinct quarters to influence the whole of the City’s tourism activities.

Table 8.1: Tourism activities influenced by the high-profile projects (by the author)

| The high-profile projects with relevant developments in the Broad Street Redevelopment Area | Tourism activities influenced |
|--|---|
| The ICC & Symphony Hall | Businesses, events & exhibitions, orchestras, concerts |
| The NIA | Sports, concerts, operas |
| Brindleyplace | Museum, caterings, shopping, accommodation, pedestrianism |
| Centenary Square including the REP | Events & exhibitions, pedestrianism, repertory |

| | |
|-----------------------|--|
| The City Centre Canal | Pedestrianism, food & beverage, shopping |
| Broad Street | Caterings, accommodation, shopping |

The ICC is an obvious development for business tourism. It holds more than 400 conferences a year. For instance, in 2001 there were 488 events/exhibitions and 170,000 visitors at the ICC (Tourism Strategy & Research, 2002). There has been a steady growth of its visitors (see Table 8.2). Since the ICC has already been the venue for many high profile events and for international organisations, it is well positioned in the national and international conference market. As noted in the section 6.3, its 2,200-seat Symphony Hall also plays a role to help attract tourists through hosting a wide variety of prestigious international concerts.

Table 8.2: Number of Visitors to the ICC and of overseas visitors to Birmingham (000s) (source from Tourism Strategy & Research, 2001; 2002 and Marketing Birmingham, 2003)

| | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 |
|---------------|------|------|------|------|------|------|------|------|------|------|------|------|
| To the ICC | 114 | 127 | 116 | 125 | 159 | 149 | 154 | 120 | 165 | 165 | 170 | n/a |
| To Birmingham | n/a | n/a | 390 | 410 | 470 | 500 | 490 | 500 | 500 | 520 | 450 | 670 |

[to the ICC: Years run from April to March up to 1998, full year from 1999]

The multi-purpose NIA is also an important tourism resource in Birmingham. As already noted, it has hosted many large indoor sporting activities, concerts and entertainment spectacles. Over 500,000 visitors come to the NIA each year. For instance, there were 549,000 visitors for the NIA in 2001, which exceeded the 529,000 visitor numbers of Cadbury World that is the most popular visitor attraction in Birmingham (Tourism Strategy & Research, 2002).

The Brindleyplace scheme is also seen generally as an important tourism destination. This scheme benefits both local residents and visitors to the city who wish to enjoy it. As already noted, considerable tourism-related facilities have been developed over this 17-acre site. They are all capable of attracting visitors. Hotel

accommodation and parking spaces offered in Brindleyplace also help to facilitate the growth of tourists. Connected with the ICC and the NIA, the Brindleyplace scheme provides a diverse range of products and services to stimulate tourism activities in the area.

Centenary Square also provides additional tourist functions, such as events and exhibitions, as a complement to activities within the ICC. The Square contains the Hall of Memory, various pieces of public art and Baskerville House that provide attractive urban features to catch the attention of tourists. In addition, the REP's year-round repertory performances provide important cultural activities for tourists. Tourists can take a pleasant walk from Broad Street and the waterside canal area by the NIA and Brindleyplace through the ICC interior and out into Centenary Square, then, from Centenary Square through to the Central Library and walk through the arcade into the City Centre Core.

Today the canal-side developments from Holliday Wharf to Tindal Bridge are also recognised as a key leisure and entertainment focus for tourism activities in the Broad Street Redevelopment Area. Broad Street has been successfully transformed in recent years to become a premier location for tourism and leisure related amenities. Diverse restaurants, bars and shops are the key facilities to promote night-time activities for tourists. As already noted, many hotels on Broad Street also provide the necessary accommodation to encourage visitors to stay longer.

Most of interviewees from Birmingham acknowledged that the city's tourism development had been helped by the high-profile projects in the Broad Street

Redevelopment Area. Various visitor activities have connected with the high-profile projects. Both the Cabinet Member for Regeneration and the Senior Community Economic Development Officer from Birmingham City Council in interviews noted that:

‘The Convention Centre is about business tourism. Hotel accommodation, bars and nightclubs are built all around. This is what the flagship projects do. We get the ICC, Ikon gallery and Indoor Arena. All of these have brought more and more tourism activities. Tourism is part of the future of Birmingham.’

‘Besides the Convention Centre and Symphony Hall, many young people like going to Broad Street for the food and bars. People go to the Mailbox and Brindleyplace for shopping, Ikon gallery and restaurants on a day trip or weekend. They want to sit down to have a drink’, added the Strategic Director for Leisure Sport and Culture from Birmingham City Council. The Head of Leisure Tourism for Marketing Birmingham also acknowledged that ‘tourist activities may like consuming restaurants, bars, nightclubs and doing business. Many young people go out there for a weekend or whatever to party’. In this sense, it is evident that a drinking culture becomes a prevailing element of visiting this area. When many young people visit and consume in the area, the Head of Leisure Tourism in the interview also raised a concern of ‘the balance to manage and develop Broad Street between different types of audience.’

From the perspective of Birmingham City Council, the construction of the ICC, the NIA and new visitor facilities together with all the adjacent associated complementary developments has provided major attractions for both existing residents of the City and visitors alike. The Birmingham Plan sees the Broad Street Redevelopment Area as a typical tourism destination. In relation to the issue of the

tourism destination, the Plan acknowledges that this destination development planning is able to create the potential of tourism activities and to increase the use of the pleasure facilities in the area. The Local Planning Group Leader from Birmingham City Council also commented that:

‘Before the UDP, that area wasn’t a tourism destination. The Council sees tourism as a potentially growing activity and positively encourages that kind of activity. Tourism is seen as one of the key selling points of the city.’

To attain this identity as a tourism destination, the City Council has used the lands and properties and the planning system to influence and encourage the private sector to become involved. As a result, the area has successfully become a tourism destination. Some of the tourist facilities and activities in the area can be seen through the photographs in section 6.3. ‘Before these high-profile projects, people would go to countryside and outside the city. After the projects, people will not go straight to the West Midlands but come to the city because of Symphony Hall, Mailbox, restaurant and shopping’, said the Strategic Director for Leisure Sport and Culture from Birmingham. This was reaffirmed in an interview with the Senior Lecturer from the University of Birmingham who added ‘the area became a tourism destination after developing the projects. Before the projects, the area was a terrible mess and people didn’t want to walk alone there. Now, people come to the area’.

- **the tourism activities influenced by key cultural industries developments in the RopeWalks area**

The cultural industries incorporated with relevant development in the RopeWalks area have clearly had an influence on tourism activities. These tourism activities mainly consist of visiting artistic and cultural events, caterings in pubs and restaurants, shopping, walking, as well as seeing tourist attractions. These tourism

activities shaped by the cultural industries are identified in Table 8.3. As they combine to provide a range of tourism activities, the Liverpool UDP has set out the Creative Quarter (Bold Street/Duke Street Area) and the Chinatown area as particular tourism locations that are undergoing major environmental improvements. Apart from influencing various tourism themes within the area, the cultural industries development is also inter-related and integrated with Liverpool’s other districts to help to influence the whole of the City’s tourism activities.

Table 8.3: Tourism activities influenced by the cultural industries (by the author)

| The cultural industries with relevant developments in the RopeWalks Area | Tourism activities shaped |
|---|---|
| The FACT Centre | Cinemas, galleries, artwork exhibitions, catering outlets |
| The Tea Factory and others | Catering outlets, live music shows, galleries, shopping |
| The Arch in Chinatown | Tourist attractions, pedestrianism, catering |
| Public Squares including Bold Street | Pedestrianism, Shipping, food and beverage |

The FACT Centre is an obvious development relevant to tourism activities because it has a number of facilities. For example, its board games activities are targeting the family market. The Centre’s innovative work and pilot schemes for virtual attraction tours in the city are providing an idea for future site orientated activities. As already noted, the Centre is one of Liverpool's newest visitor attractions. The FACT Centre website claimed that it could attract over 225,000 visitors a year. A news release from Liverpool Cultural Company on 18th January 2005 noted that in 2004 the FACT Centre was also accredited as a Quality Assured Visitor Attraction, enabling the organisation to use the distinctive VAQAS (Visitor Attraction Quality Assurance Service) logo. This reassures potential visitors of the organisations compliance with the English Tourism Council Visitor's Charter, the quality of the facilities and high standards of customer care available at the FACT Centre.

The space of commercial, leisure and cultural uses has been developed at ground and basement levels of the Tea Factory. These uses include bars, restaurants, live music shows and galleries. The Tea Factory adjacent to the FACT Centre is well placed to provide an entertainment destination for the tourists in the RopeWalks.

The Arch with the Chinese traditional adornment and bright colours is also a significant tourist attraction in Liverpool. The Chinatown archway has recently won an architectural and tourism award. ‘The arch would attract thousands of visitors to the oldest Chinatown in Europe’ said the Lord Mayor of Liverpool Joe Devaney at the ceremony of unveiling the Arch (see Liverpool Chinatown Business Association website). In addition, a number of the oriental-style restaurants occupy commercial properties on Berry Street and Nelson Street. This now provides a wide range of dining activities for the tourists to come to the RopeWalks area.

The development of the public squares with historical buildings and streets is generally found as a significant heritage attraction of the area. This provides the visitor with a pleasant and attractive walk. As noted in section 7.3, the Metrosopes at RopeWalks Square and the Penelope at Wolstenholme Squares are providing a public visible enjoyment to serve to endorse the RopeWalks’s status as a visitor destination. In addition, a number of bars, clubs and cafés are placed around Concert Square, Bold Street and Slater Street. As a result, the RopeWalks area has become a popular destination for visitors to take pleasure in the city’s nightlife amenities. As Bold Street is characterised by predominantly retail uses, shopping may play a role of encouraging visitors to the area.

Some of the interviewees from Liverpool acknowledged that the city's tourism development had been helped by the cultural industries in the RopeWalks. As already noted, the area also is seen as being linked with the city's docks to be a key part of Liverpool's tourism activities. The Development Manager from Liverpool Vision commented that:

‘The RopeWalks has the FACT Centre, Chinatown, heritage buildings, warehouses, bars and restaurants and street parties. More people like to visit this very unique area. The area has become a holiday centre.

The City Council has started looking closely at cultural industries activities as museum and tourism business opportunities for Liverpool's development. ‘As creative activities have been businesses, this helps to promote tourism and gallery activities’, added the Operations Director from Merseyside Arts Culture and Media Enterprise in an interview. Even though the Liverpool's Group Leader- Development Plan for Planning and Building Control of Regeneration Portfolio was not very aware of so-called cultural industries, he in a questionnaire noted that ‘tourism development might be helped by the cultural industries’. In all senses, it is likely to say that the cultural industries and tourism development are closely interrelated. As tourism development is seen as very important to Liverpool, the cultural industries are playing a role in facilitating this development.

Some of the interviewees from Liverpool also acknowledged that a range of visitor activities had connected with the cultural industries in the RopeWalks area. ‘A lot of bars, restaurants are about the area. During the day time, there are the street art performances, festivals and events. In the night time, there is a wide range of entertainment’, said the Executive Director for Children's Services Portfolio from

Liverpool City Council. Visitors can come to visit galleries, cinemas, Chinatown, interesting shops, restaurants. The RopeWalks also has public squares and famous old buildings to be visited. The photographs presented in section 7.3 illustrate some of these facilities and activities. ‘The area is small scale but it is different. You come to visit it as part of the city centre experience’, said the Development Manager from Liverpool Vision in an interview.

As the RopeWalks provides the key city centre night time activities, ‘this area is very concentrated on a drinking culture’, said the Urban Environment Team Officer from Liverpool City Council in an interview. However, an over-drinking culture can become a key problem in the area. This needs to be considered whether such bars and nightclubs may lead to night time environmental concern. The Council’s Executive Director for Children’s Services Portfolio also raised concerns:

‘The area needs to be carefully handled at nights because of the crowds. You get 6,000 people in that area on Saturday nights, it really causes problems. We need to slightly change to a café culture. We probably allocate bars to a single place which is easier to police.’

Apart from the RopeWalks combining to provide a range of tourism activities, the Liverpool UDP has set out this Creative Quarter (Bold Street/Duke Street Area) and Chinatown as particular tourism areas that are undergoing major environmental improvements. This is because ‘this area gets a lot interesting features and great leisure experiences, the port trade history of Liverpool, the Chinese, religion and housing. This is extremely interesting place to go’, said the Development Manager from Liverpool Vision in an interview. Creating particular tourism areas that are undergoing major environmental improvements is long argument about Liverpool vision and planning of the city centre. This is also part of a process to change and

create a regular planning framework, as well as trying to give the market full access to bring in investment in an opportunistic way. The Executive Director for Children's Services Portfolio from Liverpool City Council commented that:

‘The area is one of the city's cultural resources, but it has to develop in response to market forces. As a result, a lot of developments derived from private sector investment have been undertaken. They are providing a good market base, for example, the price of property is going up dramatically.’

However, some of interviewees from Liverpool questioned whether the RopeWalks area was one of city's four key tourism areas. They thought that the Liverpool UDP was out of date. The RopeWalks was identified in 1994 and the funding project was finished in 2001. Liverpool Vision is now involved in ongoing development. The Urban Environment Team Officer from Liverpool City Council in an interview stated that:

‘A lot of documents in the Liverpool UDP are out of date. The St. George area is a key cultural quarter and the RopeWalks is part of that area. The tourism development within this area should be seen as a short term regeneration approach.’

The Planning Officer from the City Council who was interviewed also did not think that the RopeWalks would become a tourism destination. Liverpool's interviewees who questioned the RopeWalks area as a tourism destination generally acknowledged that the intention to regenerate the area would be via a mixed development approach for residential and business use, such as the development at Concert Square and on Bold Street. In relation to their opinions, whether a tourism strategy could help the long term regeneration of this area was questionable.

Cultural policy through the use of the high-profile projects and cultural industries may restrict real exploration for the tourist as they tend to be guided and directed. A reason is culture's role in tourism as it is often a primary motive for a tourist to come to the city in the first instance. As noted in section 2.2.2, cities become an important tourism market and are potentially attractive places to tourists as their urban trips tend to be short in length and cultural and business needs are the major motives for them. From the perspective of the both City Councils, tourism development may be the first step that allows visitors to explore and know a place and later perhaps invest in it. From this perspective, tourism development is largely connected and focused on urban cultural activities. As a result, the cultural infrastructure and activities around the BSRD and the RopeWalks area, such as Symphony Hall, Ikon Gallery, the FACT Centre, the public art in Centenary Square or Penelope in Wolstenholme Square can be seen as culture's role and are providing an influence on tourist cultural motives and their potential investment.

An additional reason is that the cultural organisations with their facilities identified around the BSRD and the RopeWalks need money from tourists who provide economic profitability that the cultural organisations and the City Councils seek to obtain. As a result, economic considerations of tourism lead to public/private-sector involvement in cultural infrastructure and activities that tourists are interested in. As noted, culture-led regeneration prompted by projects, such as Brindleyplace, the ICC, the FACT Centre and the Chinatown Arch, has increased the number of visitors to the BSRA and the RopeWalks area. The regeneration of the two areas has been seen as a noticeable improvement in Birmingham and Liverpool's position of tourism-related activity. To facilitate this growth in visitor numbers, Birmingham

and Liverpool have used significant funds in the two areas, such as European Funding in improving the range of artistic and cultural facilities they have to offer. In a way, financial support for the culture, arts, and amenity developments is usually considered primarily in terms of the contribution they will make in economic attractiveness via tourism (C.M. Hall, 1998).

A further reason is that culture is seen as a competitive resource of tourism. In intercity competition, these post-industrial cities are often competing with each other through their cultural assets and their tourism marketing approaches. In a way, cultural policy through the use of the high-profile projects and the cultural industries in the two areas is competing with other cities in terms of their cultural infrastructure and services, the quality of their public open spaces and the Broad Street and Bold Street's leisure, café and entertainment activities. It can be argued that the cultural assets identified in the two areas may be seen as a competitive resource of tourism activities. Cultural policy then is seen as a sort of tourism marketing approach.

However, where cultural investment has created major tourist attractions, they have sometimes courted the resentment of local people who feel excluded on economic or social grounds (Landry et al., 1996). As discussed earlier in relation to developing cultural industries and tourism in the RopeWalks area, the price and the rents of property became so high that this limited access to local people and artists. Despite the success of both the BSRD and the RopeWalks area turning into typical tourist destinations, the two areas through the intervention of cultural policy may become more of a tourist favoured place than a local resident favoured one. In addition, cultural facilities can transform disused buildings or sites into tourist attractions.

This transformation is seen as contributing to the improvement of the urban physical structure and helps to stimulate urban tourism activities. However, the urban environment may be threatened by tourism activities that are promoted by the two areas for economic gain. Some environmental problems may include overcrowding, traffic congestion, wear and tear of the cultural facilities and over-commercialisation (see English Tourist Board, 1991). Thus, there is a possible dilemma between the tourism activities and environmental considerations. The dilemma is whether to do cultural projects with their associated tourism economic activities, and in so doing accept a certain degree of environmental deterioration or whether to give priority to environmental considerations, but then forfeit some of the potential income and employment from tourism activities (OECD, 1980).

Conclusion

Both the high-profile projects and the cultural industry developments in the BSRA and the RopeWalks have influenced and shaped the nature of tourism activities in these areas. These developments have combined to provide a range of tourism activities, such as business trips, concerts and sporting visits, artistic and cultural events, food and beverage consumption, shopping, pedestrianism and even overnight stays. Due to the fact that tourism activities clearly exist and grow, both Birmingham and Liverpool City Council have undertaken the two particular approaches towards a tourism destination that can help their urban environmental improvements. As a result, the two tourism destinations tend to be looking for key elements of city tourist interest, e.g. museums, culture and historic buildings; a good range of places to eat out/drink; good entertainment/attractions; and sightseeing opportunities.

The way that cultural policy influences tourism activities includes a number of reasons. The cultural organisations and the city want to obtain tourist money that contributes to economic benefits. As culture is a key motive for a tourist to visit the city, the facilities and activities in the BSRA and the RopeWalks area may provide such a cultural motive to influence the tourist to visit them. In a way, the use of cultural facilities and activities is seen as a marketing approach for Birmingham and Liverpool to compete with each other in relation to tourism activities. However, some environmental problems that may be directly related to the pressure of tourists take place in the two areas. As a result, there is a dilemma between tourism growth and the environmental considerations of the two areas.

8.4. How do tourism and cultural policy approaches connect with place promotion activities in British cities?

As noted in section 5.3 to answer this research question, the scenario of both Birmingham's and Liverpool's bid for the UK's nomination to be the European Capital of Culture in 2008 was exploited. Bids for the European Capital of Culture provide a useful insight into the nature of cultural policy and tourism within a given city. They are particularly useful for this thesis as both case study cities had submitted bids for the title in 2008. Section 6.4.1 already introduced the development background to the title European Capital of Culture. Both section 6.4.2 and section 7.4 also discussed the application of Birmingham's and Liverpool's bid for the UK's nomination. As a result, three key aspects of the degree and nature of the consensus in tourism and cultural policy associated with place promotion activities can be found. They include *the high-profile projects and the cultural industries connection to the city's cultural assets for the bid; the title for shifting the*

city status; and *tourism making derived from the title*. These findings explain that tourism activities in association with either high-profile projects or cultural industries work together in an interrelationship to promote and enhance the city. The findings indicating such an interrelationship and interaction are illustrated in Figure 8.1.

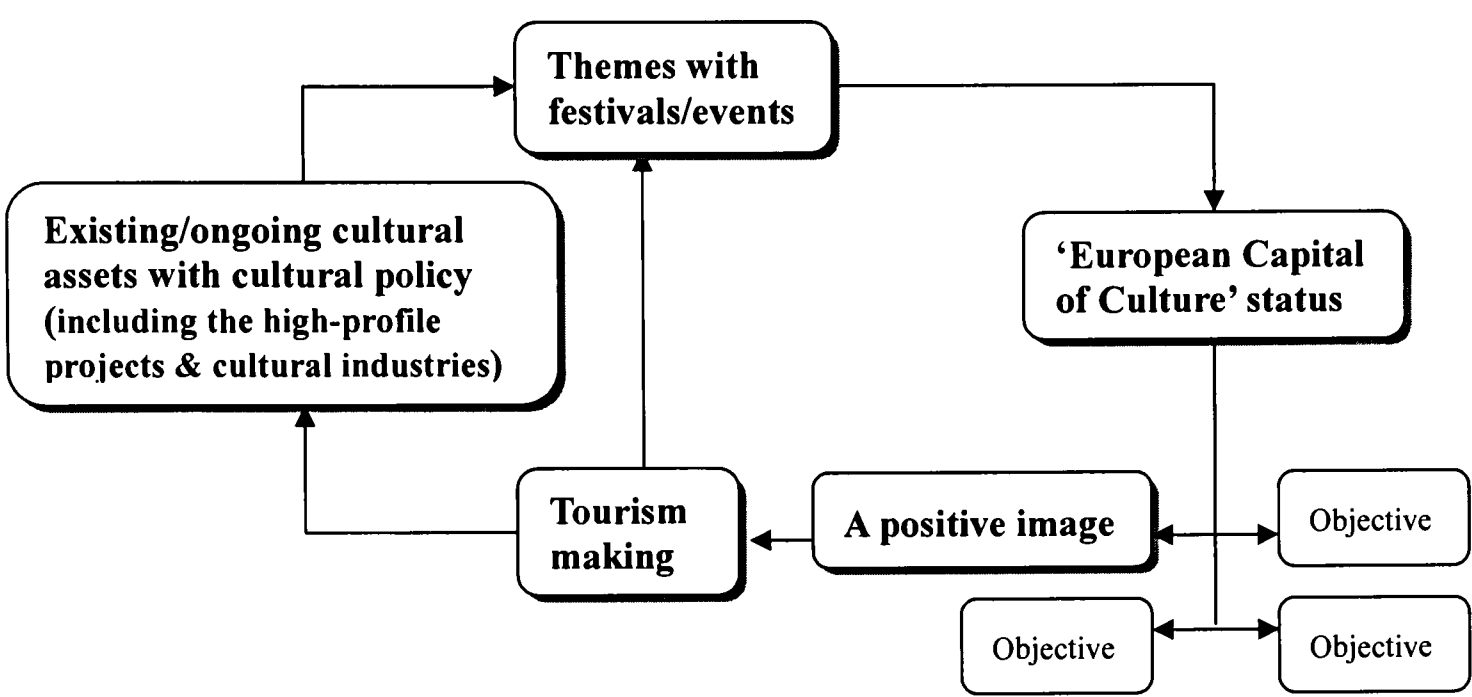


Figure 8.1: A possible connection among tourism, cultural policy approaches and place promotion activities in Birmingham and Liverpool (by the author)

- **the high-profile projects and the cultural industries connection to the city’s cultural assets for the bid**

From Birmingham’s perspective, the high-profile projects in the Broad Street Redevelopment Area were seen as an element of the city’s cultural strengths. As already noted, the ‘Be in Birmingham’ campaign and the regional cultural guide ‘100+ Cultural Ideas’ emphasised that the high-profile projects were part of existing and ongoing important cultural assets of the city. From Liverpool’s perspective, the World in One City Winner identified the FACT Centre and the Film Studio as part of the city’s rich and unique cultural assets for the bid. The cultural industries have supported and will be engaged in Liverpool’s themed activities and events that are taking place each year up until 2010. It was clear that the cultural industries in the

RopeWalk area were a demonstration of Liverpool's cultural strengths and helped to endorse Liverpool's status. Thus, Birmingham's high-profile projects and Liverpool's cultural industries were found to be a key element of the city's cultural assets and particular cultural strengths.

Some of the interviewees from Liverpool also acknowledged that the city's rich cultural heritage and experience, its strong programme of activities, and the fact of everybody that was involved were the key elements to the success of the bid. The Development Manager from Liverpool Vision in an interview commented:

'Not many city's history is stronger than that of Liverpool. Apart from a lot of development investments in recent years, such as retail buildings, Liverpool obtained strong community involvement, a good programme of activities, and the involvement of children and different minorities for the success of the bid.'

This was reaffirmed in an interview with the Executive Director for Children's Services Portfolio from Liverpool City Council who added 'everyone in the city was part of the campaign, such as children, private business and taxi drivers. It did not just combine cultural industries and promoters engaged in Liverpool.'

As already noted, a main point from the selection criteria set out by the EU and the UK Government was the promotion of shared cultural and artistic movements and styles in the development of which the city has played a particular role. Clearly defined objectives for a year-long programme of events were also a key evaluation point of the panel. Both Birmingham and Liverpool in preparation for the UK's nomination set up programmes with themes presented as a special series of events, festivals, performances and exhibitions. Both contenders also highlighted the high-profile projects and the cultural industries that were incorporated in a wide

range of their existing and ongoing cultural assets and year-long programmes across the city and the region.

- **the title for shifting the city status**

The Decision 1418/1999/EC revealed that the objective of the title European Capital of Culture was to highlight the richness and diversity of European cultures and the features they share and to promote greater mutual relationship between European communities. The purpose behind the title was also to foster European cultural development and creative innovation, to lead to long-term social impacts beyond the year of the events, to encourage the reception of European citizens and various events and to exploit the historic heritage and quality of life in the city. Apart from fulfilling the essential objectives set out by the EU, being the European Capital of Culture from the perspective of both Birmingham and Liverpool was expected to develop a positive profile and image of the city and to promote a positive urban future. Note that rebuilding the positive urban image and profile is just one of the objectives of the European Capital of Culture.

For Liverpool's bid promoters, the city status from the title was envisioned as making the city a better place to visit, live, work and invest in, with the overall legacy of the award being a new Liverpool. As already noted in section 7.4 (in Chapter 7), the Liverpool's bid promoters acknowledged the title would '... confirm Liverpool's position as a premier European City'; 'Capital of Culture will put us in the super league of European cities'; '... accelerate the rebirth of Liverpool, propelling our renaissance further and faster...'; '... Liverpool into the premier league of European cities'; '... gives us a flag to wave and a goal to be a truly

modern international city’.

Some of interviewees from Liverpool also recognised that the key reason for Liverpool’s application for the title European Capital of Culture in 2008 was seen as an opportunity to change the city’s perception nationally and internationally. The Urban Environment Team Officer for Policy and Programmes of Regeneration Portfolio from Liverpool City Council stated that

‘A brand new image pushing it nationwide is part of the opportunity of the Capital of Culture. We need the title to change the media perception in the local, national press and on TV.’

Generally speaking, interviewees from Liverpool acknowledged that people from all over the world know about the city’s rich historic port trade and good pop music. However, the city has a negative national image though perceptions of issues, such as racism, economic problems and rundown buildings. This negative image in conjunction with the city’s poor economic performance has meant that it has been difficult for people to have a good perception of the city. ‘The image inside the UK is much worse than outside in the world. Internationally it is always positive things for Liverpool, but inside the UK people think it is a city of violence and crime’, said the Executive Director for Children’s Services Portfolio from Liverpool City Council in an interview. In general terms, it was felt important that the title would change people’s perception of the city nationally more than internationally.

Based on the feedback of the interviewees from Liverpool, it seems that local people were not confident about the future of the city due to its declining economic fortunes since the 1970s. As confidence is important for everything in the city, the title was

seen as a confidence booster to promote the success of the city. Thus, using the title to change such negative images was recognised as an important task in Liverpool. The Liverpool's Planning Officer for Regeneration Service of Regeneration Portfolio commented that:

‘The change of Liverpool's image is the biggest task. People in the nation are concerned about the city's crime and discrimination. Local people are very conscious that the title can promote the city, and then, the city's national image will be greatly improved.’

The strategic image branding for Liverpool is citywide and it is not merely in relation to an individual area, such as the RopeWalks area. However, ‘the feeling of the city is the city centre development. The RopeWalks area is on the calendar of the hub of the city’, said the Planning Officer from Liverpool City Council in an interview. This Planning Officer also raised a concern that probably a lot of potential had not yet been realised in the area and commented:

‘Except Concert Square, the others have a long way to go. People think of the FACT Centre, Bold Street and Concert Square but don't think of the whole RopeWalks area. The area has to take a few years to be recognised and to become of part of the city.’

Likewise, for the Birmingham's bid promoters, the title was seen to offer the opportunity for a long term change in the image of Birmingham across the UK and beyond. As already noted in section 6.4.2 (in Chapter 6), the Birmingham's bid promoters recognised that ‘it's national image is pretty dreadful, way out of date. The Capital of Culture title can change that’; ‘...a bid... is to ensure that cultural activity is given a leading role in enhancing the profile of Birmingham locally, nationally and internationally’; ‘... this really is the greatest chance in a generation for Birmingham's image to catch up with the amazing reality’; ‘... the legacy of the

Capital of Culture bid will be to further develop what this great city can already offer’.

As to the key reason for Birmingham in 2002-03 to bid for European Capital of Culture in 2008, interviewees from Birmingham generally recognised that the title was a potential opportunity to promote the city’s image, profile and branding, and an opportunity of encouraging investment and helping economic development. The Strategic Director for Leisure Sport and Culture from Birmingham City Council in an interview noted that:

‘The city has consistently raised its profile and image. The city was confident to do this bid. That was why the city saw this opportunity... In a competitive environment between cities among the country, the city and the city’s people particular wanted to compete with Manchester. The city did not want to lose.’

Apart from seeing the image promotion opportunity, this Strategic Director considered that the title was seen as an indicator of the city’s high quality of life and the city’s vitality for young people and children. Some of interviewees from Birmingham also acknowledged that the title, by enhancing the city’s image, would help to improve Birmingham’s economic development. ‘The reason to go for the bid was the potential certainty to sell our government and to make investment opportunities. As a result, that would be money to come in the city and to invest in cultural events’, said the Cabinet Member for Regeneration from Birmingham City Council. ‘It was about image change and branding and also about economic development. If you got the title you could get huge investments. It was an opportunity to brand the city and regenerate the city’, added the Group Leader-Local Planning Group from Birmingham City Council.

Birmingham's economic development significantly has been connected to meeting business markets. As already noted, the high-profile ICC project in the Broad Street Redevelopment Area strongly focuses on conference business tourism. Birmingham has been in the meeting market that is very competitive in the country. Thus, this Group Leader in an interview also stated that:

'Today everybody is a competitor in the market, like Leeds and Manchester. Now everybody is playing the meeting place game by using meeting facilities and stimulating relevant activities. Birmingham is a nice meeting place. We need to promote that fact.'

Moreover, it was felt that the bid might be thought of as payback time for Birmingham and an opportunity to acknowledge the city's support of cultural investment. Birmingham has already invested heavily in cultural development, especially the public sector investment in arts, such as the Repertory Theatre and Birmingham Royal Ballet. This may be far more than other cities in Britain. 'Birmingham is the most committed on arts and culture. They wanted to be recognised for their huge investment in culture and wanted something in return', said a Senior Lecturer from University of Birmingham in an interview.

Most of interviewees from Birmingham also firmly acknowledged that Birmingham's image had been changed by the high-profile projects and tourism activities. The Birmingham's Strategic Director for Leisure Sport and Culture said that some visitor's feedback to the city's events reflected this:

'We went to the region and heard about the city's event so we came to the festival. We now know the city has been changed, as we have not been to the city for 20 years.'

In this sense, image change was growing rapidly and was very active due to people visiting the city for special events. In the face of Birmingham being recognised as an

industrial city, the high-profile projects offered an opportunity for people to see that Birmingham had changed. ‘The high-profile projects almost become a image mission approach’, said the Cabinet Member for Regeneration from Birmingham City Council. However, it seems that the image makeover has not happened fast enough to meet the city’s expectations. The Head of Leisure Tourism for Marketing Birmingham commented that ‘we hope to see investment development and want to see the return. Tourism gives that message to wide audiences. Tourism changes Birmingham’s image, but its change is slow.’

- **tourism making derived from the title**

The two contenders for the UK’s nomination claimed that holding the title could provide an improved business and tourism environment. It was felt that both cities would benefit from tourism activities and economic development on a massive scale, such as thousands of jobs and inward investment to cater for local needs. In particular, the year of the events would increase the number of visitors to the city and its region. As already noted in section 6.4.2 and section 7.4, the number of overall visitors was estimated at 11 million with a total spend of £550 million for Liverpool in 2008; an estimated arrival of 5 million visitors to Birmingham during 2008 would generate a potential £380 million spending on hotels, dining and other services that could create an estimated 14,000 jobs. Thus, both Birmingham and Liverpool were confident that winning the title would lead to a significant boost to their tourism activities, employment and local economy. They also felt that the title was clearly expected to change the perceptions about the city and its region to bring in considerable extra investment.

The Urban Environment Team Officer from Liverpool City Council stated that ‘we did the impact study of the Capital of Culture bid, which was done by ERM. It looked forward to the potential jobs. This would be the success of the cultural industries and cultural impact’. Some of interviewees from Liverpool had a positive attitude toward the image changed by the cultural industries and this had helped tourism development in the RopeWalks area. The Development Manager from Liverpool Vision also commented that ‘this area had good retail. People can enjoy their leisure time and also get the place to be revitalised’. The Executive Director for Children’s Services Portfolio from Liverpool City Council also stated that:

‘I think that the Capital of Culture and cultural industries change people to recognise many things about Liverpool. The Capital of Culture actually provides culture, events and concert programmes. That will help to stimulate tourism. A lot of people come to the city just for that alone.’

As part of a broader phenomenon there has been an increasing use of culture in urban regeneration processes, the bid for the European Capital of Culture title has been very important. The title is often seen as a means of distinguishing the cities and generating significant media interest. For Liverpool and Birmingham’s bid promoters, the cities can be recognised around the world as the title is worthy of everyone’s attention and most important provides national and international media recognition. As a result, the media recognition in particular has emerged as a means of improving the image of the cities and giving their citizens renewed pride in it. In terms of interviewees from both Birmingham and Liverpool, the title was used as a sort of rapid approach to improve their image problems. However, such a focus on image and city promotion strategies is different from the key original objectives of the European Capital of Culture process. As noted in Chapter 5, the European

Commission acknowledges that the title's objective shall be to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens. It is really difficult to tell whether the original objectives are retained in the city's bid motivation. It may be a tendency when cultural events have been strongly culturally orientated at the outset, the city marketing impetus seems to overwhelm the process and crowd out any other potentially driving-forces underpinning the use of cultural events in urban areas (Quinn, 2005). It can be argued that the two city's bid promoters were convinced that the title would help to create a positive image and allow them to focus on their city promotion strategies.

In relation to tourism making derived from the title, it has been argued in Chapter 2 that cultural events are seen as sociocultural characteristics of 'tourist attractions' and are the major purpose of visits by tourists. In a way, the year-around programmes of events proposed in the Liverpool and Birmingham's bid are seen as tourist attractions. The events may also encourage people to visit the two cities more often. Hosting a series of different cultural themes and events in Liverpool up until 2010, for example, the city may align itself in a number of different potential tourist markets. It can also be argued that the events supported by the high-profile projects and the cultural industries are especially constructed to attract tourists. They are seen as being particularly effective in assisting tourism objectives and planning. Consequently generating considerable tourist flows are an important priority for Liverpool and Birmingham to use them as part of the city marketing approaches. However, the two cities often highlighted the estimated number of visitors, potential spending and job creation in the particular year that could have this title. In a way, it

could be argued that tourism making in relation to the title being calculated in just one year was a short term approach. It also seems that the increase of visitor numbers was just used to calculate the title's effectiveness and to demonstrate its cultural event's success (Richards, 1996).

Conclusion

Clearly, tourism activities with either high-profile projects or cultural industries work together in an interrelationship to promote and enhance the city. In the scenario of the bid for the European Capital of Culture, both the high-profile projects and the cultural industries were a critical factor in the city's existing and ongoing cultural assets with particular strengths. From the perspective of the bid promoters, the title was seen as an opportunity to transform the image and profile of the city and its region. Consequently, Birmingham and Liverpool were both confident of successful tourism development and believed that winning the Capital of Culture status would bring significant economic benefits to the respective cities.

It can be argued that the idea behind this title is currently to enhance a certain cultural image and status of the city. Among the techniques used to achieve this title are the construction of tourist attractions, the hosting of special cultural events or theme activities to link tourism development, and the use of city marketing. There has been a lot of hype and hope about the catalytic effect that the title and its cultural event's approach could attract visitors to develop significant economic benefits to the respective cities.

8.5. How effective are city authorities in developing their tourism provision through cultural policy approaches in British cities? What are the problems/successes of these approaches?

This thesis consolidates the respective viewpoints of Chadwick (1994) and Roehl (1998) on the Standard Industrial Classification pertaining to the production system in the tourism industry. Tourism sectors may be broadly identified in five groups: ‘Food and Beverage (F&B) and Lodging’; ‘Transport’; ‘Facilities & Events’; ‘Services & Financial’ and ‘Retail’ as shown in Table 8.4. For instance, the group ‘Food and Beverage (F&B) and Lodging’ mainly consists of restaurants, cafés, bars, hotels, bed and breakfasts and other tourist accommodation. These key sectors in tourism provision are examined.

Table 8.4: Five groups of key tourism sector for this research (based on Chadwick, 1994; Roehl, 1998)

| |
|--|
| F&B and lodging: restaurants, bars, hotels, accommodations; |
| Transport: air, land, water and rail transportation; |
| Facilities & Events: museums, theaters, galleries, heritage, sporting, recreation, entertainment; |
| Services & Financial: travel agents, tour guides, currency exchange, travel insurance; |
| Retail: souvenirs, gifts, photographic services, clothes, luggage, travel accessories. |

The findings of this research accord with outcomes in emphasising the degree of the guidance that the twenty-two cultural policies act as an instrument for direct intervention in terms of expanding tourism. As already noted, section 5.3.1 explained why and how these twenty-two cultural policies were selected. Such findings are presented in a matrix shown in Table 8.5. The matrix reveals that these twenty-two public cultural policies develop tourism provision and the problems and successes that relate to these approaches.

Table 8.5: Cultural policy and tourism sectors matrix (by the author)

| Direct Guidance (★), Indirect Guidance (☆) and No Guidance (no-mark) | | | | | | | | |
|--|--|--|-----------|---------------------|----------------------|--------|-----------------------|---------------------|
| Area | Public Cultural Policy | Tourism sector group | | | | Set-up | | |
| | | F&B and Lodging | Transport | Facilities & Events | Services & Financial | Retail | High-profile Projects | Cultural Industries |
| National | Centres for Social Change (DCMS, 2000b) | | | ★ | | | | |
| | Culture and Creativity (DCMS, 2001a) | | | ★ | | | ☆ | ★ |
| | Culture at the Heart of Regeneration (DCMS, 2004b) | ★ | ★ | ★ | | ★ | ★ | ★ |
| | Creating Opportunities (DCMS, 2000c) | ☆ | ☆ | ☆ | ☆ | ☆ | ☆ | ☆ |
| | The Historic Environment (DCMS, 2001b) | | | ★ | ☆ | | | |
| | Leading the Good Life (CC, 2004) | | | | | | | |
| | PPG17: Open Space, Sport & Recreation (ODPM, 2002) | | ★ | ★ | | ★ | ★ | |
| | Sustainable Development Strategy (DCMS, 2004c) | ☆ | ★ | ☆ | ☆ | ☆ | ☆ | ★ |
| Regional | W. Midlands | Regional Cultural Strategy 2001~06 (WML, 2001) | ☆ | ★ | ★ | ☆ | ☆ | ★ |
| | | MLA West Midlands Strategic Plan 2004~07 (MLAWM, 2004) | | | ☆ | | | |
| | | Vision for the Arts in the West Midlands 2003~06 (ACE, 2004) | | | ☆ | | ★ | ★ |
| | North West | Cultural Strategy for England's North West (NWCC, 2001) | | ★ | ★ | | ★ | ★ |
| | | Strategy Action Plans 2002~03 (CCEN, 2002); 2004~06 (CCEN, 2004) | | ★ | ★ | | ★ | ★ |
| | | Creative Industries Strategy (NWDA, 2002) | | | ☆ | ☆ | | ★ |
| | | ACE, NW Creative Industries Policy (ACENW, 2003) | | | | | | ★ |
| | | Creative Industries Development Plan (MACME, 2002) | | | ☆ | | | ★ |
| Local | Bham | Distinctively Birmingham (BCC, 2001b) | | ★ | ★ | | ★ | ★ |
| | | BM&AG Education & Lifelong Learning Strategy (BMS, 2003) | | | ★ | ★ | | |
| | | M&HP Service Plan 2003~04 (M&HP, 2003) | ★ | | ★ | ★ | | |
| | Lpool | The Cultural Strategy for Liverpool (LCC, 2002b) | ★ | ★ | ★ | ★ | ☆ | ★ |
| | | Liverpool Winner (LCC, 2003b) | ★ | ★ | ★ | | ★ | ★ |

The interaction between public cultural policy and tourism sector(s) can be classified in three ways: Direct Guidance (★), Indirect Guidance (☆) and No Guidance (no-mark). Direct Guidance (★) means that public cultural policy clearly

mentions and directs the key tourism sector(s) in its text and this may facilitate tourism provision and tourist activities.

[For example, ‘museums, galleries and archives should make full use of Information and Communication Technology as a means of making collections more accessible’ documented in the public cultural policy (DCMS, 2000b:14); This policy directly mentions the key tourism sector including museums and galleries, and attempts to influence their development. Since museums and galleries are an important tourism attraction, this policy may facilitate them to make potential visitor access more possible by the use of ICT and on-line facilities. Thereby, this policy has the classification of ‘Direct Guidance’ for tourism provision in the group ‘Facilities & Events’.]

Indirect Guidance (☆) means that public cultural policy apparently does not point out the key tourism sector(s) in its text but it possibly has an effect on facilitating tourism provision to promote tourist activities.

[For example, ‘we will discuss the possible effects of Climate Change with key representatives of tourism sector’ documented in the public cultural policy (DCMS, 2004c:17). It is not clear what tourism sector that this strategy particularly plans to influence, but this policy possibly has an effect on facilitating tourist activities. Thereby, the classification of ‘Indirect Guidance’ is for the all tourism sector groups in this category.]

Finally, public cultural policy, that has no reference to a tourism sector and no possible influence on tourism provision, is classified in the ‘No Guidance’ (no-mark) category.

Perhaps inevitably, clear-cut conclusions on the interaction that these twenty-two public cultural policies have on guiding tourism provision in terms of the five sector groups are not easy to draw. However, it is evident that there is a level of influence that these public cultural policies have had on tourism provision. Explaining how effective Birmingham and Liverpool have been in developing their tourism provision through cultural policy approaches in relation to the high-profile projects

and the cultural industries can be generally summed up as:

At all levels

- The tourism sector group 'Facilities & Events' obtains the most guidance from these public cultural policies at all levels. The Direct Guidance and Indirect Guidance to this sector group frequently takes the form of refurbishing museums, galleries or the tourism physical fabric; hosting events and festival activities; innovating facilities access and relying on mixed practice with other cultural strategies.
- The sector group 'F&B and Lodging' and 'Services & Financial' is less guided from these public cultural policies, especially from the regional cultural policies of both West Midlands and North West.
- An integrated public cultural policy (e.g. *The Regional Cultural Strategy 2001 ~ 2006: Cultural Life in the West Midlands; The Cultural Strategy for Liverpool*) is likely to guide and support more tourism sectors in facilitating tourism provision. A public cultural policy which merely addresses single topics on museums, galleries, heritage or cultural industries (e.g. *Creative Industries Strategy*) is less likely to guide the key tourism sectors.
- The majority of these public cultural policies directly and indirectly support the approach of the high-profile projects and the cultural industries.

At the city level

- It is possible to say the tourism sector group 'Facilities & Events' receives the most guidance from both Birmingham and Liverpool public cultural policy. Facilitating tourism provision relevant to this group frequently includes the refurbishment of museums, galleries or the tourism physical fabric; hosting events and festival

activities; innovating facilities access and relying on a mixed practice with other cultural strategies.

- The Matrix reveals that all Liverpool's cultural policies guide a wider range of the tourism sectors than Birmingham's. It is possible to infer that all Liverpool's cultural policies act as instruments for more direct intervention in expanding tourism than all Birmingham's.
- There is no specific cultural industries policy for Liverpool. Liverpool's cultural industries are more likely to depend on the guidance from the regional and sub-regional creative industries policy. However, the Matrix reveals that the creative industries policies from North West and Merseyside guide a few tourism sectors. This may imply that the creative industries policy for Liverpool also guides few tourism sectors in facilitating tourism provision.
- Based on the Matrix's limited information, not every public cultural policy has a close relationship to the high-profile development projects in Birmingham. Thus, there is insufficient evidence to reveal whether the high-profile projects through public cultural policy can be very effective in developing tourism provision.

As the analysis mainly focuses on the way in which each policy guides and facilitates tourism provision, the subject matter of each policy is summarised in Appendix 8.1. Each policy with its key statements in blocks below is found as a key reference to the city authorities developing their tourism provision through cultural policy approaches.

● national public cultural policy

Centres for Social Change: Museums, Galleries and Archives for All (DCMS, 2000b):

'Museums, galleries and archives should make full use of Information and Communication

Technology as a means of making use collections more accessible' (p. 14).
'Catalogues and key documents should be available on-line via the internet' (p. 14).

This policy directly mentions the key tourism sector that includes museums and galleries, and attempts to influence their development. Since museums and galleries are an important tourism attraction, this policy may facilitate them to make potential visitor access more possible by the use of ICT and on-line. Thereby, this policy has the classification of Direct Guidance for tourism provision in the group 'Facilities & Events'.

Culture and Creativity: the Next Ten Years (DCMS, 2001a):

'2.20: We have begun to address this [right to roam] by making access free to children and pensioners. We have now announced we will change the VAT position of national **museums** and **galleries** so that these major national resources can be free to everybody' (p. 13).
'6.5: We are committed to the goals of free admission to our national **museums** and **galleries** for everybody' (p. 43).

As this policy supports the approach of the cultural industries, it clearly focuses on the tourism sector that includes museums and galleries, like the *Centres for Social Change* policy. Free access to national museums and galleries may have an effect on promoting potential visitors. Thereby, this policy again has a Direct Guidance classification in the group 'Facilities & Events'.

Culture at the Heart of Regeneration (DCMS, 2004b):

'2.4: The identity of an entire city can be reviewed by a substantial programme of cultural regeneration [e.g. **icons** and **landmarks**], improving its status as a **tourist destination** and ...' (p. 11).
'2.6: ...in addition to prestigious cultural projects, encouraging clusters of smaller cultural facilities, such as art galleries and **shops**' (p. 12).
'3.14: Mixed use [e.g. a predominance of **pubs**, **bars** and **nightclubs**] has many benefits, such as attracting people throughout the day, making a place safer' (p. 24).
'3.17: Well-designed public building can lead to improved services delivery, and by improving how they engage their customers, ...such as museums, parks, ...and **transport**' (p. 25).
'3.24: Good public **transport** links are also important in making services, including cultural activities, accessible to all' (p. 28).
'5.13: Cultural quarters..., leading to increased use of local amenities and to the opening of ancillary business, such as **café** and **bars**' (p. 41).

This policy supports the approach of both the high-profile projects and the cultural

industries. It clearly has a potential influence on tourism provision in the sectors ‘F&B and Lodging’, ‘Transport’, ‘Facilities & Events’ and ‘Retail’. There is Direct Guidance for these four groups. This policy does not mention a tourism sector in the group ‘Services & Financial’.

There is further policy support nationally from DCMS in its publication; *Creating Opportunities: Guide for Local Authorities in England on Local Cultural Strategies* (DCMS, 2000c):

‘3.26: Local Cultural Strategies should also link with the service strategies and plans for each of the cultural services provide by the authorities, ...for instance with a local authority’s ‘Tourism Strategy’ which may be defined much more in terms of economic development, ...’ (p. 23).

‘3.27: The approach favoured is one in which the vision, values, policies and strategic priorities for the Local Cultural Strategy act as a framework, with individual Service Strategies developing these for their particular sector, ...’ (p. 23).

Although this policy clearly does not talk about any tourism sector in particular, it hopes to develop a linkage between different strategies, such as regional and national plans; local statutory plans; best value performance plans and individual service strategies. Thereby, this policy possibly has an effect on facilitating tourism provision. This has the classification of Indirect Guidance for the all tourism sector groups.

The Historic Environment: a Force for Our Future (DCMS, 2001b):

‘5.6: In order to further to develop a sustainable tourism industry, the Government is keen to assist owners and managers of **historic sites** to develop the business potential of their properties in a way which ensures a high-quality visitor experience alongside proper maintenance of the **physical fabric**’ (p. 46).

‘5.16: Conservation work...A cluster group has therefore been established, under the umbrella of the Creative Industries Export Advisory Group (CIEAG), comprising historic environment, **museum** and tourism interests from the private and public sectors, to encourage and facilitate the export of **heritage and tourism services**’ (p. 51).

This policy understands the potential of economic benefits from visitors and importance of the historic physical fabric. Thus, this policy can be classified as having Direct Guidance on facilitating tourism provision in the group ‘Facilities & Events’. In addition, this policy aims to comprise tourism interests from the private

and public sectors facilitate tourism services. For this point, there is Indirect Guidance to the group ‘Services & Financial’ from this policy.

Leading the Good Life: Guidance on Integrating Cultural and Community Strategies (CC, 2004) aims to maximise the overlap between the work and output of community and cultural planning. It also seeks to find effective ways in which culture can respond to community needs and help bring together corporate and community agendas. Unfortunately, there is no reference to a tourism sector and no possible influence on tourism provision from this policy.

Planning Policy Guide 17 (PPG 17): Planning for Open Space, Sport and Recreation (ODPM, 2002):

‘11: ... areas of open space that ... can be used for informal or formal **events** such as religions and cultural festivals, agricultural shows and traveling fairs’ (p. 4).
‘21: ... by making intensive use of land and attracting a large number of visits. Indeed, some [sporting and recreational facilities] will be mixed with significant elements of **entertainment, retail** of leisure uses and ...’ (p. 6).
‘22: Planning permission for stadia and major sports development which will accommodate large numbers of spectators, ..., should only be granted when they are to be located in areas with good access to **public transport**’ (p. 6).

PPG 17 supports the approach of the high-profile projects. It is drawn very closely around the plan of events, recreational facilities and public transport for tourist activities. Thus, the PPG 17 has Direct Guidance on facilitating tourism provision in the group ‘Facilities & Events’ and ‘Transport’. Also, it has Direct Guidance on the ‘Retail’ by encouraging the mixed development with retail use.

Sustainable Development Strategy (DCMS, 2004c):

‘Action 1.2: we will discuss the possible effects of Climate Change with key representatives of **tourism sector**’; “ask the review of quality schemes to consider the inclusion of measures such as ...; **public transport information** and energy efficiency’ (p. 17).

This strategy supports the approach of the cultural industries. It emphasises the key role of the tourism sector in the sustainable development context. With considering

the quality scheme of public transport, it is not clear what else the tourism sector that this strategy plans to take in. Thereby, this strategy has Direct Guidance on the group 'Transport' and Indirect Guidance on facilitating tourism provision in the other tourism sector groups.

- **West Midlands cultural policy**

The Regional Cultural Strategy 2001 ~ 2006: Cultural Life in the West Midlands (WML, 2001):

'The West Midlands needs to maximise the potential that the hosting of **regional events**, such as G8 and Eurovision bring to the whole region' (p. 5).
'West Midlands Life will encourage an integrated approach to tourism and cultural planning and management to deliver a total quality experience to visitors and for residents of the West Midlands' (p. 5).
'West Midlands Life will encourage **transport planners** to develop policies that meet the needs of leisure users in both rural and urban areas. We will also encourage providers of cultural activities and venues to consider and implement policies for **sustainable transport** to their venue or event' (p. 13).

This strategy supports the approach of both the high-profile projects and the cultural industries. It clearly calls attention to the sectors of tourist events and transport. Thus, the strategy has Direct Guidance on facilitating the tourism provision in the group 'Facilities & Events' and 'Transport'. This strategy encourages an integrated approach to tourism and cultural planning and delivers a quality experience to visitors. However, this does not obviously tell us what tourism sectors will be taken account. For this strategy, there is the Indirect Guidance on the group 'F&B and Lodging', 'Services & Financial' and 'Retail'.

MLA (Museums Libraries and Archives) West Midlands Strategic Plan 2004 ~2007 (MLAWM, 2004):

'Collections objective: to ensure that the development, preservation, management and documentation of collection, materials and resources to recognised standards underpins the need of our current and future users' (p. 14).

At first glance, this plan does not apparently give emphasis and support to tourism provision. However, the practice of collections, access or audience development

from this plan possibly has an effect on promoting potential visitors. Consequently, this plan has Indirect Guidance on the sector ‘Facilities & Events’.

The West Midlands has received further support from the national development agency Arts Council England. *A Vision for the Arts in the West Midlands* (ACE, 2004):

‘Investing funds to realize the potential of recent capital investment and refurbishing programmes- for example **Ikon Gallery**, ...’ (p. 11).

This strategy supports the approach of both the high-profile projects and the cultural industries. It does not clearly mention and direct tourism provision, but the funds provided for the galleries and arts centres discussed in this policy may have an influence on tourism provision. Thus, this policy has the classification of Indirect Guidance on the tourism sector ‘Facilities & Events’.

• North West public cultural policy

The Cultural Strategy for England’s North West (NWCC, 2001):

‘international reputation for spectator sports such as football, cycling..., however, scope for more **international events**- including developing sports tourism’ (p. 6).
‘range of exceptional flagship cultural activities including unique **events** and **festivals**, however, uneven quality and ad hoc funding arrangement which prevents forward planning’ (p. 6).
‘**airports** and **motorways** and international **sea links**, however, poor secondary road infrastructure, deteriorating road network and limited **public transport** particularly in rural areas’ (p. 7).

This strategy supports the approach of both the high-profile projects and the cultural industries. Obviously, this strategy mentions and directs the facilities, events and transport links to facilitate tourism provision in the region. The Cultural Consortium England’s Northwest has also published two action plans *the Regional Cultural Strategy Action Plans 2002~2003* (CCEN, 2002) and *the Regional Cultural Strategy Action Plans 2004~2006* (CCEN, 2004). These two action plans identify a series of actions and tasks and provide support for partners responsible for taking the initiatives forward under key objectives of this strategy. This strategy and these two

action plans can be classified as having Direct Guidance to the sector ‘Facilities & Events’ and ‘Transport’.

Creative Industries Strategy (NWDA, 2002):

‘encourage the development of cultural tourism with the **museums** and **heritage** sector, and in particular encourage opportunities for new **retail outlets** linked to tourist visitors’ (p. 17).

This strategy clearly supports the approach of the cultural industries. It intends to achieve added value through effective linkage between the creative industries and tourism sectors, such as retail outlets, museums and the heritage sector. Although this policy mentions the tourism sectors, it does not direct them. Thereby, this policy has Indirect Guidance to facilitate tourism provision in the sector ‘Facilities & Events’ and ‘Retail’.

The *Arts Council England, North West Creative Industries Policy* (ACENW, 2003) reflects the overall regional goals for creative industries, including advocacy for the region’s world class organisations; highlights the specific role for Liverpool as a potential Capital of Culture; the need of growth for new markets and new audiences; and the importance of partnership for broad geographic coverage. This policy supports the approach of cultural industries. However, this policy does not mention the tourism sector and direct tourism provision. There is No Guidance on the tourism sector from this policy.

Creative Industries Development Plan (MACME, 2002):

Digital Content Incubation project: ‘Creation of a high growth incubation facility and support structures; linked to Digital Content **tourist attraction**’ (p. 42).

Although this development plan mentions tourist attractions, it does not clearly state what detail tourism sector is about and direct tourism provision. This possibly has an effect on tourism facilities. Thus, there is Indirect Guidance on the sector ‘Facilities

& Events’ from this development plan.

• Birmingham public cultural policy

Birmingham cultural strategy *Distinctively Birmingham: a Local Cultural Strategy for the City* (BCC, 2001b):

‘To ensure the development of a fully integrated **transportation plan** that meets the needs of residents and visitors to the city’ (p. 9).
‘To ensure the development of appropriate **facilities** for residents and visitors’ (p. 9).
‘Ensure that **major facilities** are available to host national and international **events** in line with local strategy priorities’ (p. 12).

This strategy supports the approach of both the high-profile projects and the cultural industries. It clearly mentions tourism facilities, events and transport and may give a direction for tourism provision. Thus, there is Direct Guidance for the sector groups ‘Facilities & Events’ and ‘Transport’ from this strategy.

The *Birmingham Museums and Art Gallery Education & Lifelong Learning Strategy* (BMS, 2003):

‘innovative, exciting approaches to **interpretation**’ (p. 8).
‘**Museum collections** are currently being digitised to provide greater access to the public’ (p. 10).
‘A wide range of **Guides**, organised by the Public Programmes officer, provide tours for visitors on specific areas of the collection’ (p. 37).
‘Front of house staff, particularly those at Community museums, have an educational role in assisting visitor, sometimes acting as **guides**’ (p. 37).

This strategy mentions and directs the visitor guide service. Thus, this strategy has the classification of Direct Guidance for the sector group ‘Services & Financial’. Moreover, museum facilities enable greater digital access to the public, which may facilitate tourism provision for visitors. There is also Direct Guidance for the sector group ‘Facilities & Events’ identified from this strategy.

Museums & Heritage Projects Service Plan 2003 ~ 2004 (M&HP, 2003):

‘To make significant improvements to improving the public face of BM&AG and enhance and diversify the range of **information** provided to the public’ (p. 17).
‘A review of commercial activities has taken place with the aim of increasing income generation in the areas of **retailing, merchandising**, picture library and **catering**’ (p. 30).
‘Service Plan 3.1: To reverse the trend of declining visitor numbers by a strategic approach

to Marketing & PR resources, developing gallery and **exhibition interpretation**, audience development initiatives, content of Public Programmes **events and activities**' (p. 1).
'Service Plan: 3.10: To reopen the Town Hall by 2006 as a flexible **multi-use venue** for Birmingham's communities as well as visitors from outside the City' (p. 2).

This service plan clearly highlights and directs tourism provision in the area of visitor services, food and beverage, facilities, events and retail. Thus, this plan has classified as having Direct Guidance for the all sector groups, except 'Transport'.

• Liverpool public cultural policy

The Cultural Strategy for Liverpool (LCC, 2002b):

'A key priority of the Cultural Strategy is to establish **activities** that enable the City to attract and sustain inward investment as an international visitor destination' (p. 3).
'celebrate seasonal **festivals** and animate the City Centre through the year, increasing the attractiveness of the City as a **retail** and entertainment centre' (p. 42).
'...**European Capital of Culture** in 2008, the **800th Anniversary** in 2007 is especially important in realising the full potential of the City as a centre for urban tourism' (p. 43).
'A major programme of improvements in visitor and **information services, transport, accommodation and signage** will ensure that the City is increasingly open and attractive to visitors' (p. 73).
'Developing a comprehensive programme to achieve physical access for disabled people to key cultural buildings and the tourism infrastructure' (p. 78).

This strategy clearly mentions and directs tourism provision in the area of the accommodation, facilities, activities, transport, retails and visitor services. Thus, there is classification of Direct Guidance for the all sector groups identified from this strategy.

Liverpool Winner (LCC, 2003b):

'A number of operators are keen to locate in Liverpool and bring new products to the city's offer including signature and boutique **hotels**' (p. 8).
'Liverpool's **bars, clubs, theatres** and international **restaurants** attract half a million visitors... all fuelling demand for businesses and services' (p. 9).
'2004: Major improvements to Liverpool's major **transport** corridors and gateways' (p. 37).
'2007: Opening of first phase of PSDA (**retail**)' (p. 37).
'2008: King's **Waterfront** developed as a major mixed use visitor destination' (p. 38).

This policy clearly mentions and directs food and beverage, transport, facilities, events and retail to facilitate tourism provision. Thereby, this policy has been classified as having Direct Guidance for the sector groups 'F&B and Lodging',

‘Transport’, ‘Facilities & Events’ and ‘Retail’.

The results derived from the Matrix presents a different viewpoint from the second research question in the discussion of the interrelationship between tourism and cultural policy. In terms of the second question, the planning documents, interviewee comments and photographs reveal that cultural infrastructure in the BSRA and the RopeWalks area has provided and influenced a range of tourist activities. As a result, both Birmingham and Liverpool identify and promote the two areas as tourism destinations. However, the Matrix implies that public cultural policy is not commensurate with a very effective approach to developing city’s tourism provision. Birmingham and Liverpool’s tourism is a growth area supported by the improvement of cultural infrastructure, the innovation of open spaces, the built environment and shopping facilities in the BSRA and the RopeWalks area. Although the use of culture and tourism in urban regeneration is increasing, it is less related to an increase in the understanding of the links between these public cultural policies and tourism provision.

In addition, the third research question reveals how tourism and the high-profile projects and the cultural industries clearly work together for city promotion activities. This echoes the views of the academic commentators: that cultural policy and tourism have a mutually reinforcing effect in the regeneration agenda. It can be argued that these public cultural policies discussed in the Matrix could reflect the views of the local authorities. However, it is very difficult to find their views with respect to city promotion activities in terms of these public cultural policies. It may imply that the local authorities have not yet acknowledged and documented the way

in a similar fashion as the academic commentators do. In relation to this point, successful tourism development may seem to be a little difficult to depend on and work with current public cultural policies. As noted earlier, if the end of result is that local authorities have not connected tourism development with cultural policy effectively, tourism is difficult to develop in cities.

Moreover, in light of this Matrix's limited information, a suggestion could be made: public cultural policy would need to expand its concerns from cultural management and cultural industries administration to tourism planning and other disciplines that are essential for an understanding of how urban tourism develops. This thesis has argued that the city's tourism is the phenomena and environment arising from the interaction of local governmental policies, tourist activities and business suppliers in post-industrial cities in the process of attracting and hosting these tourists and other visitors. It is encouraged that the governmental policies assist business suppliers and tourist activities. Thus, it is possible that the more the integrated public cultural policy-making with business suppliers of the five key sectors become, the more the effective tourism provision will be. The result will be to enhance the economic regeneration potential of tourism.

Conclusion

There is a level of influence that these public cultural policies have had on tourism provision. Based on the Matrix's limited information, most of these public cultural policies directly and indirectly support the approach of the high-profile projects and the cultural industries. From examination of the Matrix, it is possible to say that the tourism sector group 'Facilities & Events' has the most guidance from both

Birmingham and Liverpool public cultural policy. It is also possible to infer that the creative industries policy for Liverpool guides very little tourism sectors in facilitating tourism provision. Moreover, there is no strong and sufficient evidence to reveal whether the high-profile projects through public cultural policy can be very effective in developing tourism provision. Thus, a key point needs to be clarified: cultural policy acts as an instrument for direct intervention in expanding tourism activities, however, this does not mean that cultural policy is commensurate with a very effective approach to developing tourism provision.

As noted in section 5.3.1 Documentary Research, the analysis of these twenty-two documents was based on the perspective set out in their texts in relation to the effectiveness of cultural policy to develop tourism provision. Such an approach was founded on the theorisation to interpret the documents. It should be also acknowledged that the reality and events on the ground may be different from the theorisation approach.

8.6. Reflections via the Findings on the Literature Review

This section aims to reflect on the tentative comments made by some academic researchers in Chapter 4. In light of the research findings derived from section 8.2 to 8.5, the author wants to add some statements to these tentative comments. Some of the statements are consistent with these academic researchers' insights; some are inconsistent. In spite of the discussions contained here which may appear inappropriate to some, they should be seen in the context of the author's study input in relation to existing academic knowledge. The aim of this section is to contribute towards this.

It is evident that tourism development and either high-profile projects or cultural industries have worked together in an interrelationship to promote the city's image. Both Birmingham and Liverpool clearly use tourism and cultural policy to change their post-industrial profiles into modern international images. The year-long events programme for the title European Capital of Culture, for example, may be seen as particular tourism and culture-related products. From the perspective of H.L. Hughes (1997), tourism strategies and cultural strategies have the reinforcing effect of promoting a particular urban image and particular tourism and culture-related products. However, it is not clear about what particular urban image Birmingham and Liverpool want to have in the future. Do both cities want people to see them as a business-service city, entertainment city, new high-tech manufacturing city, arts city and/or something else? Neither Birmingham nor Liverpool can predict a particular urban image about itself. Still, could the title with a long-year events programme dramatically change both cities image forever? No one could guarantee such a thing happening. As noted in section 6.4.1, 33 European cities have held the title since 1985. How many of these cities could firmly say that the title did change people's perceptions about them? Some of them are barely remembered in peoples' minds. Thus, in terms of the case studies in both Birmingham and Liverpool, it is uncertain what particular urban image could be made by the title in relation to tourism strategy and cultural strategy.

As evidenced by the case studies in Birmingham and Liverpool, tourism development is seen as a great means to improve employment rates in the service sectors. A strategy for the cultural industries provides an integrated plan through which tourism can be developed as part of a wider and longer-term economic

development strategy, one that is responsive to the particular skills and creative abilities of the locality (O'Connor, 1992). Liverpool's cultural industries are even seen to diversify and complement the city's economy. It can be argued from O'Connor's (1992) statement that a developed cultural industries sector both extends the scope of potential tourism and places tourism development in a more broadly balanced industrial regeneration strategy.

In addition, as shown by the case study in Liverpool, the cultural industries in the RopeWalks area are strongly tied to tourism. The cultural industries clearly supply the tourist industry activities with a range of products. These products generally include the use of cinemas, galleries, artwork exhibitions, catering outlets, shopping, live music shows, tourist attractions and leisure activities. The high-profile projects in the Broad Street Redevelopment Area also evidently supply a range of tourism-related products and services. In terms of Throsby's observation (2001), tourism can be seen as a user of the products of the cultural industries; at a local or regional level the cultural industries may be strongly tied to tourism, supplying the tourist industry with a range of products and in turn depending to a greater or lesser degree on tourists for their economic livelihood. It can be argued that high-profile projects and cultural industries engage tourism to some extent and that tourism can be seen as a user of the products of the projects and industries.

The RopeWalks area has been undertaken as a mixed-use development in relation to tourism, retailing, leisure, offices and residential uses. Tourism has been part of this mixed-use development agenda. The rationale for the development of the cultural industries focus on location should be the applicability of mixed-use development

for cultural quarters; the nature of culture-led urban regeneration; and the role of tourism (Wynne, 1992b). It can be argued that this rationale applies to Liverpool's cultural industries in the RopeWalks area. Moreover, according to the case studies in both Birmingham and Liverpool, consumption spaces or geographic areas specially built are clearly identified in the Broad Street Redevelopment Area and the RopeWalks area. These spaces and areas have been undertaken as two typical tourism destinations. It is noted that the two tourism destinations offer a range of tourism-related products or a package of tourist services. From the perspective of Mullins (2003), urban tourism is most clearly identified by consumption spaces; geographic areas specially built, redevelopment, or repackaged to attract tourists and residents engaging in recreational and leisure activities. In addition, the year-long cultural events programmes up to 2010 have taken place in the RopeWalks area and Liverpool to attract tourists. It may be argued also that such urban cultural events are a common approach to facilitate tourism activities and consumption.

As identified by the case studies, both cultural policy approaches have used loan stocks from the private sector and grants from the European Regional Development Fund to develop the physical facilities. These physical facilities are expensive. Due to art and culture being seen as important features in the development of tourism, some cities have spent money on cultural facilities to attract tourists (Lewis, 1990). Urban regeneration is primarily a concern and a focus on local resident's needs. Without question, such expensive physical facilities should not be built merely to attract tourists.

In the debate on social contribution or social well-being, in terms of C.M. Hall's observation (1998), cultural policies and tourism policies are becoming almost

inextricably entwined, while funding for the arts, culture, recreation and amenity improvements are usually justified primarily in terms of the contribution they will make in terms of economic attractiveness via tourism, rather than their social contribution to all the inhabitants of a region. By contrast, based on the case studies in Birmingham and Liverpool, it can be argued that improving the urban physical structure is a primary concern in the development of the high-profile projects and the cultural industries. Also, interviewees from Birmingham commented that social well-being generally included a safer place to be, security to reduce the fear of crime, pride and satisfaction from the people to enjoy the city. In relation to social well-being provided by the cultural industries for Liverpool residents, interviewees from Liverpool also acknowledged that they generally consisted of offering professional arts performances, providing community arts programmes, improving people's quality of life and cultural activities, and increasing artists networking opportunities. Consequently, the findings are different from Hall's observation. There may be a need to further examine whether the social contribution to all the inhabitants of a city is less justified as a primary concern, while funding for cultural policy approaches and activities.

As well, in the light of the Liverpool's cultural industries policies, they guide few tourism-related sectors in facilitating tourism provision. The cultural policies in relation to Birmingham's high-profile projects as instruments for tourism provision have less direct intervention in tourism-related sectors, such as food and beverage, accommodation, travel agents, tour guides, currency exchange and travel insurance. It should be noted that expanding tourism development needs a wider range of public policy, private sector and related tourist services to support this growth. From

the perspective of Bianchini (1993), cultural policies became more important as instruments for direct intervention in expanding economic sectors, such as tourism. However, as found in the case studies, cultural policies as instruments for direct intervention in expanding tourism usually focus on refurbishing museums and tourism physical structures, hosting events and festival activities and innovating cultural facilities access. These instruments seem to be not enough. Thus, to argue that cultural policies are a very effective approach to developing tourism provision is questionable.

In association with these tentative comments and based on the findings of the case studies in Birmingham and Liverpool, it can be argued that tourism in cities cannot be isolated from cultural policy and projects, and vice versa, in urban regeneration.

8.7. Conclusion

The four research questions have been examined in this chapter. The sections (from 8.2 to 8.5) present the research findings and answers to each of the research questions. Exploring the sophisticated interrelationship between tourism and either the high-profile projects or the cultural industries is not easy. However, this chapter through examining these research questions has provided a broad range of evidence to address such an interrelationship. These findings try to converge the interrelationship triangulation and provide a collective view drawn from these different research questions. These findings do not mean that they have absolutely revealed the entire picture and arrived at an overall truth. However, they do present a clear and reliable research outcome. The presentations for the findings of each

research question are separate. They should complement one another and together explore the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration.

Tourism and cultural policy as elements in British urban regeneration include the use of economic development, city's physical structure improvement and social well-being contribution to all the residents of a city. Tourism and cultural policy are also connected with the city's promotion activities to aim to enhance the city image. There is a link between tourism and cultural policy. As a result, cultural approaches and activities become a key tourism motive to influence the tourist to visit the city. However, current public cultural policies need to improve their effectiveness on tourism provision in such a link.

In addition, these findings as the basis of the analysis in relation to the literature review have been discussed. As already noted, some of the author's statements are consistent with other researcher insights; some are inconsistent. Even though the discussions contained here may appear inappropriate to some people, they should be seen as of value derived from the author's research to contribute towards academic knowledge.

Chapter 9.

Conclusion and Suggestion for Further Work

9.1. Introduction

As Chapter 8 identified the findings in relation to each of the research questions (see p.254, p.267, p.279 and p.294 for the findings conclusion), Chapter 9 considers the wide implications of these findings in relation to the overall topic of this thesis. This chapter aims to identify the original contributions that can be derived from this thesis and what it adds to the current academic debate, and then, what it has contributed to new knowledge and understanding of tourism and cultural policy in the discourse of urban regeneration. It also identifies the limitations that stem from this thesis in conducting the research and the findings that have evolved. Further research may improve the ways in which the work has been done by this thesis. Thus, this chapter is organised around three sections: to state what the findings mean overall, to describe the contributions derived from this thesis and to identify limitations of this thesis with suggestions for further research.

9.2. Conclusions about the Core Study of this Thesis

The core study of this thesis is the interrelationship between tourism and cultural policy in the discourse of urban regeneration. This study treats cultural policy as aspects of urban regeneration with the statement that these are the cultural policy approaches that consider tourism as a key element in policy-making. That is to say, the need for tourism may be significantly driving the policy-making in the area of cultural policy approaches to urban regeneration. For some, tourism is an integral element; but for others, it is less significant in the cultural policy approach for urban

regeneration. In light of the case study materials contained in this thesis, tourism can be seen as an integral element in the cultural policy approaches in Birmingham and Liverpool. Particularly, these cultural policy approaches are seen as an integrated plan through which tourism can be developed as part of a wider and longer-term urban economic development. Such economic development often has a connection with the enhancement of the city's image and profile as a place to visit and invest in, especially this is seen in Birmingham. Also, in relation to the city's physical structure improvement and the issue of social well-being, both cities generally have a positive attitude toward the way in which tourism incorporated in the cultural policy approaches can play an element of future urban regeneration policy.

Moreover, different cultural policies engage with tourism at similar/different levels, reflecting the way in which city authorities develop their own tourism industry; why they are interested in the policy-making of tourism activity; and what resources of tourism are available for them. The case studies reveal that the cultural policy approaches in Birmingham and Liverpool have engaged in tourism activities at similar levels. The developments in the BSRA and RopeWalks area have combined to provide a range of tourism activities. Consequently, both Birmingham and Liverpool City Council have undertaken the two particular approaches towards a tourism destination that can help their urban environmental improvements. In this sense, it can be argued that tourism in cities is very difficult to be isolated from the development of cultural policy in urban regeneration, and vice versa. Therefore, there is a close interrelationship between tourism and cultural policy as evidenced in the case-study cities.

In terms of the cultural policy approaches in Birmingham and Liverpool, the nature of their facilities and activities aims not only at ensuring so-called cultural characters for the use of the local residents, but also at combining these different types of facility and activity as an opportunity for the need of the tourists in leisure and entertainment. Still, there is an increasing phenomenon to develop tourist activities outside these facilities of cultural policy. Some of these, such as festivals and special events are evident in the street. As already noted, today an attempt is being made to consider the urban areas in the BSRA and the RopeWalks area as cultural development space and to emphasise the importance of contact between residents and tourists. This attempt to revitalise these urban areas as a whole is carried out through outdoor theme activities, musical and theatrical events that take place every year in all parts of the city.

Tourism and cultural policy have been managed and implemented over time in association with the city image promotion activities. Enhancing the interurban competitive position for potential commercial opportunities (e.g. tourist expenditure and inward business activities) is an obvious tactic for the long-term economic development in the case-study cities. The implementation of tourism and cultural policy reveals that it is influential on a certain level of interurban competition. It can be stated that tourism and cultural policy have been linked with interurban competitive position via the city image promotion activities. The nature of tourism and cultural policy is thus seen in the context of interaction and the implications that this has for working on raising the urban profile of the case-study cities. However, this statement does not apply to all the cities that use cultural policy with tourism development. This is because they are managed and implemented in two British

post-industrial cities Birmingham and Liverpool by merely studying the scenario of the European Capital of Culture process. Still, such policy approaches are solid fixtures in Western post-industrial cities.

However, this thesis through studying tourism and cultural policy approach in Birmingham questions the issue whether it really works to enhance the city's image as a means of promoting inward business investment. In relation to the existing literature on this issue between urban image built by tourism and cultural policy, it is significant to note that much of the literature has not clearly defined what kind of inward business investment/investor will be encouraged due to such a change in the city image. Adopting a 'social science' approach in either the theoretical development or visible measures related to the development of tourism and cultural policy is the main concern of this thesis. The social science approach is undertaken through debating the marketing principle and the city's substantial advantages to facilitate business interest and competitiveness. By contrast, the city's image symbol/efficiency as a matter of abstract theoretical knowledge is not considered in much depth here. The work of urban symbolism is conceptually, methodologically and theoretically weak, since it is philosophic, rather than social scientific, in orientation; unless suitable concepts are developed and empirical research undertaken, urban symbolism will remain a vague philosophy and will be of little use for urban social science (Mullins, 1991). Thus, the concept of tourism and cultural policy approach may be beyond understanding without the scientific means of studying the issue of urban image in reality.

Significantly such cultural policy measures are related to the importance of re-imaging and revitalising urban space in order to attract potential capital and

people, rather than just undertaking such measures for the business and people who already live in urban areas (Page & Hall, 2003). Even if it is hard to quantify or enunciate the link between urban image and inward business investment, it should not be a very appropriate defense that a lack of evidence does not mean there is no link to image influence on inward business investment. The lack of evidence implies that urban image may not always be commensurate with the reality of inward business investment and that much further research is necessitated to explore this issue. Can the author defend his research assertion by providing a lack of evidence? As noted, much propaganda for urban image to promote inward business investment has not fully materialised and confirmed. It might be a tendency for either policy-makers or academic commentators to make assertions about the strengths of tourism and cultural policy approaches almost regardless of any visible comprehensive evidence on this issue.

9.3. Contributions Derived from this Thesis

It is possible to identify some important contributions that have been made by this thesis. By doing this, the thesis brings rich information and detail and allows for particular issues and conditions to be considered within the understanding of the interrelationship between tourism and cultural policy in the discourse of urban regeneration.

Firstly, the thesis reveals new insights to emerge about how the two perspectives have a link. As noted already, dialogue between tourism studies and cultural policy studies researchers remains underdeveloped. As the literature review noted, little attention has been directed to explore and emphasise such a dialogue in the recent

literature debate and empirical research. Both studies have their own language, their own objectives and their own modes of research. The differences between the two are often considerable and not easily overcome. The ETC Research Group (2005) notes that a structured dialogue between the tourism and cultural sectors would lead to better understanding and cooperation. In terms of such a structured dialogue, this thesis takes a unique approach by investigating the issue around urban regeneration strategies through a study between tourism and the cultural policy approaches in Birmingham and Liverpool. Also, by using the research findings derived from the two case-study cities, some comments and insights that add to the existing academic researcher's debate have been clearly made in such a dialogue. Consequently, this thesis fills a gap in knowledge about the link of the two perspectives.

Secondly, this thesis undertakes a comprehensive explanation by examining the issue around urban regeneration through the tourism approach. This thesis takes issue with Hardy et al.'s (1990), Law's (1992, 2002) and other academic commentators' concepts that tourism has been particularly important in the urban regeneration strategies of some of Western cities. The comprehensive explanation is based on three important dimensions that have emerged from the urban regeneration potential of tourism. The three dimensions consist of tourist economic benefits, city physical structure improvements and positive urban image enhancement. Each dimension is developed to examine the positive potentials and possible limitations of tourism. This research also investigates the tourism approach in Birmingham and Liverpool. The evidential findings reveals that these two British post-industrial cities have acknowledged the three tourism dimensions as key elements in their urban regeneration agenda. By focusing on these three dimensions in relation to the two

case-study cities, an even deeper understanding of the literature contexts, of the theoretical buildup and of empirical policy practice is achieved in this tourism area.

Thirdly, this thesis identifies a logical typology by developing four approaches and characteristics of cultural policy, and further investigates some of cultural policy approaches. This thesis takes issue with Bianchini's (1990), Montgomery's (1990), Griffiths's (1995), Robertson's (1995), Evans's (2005) and M. Miles's (2005) concepts and other academic commentators' ideas that policy-makers in a city often initiate these cultural approaches for their own economic, social and physical environmental regeneration needs. The typology as a study tool represents the fundamental elements of existing knowledge and practice that have emerged from the regeneration potential of cultural policy. They can be used to judge the cultural policy base of relevant investigations, to compare the cultural policy designs of similar studies and to examine the type and quality of the cultural policy collected. Consequently, according to the typology, this research further investigates the development of the high-profile projects and cultural industries undertaken in Birmingham and Liverpool. To provide an insight into the relationship of these cultural policy approaches to some of fundamental questions of urban regeneration existence, such as their function as elements in the Birmingham and Liverpool UDP and their implementation for city promotion activities, is achieved.

Fourthly, by focusing the research on the cultural policy approaches in Birmingham and Liverpool, this thesis provides rich and detailed source of evidence about the local conditions relating to the development of tourism and cultural policy. Through the adoption of a multi-method approach, this thesis contributes to the documentary

and statistical data collection, interview analysis and visual material production. Other researchers can draw on these evidences to address their concerns in this area of tourism and cultural policy.

9.4. Limitations and Further Research

Exploring the sophisticated interrelationship between tourism and cultural policy is never easy and does not end here. This thesis has provided a broad range of evidence to address such an interrelationship. The findings presented here try to converge the interrelationship data triangulation and to have a collective view drawn from examining the different research question groups. These findings however do not mean they have absolutely revealed the entire picture nor necessarily arrived at an overall truth. They do still present a clear and reliable research outcome. Research has made it possible to demonstrate that the economic incidence of some cultural policy activities, for example in the field of entertainment, and taking into account, for instance, the direct/indirect product of a tourist nature, is far from being negligible (Fabrizio, 1981). More research could be undertaken on this aspect of the interrelationship and investigate more deeply what implications this interrelationship has for policy making and implementation in the discourse of urban regeneration.

This thesis has developed a typology as a study tool in the identification of four distinct types of cultural policy. As mentioned earlier, this typology provides an insight into the relationship of cultural policy studies to some of fundamental questions of urban regeneration existence. The relationship of the cultural instrument to the urban structure, the quality of physical constructions and social activities, and the development between the city developer' needs and the citizen' needs should be

shown as basic concerns explored by cultural policy. The considerations of these relationships in and of themselves should improve one's appreciation of the depth of cultural policy studies. However, this thesis considers a geographical convenience and research ability with interest for the author to make contact and collect data, and merely studies the type of the high-profile projects and the cultural industries. This thesis has not focused in detail on others (the policy to promote civic revitalisation; the policy for urban heritage). This may be seen as a limitation of this thesis. There is a need to continue working on these two types of cultural policy: How will tourism development be considered and practised in relation to them? Whether are they engaged in tourism at similar/different levels from the high-profile projects and the cultural industries? These questions could be further considered and undertaken. As identified in these further researches, the interrelationship and interaction between tourism and cultural policy in the discourse of urban regeneration could be developed to provide a much fuller picture.

This thesis has focused on whether it really works using tourism and cultural policy approaches to enhance the city's image to promote inward business investment. Both the data of foreign direct investment and business relocation to Birmingham were to some extent subjectively chosen. Rather, it represents a fundamental consideration of factors that influence the location of business and can help highlight the decisions that potential business investors and developers make. This thesis is not intended to be a complete and definitive statement about business investor behaviour and actions and how they might be related to each other. Again, this may be seen as a limitation of this study. It could be what further research needs to be considered and undertaken: whether Birmingham as a city is performing better or worse than major

cities in any other region. On a world-wide level, a lot of major international cities offer similar levels of development of tourism and cultural policy. Further research could examine: how Birmingham and the international comparison in relation to urban image enhancement could be different. Thus, further research to a deeper understanding of the processes that influence and affect the inward business activities with respect to the city's image can be understood.

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Appendix 3.1: Cultural renaissance in Glasgow: the 1980s and 1990s

Burrell Collection Opening 1983

The wish to re-invent post-industrial Glasgow in the 1980s led to a number of major initiatives utilising the city's distinguished cultural heritage, not least the opening of the Burrell Collection in 1983. A magnificent, purpose-built gallery was constructed in beautiful Pollok Park to house millionaire shipowner Sir William Burrell's stunning and extensive collection of some 9,000 artefacts which he and his wife, Constance, donated to the city in 1944.

The priceless Burrell Collection is one of the premier attractions of Scotland. A key feature is the splendid harmony between collection, building and surrounding parkland. Some exhibits are integrated into the fabric of the gallery, allowing the visitor to walk under ancient stone arches and look through original stained glass.

The Burrell is set close by eighteenth century Pollok House, which was gifted to the city in 1967, along with the adjoining estate, by Mrs Anne Maxwell Macdonald. The mansion, managed by the National Trust for Scotland, houses the finest privately owned collection of Spanish paintings in the entire United Kingdom, including works by Goya, Murillo, and El Greco.

Glasgow's Miles Better Campaign 1983

The Glasgow's Miles Better Campaign, launched in 1983, was one of the best promotions ever mounted by a British city, and won the International Film and Television of New York Award no fewer than four times between 1983 and 1987. The campaign was originally the brainchild of advertising guru John Struthers, and its message was vigorously promulgated by Lord Provost Michael Kelly and PR man Harry Diamond.

Glasgow had long suffered from negative images as a dirty, dangerous place synonymous with razor gangs and football violence. Not only did this lower the morale of its citizens, but it greatly hampered efforts to generate a tourist industry, to make Glasgow a visitor centre, and to attract dispersed businesses and inward investment. The idea behind Glasgow's Miles Better was that before Glasgow could start its economic and physical regeneration, it had to shed its 'no mean city' image.

The low-budget campaign featured Roger Hargreaves' smiley 'Mr Happy' character telling visitors that "Glasgow's Miles Better". No opportunity was missed to spread the word and even the Queen was pictured with Michael Kelly under a Miles Better umbrella! Almost overnight perceptions about Glasgow were radically altered. There was a genuinely fresh and tangible buzz about the city, which paved the way for the subsequent awarding of the Garden Festival and Year of Culture accolades. The Mr Happy drive had run its course by 1989, to be replaced by the "Glasgow's Alive" campaign – but the Miles Better thrust was successfully resurrected again in 1994.

SECC Opening 1985

1985 saw the opening of the Scottish Exhibition and Conference Centre (SECC) on the former 64-acre Queen's Dock site. The creation of this world-class facility also marked the beginning of the redevelopment of the Clyde corridor. The SECC has become Scotland's national venue for public events and is also the UK's largest integrated exhibition and conference centre.

A new 3,000-seater arena, the Clyde Auditorium, was added in 1997 and an exciting new plan, Queen's Dock 2 (QD2), is now in place for a major upgrading of the facility with the addition of a purpose-built entertainment and outdoor events arena scheduled for opening in 2007.

Glasgow Garden Festival 1988

Another hugely influential showcase event was the Glasgow Garden Festival of 1988, which did much to boost Glasgow's pride, enhance the city's image nationally and internationally, and to persuade people that Glasgow was an exciting, buoyant place to invest in, visit, live or work.

Following on from two previous national Garden Festivals in Liverpool (1984) and Stoke-on-Trent (1986), the 1988 event was quickly renamed the Glasgow Garden Festival by the city fathers. Opened by the Prince and Princess of Wales on 28 April, this was no short-term spectacular, but compared favourably with the monumentally successful Great Empire Exhibition of 1938 when 13 million people visited Bellahouston Park.

The Festival was sited on the desolate landscape of the former Princes Dock, Govan on the south bank of the Clyde. The 60-acre site was transformed to accommodate a horticultural haven of 112 gardens containing thousands of shrubs, trees and plants cultivated throughout Scotland. A further neat ecological touch was the creation of a plentiful supply of topsoil for the flora from dredging operations on the river. Spring bulbs gave way to summer flowers as the seasons moved on, and throughout the entire event from April to September the gardens were maintained in immaculate condition.

There was something for everyone on the six major theme sites: health and well-being, water and maritime, recreation and sport, landscape and scenery, science and technology, and plants and food.

Key attractions included the beautifully designed Bells' Bridge - a swing bridge that was the first significant footbridge to be built across the Clyde in 120 years, linking the site to the Scottish Exhibition and Conference Centre (SECC) across the river; the 240 feet high Clydesdale Tower, celebrating the Clydesdale Bank's 150th anniversary and the exhilarating Coca-Cola Thrill Ride, a death-defying, loop-the-loop rollercoaster trip categorically not designed for the faint-hearted.

Tramcars also returned to Glasgow for the first time since 1962; there was a narrow-gauge Festival Railway and a water taxi. A mock Victorian High Street comprising more than 20 retail outlets, ranging from cafes and restaurants to traditional craft shops, offered visitors the very best in Scottish fare.

More than 3 million visitors flocked to the magical site in the five-month period, and many of Glasgow's citizens admit to visiting every single day for a rightly vaunted "day out of this world". An estimated £100 million was injected into the local economy, and a further £170m spent in the five years immediately after. There's a grand footnote, too; the site, now called Pacific Quay, subsequently houses Glasgow's magnificent Science Centre and Scotland's first IMAX Theatre, whilst BBC Scotland are scheduled to relocate there in 2004.

European City of Culture 1990

The Year of Culture was a magnificent success for Glasgow. It was a ground-breaking event, which further transformed the city's image. Unlike its predecessors, its vast cultural programme was scheduled to run throughout the entire calendar year, not just for a few months.

Its definition of culture was all-encompassing, incorporating not just music, drama, theatre, and visual arts, but many other fields of human endeavour which characterise Glasgow as a unique, dynamic city: architecture, design, engineering, shipbuilding, education, religion and sport.

The statistics were awesome. Over 3,400 public events took place, involving performers and artists from 23 countries. 40 major works were commissioned in the performing and visual arts, and there were 60 world premieres in theatre and dance. Add to that lot some 3979 performances, 656 theatrical productions, and 1901 exhibitions – not forgetting the 157 sporting events.

From big national arts groups to more modest local ventures – all shared a thrilling international stage. No longer could the character Kenneth McAlpin in Alasdair Gray's seminal novel "Lanark" dare to say that: "imaginatively Glasgow exists as a music hall song

and a few bad novels – for that’s all we’ve given to the world!”

The City of Culture tag allowed Glasgow to showcase many facilities created by the city’s Victorian philanthropists. Prime among these were the magnificent Kelvingrove Museum and Art Gallery housing the richest, most wide-ranging – and most visited – municipal art collection in the UK outside London; the splendid Museum of Transport; and the marvellous Mitchell Library, the largest free public reference library in Europe.

Uniquely, too, Glasgow in 1990 was the first British city to implement a strategy where the arts were used as a catalyst for urban regeneration – a revolutionary model which has since been replicated worldwide. The positive economic repercussions of this successful policy have been huge, and are still being felt well into the new millennium.

Glasgow Royal Concert Hall Opening 1990

During the Year of Culture huge investments were made in Glasgow’s cultural infrastructure. £5.8m was spent on the McLellan Galleries, and the Tramway was secured as a major performance and visual arts venue. The biggest investment was in the Glasgow Royal Concert Hall. Designed by Sir Leslie Martin, it was built at a cost of £29.4 million to replace the much-loved St Andrews Hall burned down in 1962.

Opened in October by HRH The Princess Royal, the Concert Hall has played host to some of the world’s greatest orchestras including The Moscow State Orchestra, The St Petersburg Philharmonic and The Vienna Philharmonic. Scottish classical music has also been well represented with all four major Scottish orchestras - the RSNO, the BBC Symphony, the Scottish Opera Orchestra, and the Scottish Chamber Orchestra - playing there together for the first time ever in November 1993.

The Concert Hall also annually showcases the eclectic Celtic Connections music festival, and has played host to performers of all kinds.

Gallery of Modern Art (GoMA) Opening 1996

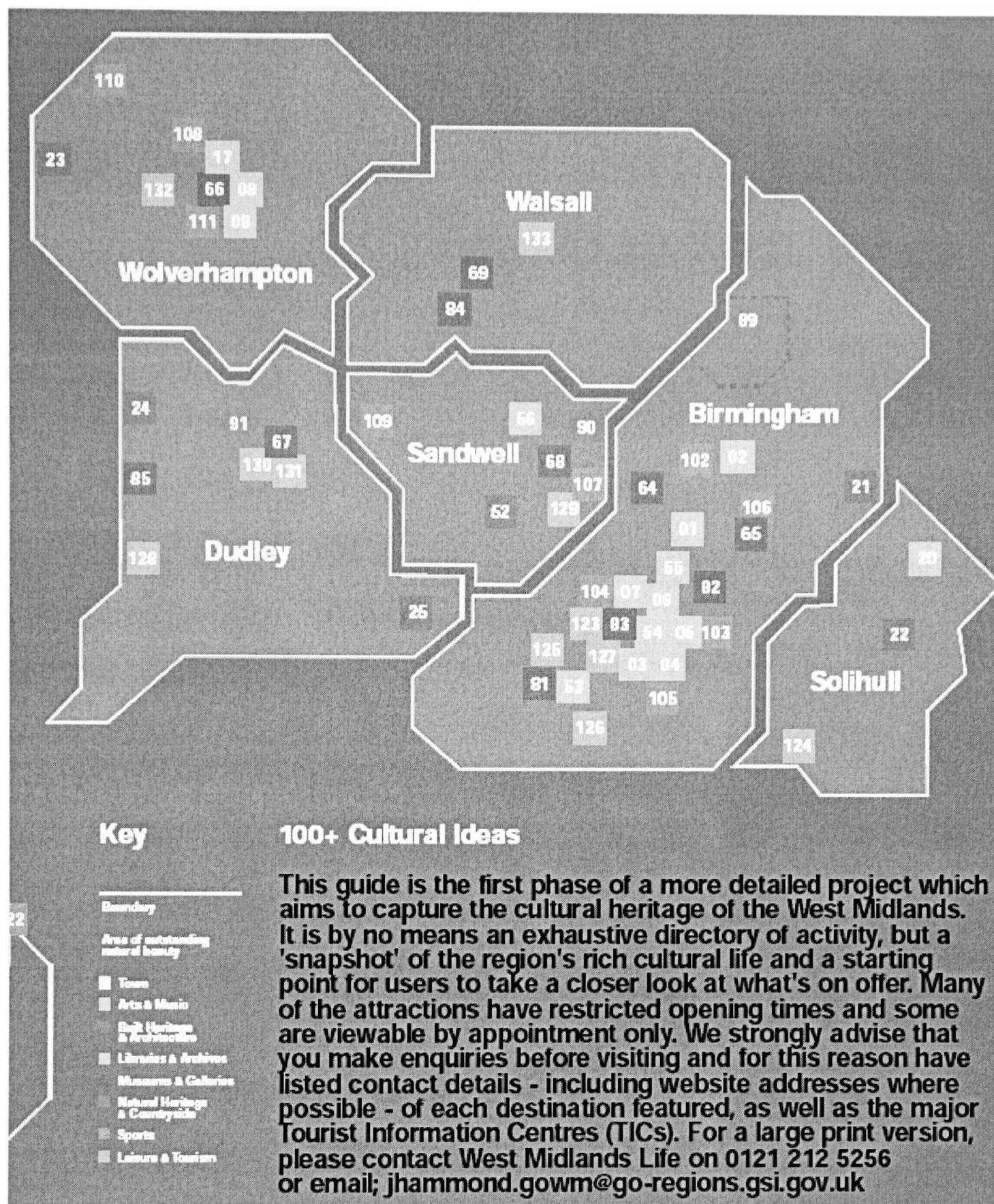
A new home for the city’s principal modern art collection was opened in 1996. Set in the heart of the city centre, the impressive neo-classical mansion in Royal Exchange Square had previously been Stirling’s Library. On four floors and representing the elements earth, water, fire and air, GoMA has an impressive selection of post-war art and design work by international artists including Andy Warhol and David Hockney, and Scottish artists such as Ken Currie and John Bellany. GoMA is now the second most visited contemporary art gallery outside London.

Glasgow Auditorium Opening 1997

Designed by Sir Norman Foster, and adjacent to the SECC in land reclaimed from the former Queen’s Dock, the Glasgow Auditorium (pictured), built at a cost of £38m, opened in 1997, and has already become a building of major iconic status. Known locally as the Armadillo for its inspired silver shell design, this state-of-the-art 3,000-seater venue is Glasgow’s answer to the Sydney Opera House, and can house all sorts of events from rock concerts to chamber music recitals.

(Source: Glasgow City Council website [last updated on 26 November 2004]: <http://www.glasgow.gov.uk/en/AboutGlasgow/History/Cultural+Renaissance.htm>).

Appendix 6.2: 100+ Cultural Ideas



06: The CBSO Centre (and CBSO at Symphony Hall)

07: The Birmingham Rep Theatre

83: Ikon Gallery

104: National Indoor Areen

123: Gas Street Basin

127: National Sea Life Centre Birmingham

Source: West Midlands Life, <http://www.westmidlandslife.org.uk/wjsp/ourwork/downloads.jsp>
(accessed on 16 March 2005)

Appendix 7.2: A special series of events for 2005- The Year of Sea Liverpool

- Nelson: the Hero and the Man (27 January)** Lecture hosted by KGFS The Seafarers' Charity at Liverpool Parish Church, Pier Head.
- Easter Gathering at the Boat Museum (25 - 28 March)** Ellesmere Port Boat Museum takes its annual look back at the days of the working canals as a large number of historic restored narrowboats arrive from all over the country for the Easter gathering.
- Royal Marines Band, Trafalgar Night Concert (6 May)** An evening of music at the Philharmonic Hall hosted by KGFS The Seafarers' Charity.
- Lord Mayor's Parade (4 June)** A stunning spectacle of colour, excitement and entertainment, the parade brings a carnival atmosphere to the streets of Liverpool. With a special maritime theme the parade features a selection of attractions for everyone to share.
- Mersey River Festival (10 - 13 June)** Jump aboard for the 25th Mersey River Festival, the UK's biggest free maritime event. From tall ships to narrowboats, street theatre to music and crafts, there's a range of activities to keep all ages and all tastes entertained within four jam-packed days.
- Kites Over the Mersey (11 - 12 June)** International kite flyers, stunt kite demonstrations, giant show kites and kite workshops form a two-day festival at The Dips in New Brighton.
- Music Over the Dee (18 June)** An outdoor classical concert at the Caldy Club in aid of St John's Hospice to celebrate Sea Liverpool with Royal Liverpool Philharmonic Orchestra conductor Edward Warren.
- Sea the Scarecrows (27 June - 3 July)** The delightful annual Thornton Hough Scarecrow Festival takes on a nautical theme in celebration of Sea Liverpool.
- Lyver Trophy Yacht Race (8 July)** The Lyver Trophy Yacht Race gets going from Liverpool to Dublin in the qualifier for the Fastnet Race.
- Celebration of the Sea Service (10 July)** Marking the 30th Anniversary of Sea Sunday, in partnership with the Mersey Mission to Seafarers, at the Metropolitan Cathedral. Stalls and exhibitions from 1.30pm with music and street theatre on the cathedral steps followed by a 3pm service.
- Visit of Cruise Ship Crystal Symphony (14 July)** The 50,000-ton, 940-guest ship visits the Liverpool during its Celtic Embrace trip setting off from London.
- Summer Classics - Music in the Park (29 - 31 July)** The Royal Liverpool Philharmonic Orchestra will perform a wondrous selection of sea-themed classic music with a spectacular finale of fireworks.
- Slavery Remembrance Day (23 August)** Liverpool is proud to mark the international day for the remembrance of the slave trade and its abolition. The city annually celebrates the resistance, rebellion and revolution that ended slavery.
- Mersey Ferries: Beatles Cruise (26 - 27 August)** Soak up the sounds of the Fab Four in their hometown by taking a tour of the River Mersey as part of the Mathew Street Festival. At the UK's largest free annual outdoor music festival you'll find out why Liverpool is recognised everywhere as the World Capital of Pop.
- Visit of Cruise Ship Prinsendam (28 August)** The 38,000-ton, 837-guest cruise ship visits the European Capital of Culture for 2008.

Hoylake RNLI Open Day (29 August) A fun-packed event with air displays, sideshows, trade stands and all day family entertainment all taking place for free.

Clipper yachts arrive in the Albert Dock (3 September) The Clipper yachts will be on show to the public in the Albert Dock through to 18 September.

Heritage Open Days (8 - 11 September) This year the Heritage Open Day programme will celebrate Liverpool's maritime architecture and culture, offering free access to properties which are usually closed to the public.

Southport Air Show and Military Display (10 - 11 September) A fantastic display of the latest military technology and aerobatic manoeuvres on Southport's seafront in one of the biggest air shows in the UK, recognised by the Civil Aviation Authority as one of the safest air show sites in Europe.

Start of the Clipper Round the World Yacht Race (18 September) Liverpool plays host to the start of the Clipper 05-06 race.

Mersey Ferries: Clipper Round the World Yacht Race, Send-off Cruise (18 September) Jump aboard a Mersey ferry as the competing yachts prepare to set off on this international race.

Central Library: Binding Commission (October) A book featuring a special maritime-themed binding in celebration of Sea Liverpool will go on display at the city's Central Library. The library service has commissioned a series of fine bindings to add to the Special Collections in recognition of Liverpool's themed years in the run-up to 2008.

Visit of Grand Turk for Trafalgar Day (21 October) Grand Turk, the magnificent wooden frigate famous for her television roles, drops anchor at the Albert Dock to mark the 200th anniversary of the Battle of Trafalgar.

City of Liverpool River Mersey Fireworks Display (5 November) Liverpool's sky will be ablaze with a dazzling fireworks display taking place over the River Mersey against the city's stunning World Heritage waterfront.

Mersey Ferries: City of Liverpool Fireworks Cruises (5 November) View a spectacular fireworks display lighting up Liverpool's sky over the River Mersey.

Maritime Candlelit Carol Service (6 December) In partnership with the Mersey Mission to Seafarers at the Anglican Cathedral, 7.30pm.

Central Library: Liverpool - New York Passenger Lists (December) The purchase of new Liverpool - New York passenger lists will enhance the city's existing wealth of historical material which dates back to the 12th century and includes crew lists, customs records, Lloyd's Registers and many more historical sources.

Source: official Liverpool Culture Company website: <http://www.liverpool08.com/root/index.asp> (accessed on 28 February 2005).

Appendix 8.1: Cultural policy summary

| Policy Title | Summary |
|--|---|
| National Policy | |
| <p><i>Centres for Social Change: Museums, Galleries and Archives for All</i></p> <p>(DCMS, 2000a) www.dcms.gov.uk/</p> | <p>This policy is to guide social inclusion for DCMS funded and local authority museums, galleries and archives in England. DCMS believes museums, galleries and archives can adapt to help combat social exclusion; social inclusion should be a policy priority to them. This policy also identifies a number of challenges and suggests a six-point strategy in complementing social inclusion. Other main objectives for museums, galleries and archives are to:</p> <ul style="list-style-type: none"> • Achieve the widest possible access to collections and knowledge through the use of Information and Communication Technology (ICT) and on-line in the Internet; • Be a local leaning place; • Forge partnerships with other organizations; • Consult people at risk of social exclusion about their needs and aspirations, develop projects that aim to the lives of people at risk from exclusion, and further develop their role and act as agents of social change; • Reflect the cultural and social diversity of organisation’s actual and potential audiences through their collections and exhibitions. |
| <p><i>Culture and Creativity: the Next Ten Years</i></p> <p>(DCMS, 2001a) www.dcms.gov.uk/</p> | <p>This paper sets out the policies designed to create the better pathways for individuals to develop and enjoy creativity at every stage of their life. The aims of this paper are to ensure that creativity plays a full part in children’s development, in providing opportunities for employment, in enriching peoples’ lives, in overcoming social exclusion, and in offering a source of the joy and fulfillment. This paper also aims to shape the creative journey for individuals through the issue of education, excellence, and access.</p> <ul style="list-style-type: none"> • Education: Education through creative Partnerships aims to enable children, teachers and creative professionals from the cultural sector to work together in both educational and cultural buildings. Following the training, the young artist or cultural entrepreneur will have a choice of career, such as start up their own creative businesses; work as individual artists or work in the subsidised or commercial cultural organisation. • Excellence: Excellence is to make it easier for an individual artiest to work freely across the different spheres and disciplines and for the very best of cultural institutions so that they can fly, and create work of world-class excellence. New policies to free great artists should be at heart of the cultural funding system. Additional funds should be available to reward excellence in the cultural sector and artist jobs. • Access: It is to make high quality cultural experiences available to the broadest possible range of people, no matter what their background and personal circumstances. It makes access free to children and pensioners, and will change the VAT position of national museums and galleries so that they can be free to everyone. Also, cultural organisations should enable people to roam confidently and productively around the British cultural landscape. People develop their creative enjoyment and understanding through electronic means of computer and television. |
| <p><i>Culture at the Heart of Regeneration</i> (Consultation Paper)</p> <p>(DCMS, 2004a) www.dcms.gov.uk/</p> | <p>This policy provides an overview of the different ways in which culture can contribute to regeneration and of the lessons that can be learnt. This policy tells that creating a sense of place is the positive outcome for the physical environment of an area. Other potential contributions to physical regeneration of include new buildings with innovative design, the re-use of old buildings and mixed- use developments. This policy also promotes cultural regeneration can bring economic benefits by providing employment, generating revenue and attracting inward businesses. Moreover, this policy looks thinks the role of culture in regeneration at the level of the community and the individual to increase social cohesion, reduce crime, stimulate learning and build individual capacity and community engagement. Finally, this policy has identified three priority areas for action to ensue culture is firmly embedded in regeneration from the very beginning:</p> <ul style="list-style-type: none"> • Building partnerships: to identify effective methods of involving local people as |

| | |
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| | <p>partners in the process;</p> <ul style="list-style-type: none"> • Supporting delivery: to spread good practices on instilling culture and measuring its outcomes; • Strengthening evidence: to find coherent and robust methods to measure cultural impacts in short and long terms. |
| <p><i>Creating Opportunities: Guide for Local Authorities in England on Local Cultural Strategies</i></p> <p>(DCMS, 2000b) www.dcms.gov.uk/</p> | <p>This paper sets out government guidance to be followed when local authorities undertake the local cultural Strategies. This includes the scope, benefits, principles and policy context of underpinning the local cultural strategies. This paper expects that local authorities give due consideration of the process of strategy development to develop a strategy that can address the local cultural issues and that can be monitored and viewed through its action plan. Thus, the local cultural strategies need to reflect the local community's overall ways of its experiences, values and uniqueness and to promote the cultural well-being of the area. Finally, this paper gives proposals about the overall structure and content of the local cultural strategies. A number of core sections include advocating the benefits of cultural activities; setting the strategic context with local context; analysing key cultural issues; establishing board cultural policies and setting an action plan.</p> |
| <p><i>The Historic Environment: a Force for Our Future</i></p> <p>(DCMS, 2001b) www.dcms.gov.uk/</p> | <p>This policy sets out an agenda that can eventually deliver more attractive towns and cities, prosperous and sustainable countryside, world-class tourist attractions, new jobs and vibrant with self-confident communities. This policy also sets out a detailed programme of action in support of the government's vision. It looks to a future in which:</p> <ul style="list-style-type: none"> • Public interest in the historic environment is matched by a firm leadership, effective partnerships and a sound knowledge base; • The full potential of the historic environment is realised as a leaning resource; • The historic environment is accessible to everyone and this is seen as something with that the whole of society can identify and engage; • The historic environment is protected and sustained for the benefit of our own and future generations; • The historic environment's importance is skillfully harnessed as economic asset. |
| <p><i>Leading the Good Life: Guidance on Integrating Cultural and Community Strategies</i></p> <p>(Creative Cultures, 2004) www.dcms.gov.uk/</p> | <p>This guidance is written for everyone involved in culture and community planning. This includes local authority officers, selected members, community bodies, development agencies and all members of local partnerships, which is responsible for the policy development of culture and community services. This guidance also aims to:</p> <ul style="list-style-type: none"> • Help local authorities and partners achieve greater effectiveness in integrating culture and community development needs for their areas; • Strengthen community strategies through promoting the inclusion of cultural projects and activities; • Help demonstrate the benefits of integrated approaches, particularly in showing how culture can support the delivery of community priorities to improve quality of life and community well-being. <p>Moreover, this guidance suggests potential solutions to tackle down some main barriers to secure effective integrating. These main barriers include the lack of understanding culture and its potential contributions, the lack of empirical data on cultural impacts, the lack of effective leadership, dispersal and fragmentation of cultural services and the lack of getting communities to express the value of culture.</p> |
| <p><i>Planning Policy Guide 17 (PPG 17): Planning for Open Space, Sport and Recreation</i></p> <p>(ODPM, 2002) www.odpm.gov.uk/</p> | <p>The PPG 17 is to deliver broader government objectives. The objectives are to support an urban renaissance, to support a rural renewal, to promote social inclusion and community cohesion, to promoting health and well-being and to promote a sustainable development. The PPG 17 also tells some planning procedures for local authorities:</p> <ul style="list-style-type: none"> • Undertake robust assessments of the existing and future needs of their communities; • Set up locally derived standards for the provision of open space, sport and recreational facilities in their areas; • Maintain an adequate supply and high quality of open space and the facilities; • Identify where to locate new areas of open space and the facilities. |
| <p><i>Sustainable Development Strategy</i></p> | <p>This strategy tells the role and responsibility of DCMS in the area of sustainable development. In the area of education, DCMS and a wide range of bodies it sponsors need to work closely with the Department for Environment, Food and</p> |

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| (DCMS, 2004b) www.dcms.gov.uk/ | Rural Affairs and the Department for Education and Skills in particular. In the area of neighbourhood regeneration, DCMS intends in all cases to raise the quality of life for individuals, groups and communities through long-term initiatives. DCMS is also concerned with improving surroundings both ancient and modern and making place more pleasant to live in generally. In the area of National Lottery's distribution, DCMS requires the objectives of sustainable development to distribute the Lottery funding. Moreover, this strategy identifies sustainable development priorities with other DCMS policies, such as arts; tourism; sport; museums, archives & libraries; architecture & historic environment; the Royal parks; creative industries; media & broadcasting and National Lottery. |
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Regional Policy

West Midlands

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| <i>The Regional Cultural Strategy 2001 ~ 2006: Cultural Life in the West Midlands</i> (WML, 2001) www.westmidlandslife.gov.uk/ | <p>This strategy for the West Midlands comprises three key documents: <i>The Vision and Aims</i>; <i>The 24 Hours in the Life Report</i> and <i>Call for Action for 2001-2002</i>. They are in conjunction with each other to provide a clear message about the cultural feature of the West Midlands. This strategy aims to:</p> <ul style="list-style-type: none"> • Increase national and international recognition for public and private investment, and create a region that people want to visit because of its cultural activities; • Promote cultural education, quality, excellent, innovation and experiment; • Provide the greatest range of cultural activities and data collection about the cultural research; • Increase social inclusion and access to cultural activities for people; • Ensure sustainable development and cross-cutting with other plans. <p>In addition, its action plan sets out the framework that West Midlands Life (WML) will develop the long-term vision, six themes and eighteen strategic priorities stretching up to a five-year period. For some of these priorities, WML will be starting on immediately. For others, WML is now calling upon all the regional partners to identify either if they are willing to take the lead in taking the actions forward or if they wish to join a partnership to take this forward. WML will review this call for action annually.</p> |
| <i>MLA West Midlands Strategic Plan 2004 ~ 2007</i> (MLAWM, 2004) www.mlwestmidlands.org.uk/ | MLA West Midlands made up by the Libraries Partnership, the regional Museums Council and the Regional Archives Council is the regional strategic development agency for the sector in the West Midland of England. This plan is the first for this new agency and sets out nine working areas: access; audience development; collections; e-society; leadership & advocacy; learning; research; standards and workforce development. It describes the MLA aspiration and initiatives to assist the modernization and development of museums, libraries and archives for the people of the West Midlands and potential users. |
| <i>A Vision for the Arts in the West Midlands 2003 ~ 2006</i> (ACE, 2004) www.artscouncil.org.uk/ | This paper sets out five priority areas in the West Midlands, including to support the artists, to help organisations thriving not surviving, to promote cultural diversity, to work for young people and to increase arts growth. Central to the achievement of these goals is the creation of a network of sub-regional local authority groupings to improve joint planning, information exchange and advocacy. In the meanwhile, diversity, sustainability and delivery are at the core of ACEWM approach to such a partnership development. |

North West

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| <i>The Cultural Strategy for England's North West</i> (NWCC, 2001) www.nwra.gov.uk/concon/ | This strategy sets out the overall context for the region including its cultural strengths with assets and what NWCC believes can and should be done together with its partners. It aims to develop and improve the cultural opportunities and add significantly to the well-being of the North West. This strategy also sets out five strategic objectives and five strategic opportunities to deliver its goals. The five strategic objectives outline themes around which specific actions are being developed, including advocacy, image, cultural economy, social economy and entertainment. The five strategic opportunities present a set of ideas for action, including dynamic heritage, making place, cultural learning, creative communities and core cities. |
| <i>The Regional Cultural Strategy Action Plans</i> | <ul style="list-style-type: none"> • Under the five strategic objectives and opportunities of <i>The Cultural Strategy for England's North West</i>, the Action Plan 2002-03 identifies the main tasks that form the timescales and the lead with support partners responsible for taking the |

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| <p>2002 ~ 2003 (CCEN, 2002)</p> <p><i>The Regional Cultural Strategy Action Plans 2004 ~ 2006</i> (CCEN, 2004) www.nwra.gov.uk/concon /</p> | <p>initiatives forward. The Cultural Consortium and its partners are committed to the action plan most of which intend to have been completed by the end of 2003.</p> <ul style="list-style-type: none"> • The Action Plan 2004-06 indicates the relationship between continuing strategic objective and six thematic priorities of the new action plan. The six thematic priorities include international, health, sub-regional, citizenship, lifelong learning and cultural gems. This plan also emphasises a strategy engagement, cross sectoral network, data with intelligence, and advocacy for the cultural sector. |
| <p><i>Creative Industries Strategy</i> (NWDA, 2002) www.nwda.co.uk</p> | <p>This strategy presents a development framework for the region as a whole in order to define appropriate points of intervention for Northwest Development Agency (NWDA) in partnership with the sector and its support bodies and investors. Based on the DCMS definition of the creative industries composed 13 sub-sectors, this strategy themes the 13 sub-sectors under 5 sub-clusters in the North West that offer most potential for growth and impact in cluster support. The 5 sub-clusters Media; Design; Designer Fashion; Crafts and Music. This strategy also sets out a number of proposed actions that indicate and illustrate how to promote cluster and business growth.</p> |
| <p><i>Arts Council England, North West Creative Industries Policy</i> (ACENW, 2003) www.artscouncil.org.uk/</p> | <p>The purpose of this creative industries policy is to ensure that Arts Council England North West (ACENW) develops and delivers appropriate creative industries support that contributes to the cultural, social and economic agendas of the North West. This policy also intends to provide a clearer indication of the productive contribution ACENW makes in supporting and growing the creative industries regionally through its arts funding and development services. This policy is complementary to existing local and regional creative industry, cultural and economic development policies and strategies. In addition, this policy sets out three working priorities: to improve the knowledge base, to help skills development and to support better access to finance.</p> |
| <p><i>Creative Industries Development Plan</i> (MACME, 2002) www.merseysideacme.com</p> | <p>This plan sets out the overarching strategy for the development of the creative industries on Merseyside for the period 2002 ~ 06. It forms part of the implementation of the Objective One Programme's Developing Business that targets key growth sectors within the local economy. This plan is intended to inform the government office about the priorities and activities that should come forward for support. It is also intended to provide guidance to the sector and associated support agencies of the key business development interventions over the next 5 years. Moreover, this plan sets out the risk management and monitoring with evaluation strategy to enable the Sector Champion of the sector to evaluate progress against a set of priorities over a period of time.</p> |

Local Policy

Birmingham

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| <p><i>Distinctively Birmingham: a Local Cultural Strategy for the City</i> (BCC, 2001) www.bmag.org.uk/</p> | <p>Birmingham City Council separately held a conference in 2000 and 2001. The outcomes of the two conferences have been incorporated into action points within this strategy. This strategy aims to:</p> <ul style="list-style-type: none"> • Promote training and lifelong learning opportunity; • Value Birmingham evolving urban cultures and cultural industries including the historic past; • Strive for quality and excellence in all areas of cultural provision; • Promote a wider choices and sustainable infrastructure to cultural activities; • Promote a sense of communities and bring them together. |
| <p><i>Birmingham Museums and Art Gallery Education & Lifelong Learning Strategy</i> (Birmingham Museums Service, 2003) www.bmag.org.uk/</p> | <p>This strategy reviews Birmingham Museums Service's (BMS) current educational provision and ensures BMS continues to deliver education and lifelong learning programmes that meet and anticipate the needs of all of BMS current and future users over the next five years. This strategy also formulates an action plan of initiatives and activities to fulfill BMS commitment. This strategy with action plan has been developed in some key areas, including core educational services, social inclusion, service standards, practice partnerships; arts resources & capability, employee training, use of information communication technology and programme evaluation.</p> |

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| <p><i>Museums & Heritage Projects Service Plan 2003 ~ 2004</i></p> <p>(M&HP, 2003) www.bmag.org.uk/</p> | <p>The majority of the work of Museums & Heritage Projects (M&HP) during 2003-04 and for the following two years will be predominately influenced by the renaissance in the Regions initiative. The West Midlands Hub has been selected as one of the three English regions to spearhead new government-funded programme and to modernise English regional museums and galleries. To enable the effective implementation of the priorities for 2003-04 identified by M&HP, there are some issues that need to be addressed:</p> <ul style="list-style-type: none"> • To use commercial operations for income generation through catering and retailing; • To restructure visitor services; • To develop IT infrastructure, such as EPOS system and Lotus notes; • To use marketing to support audience development projects and community engagement; • To ensure accountability for loan collections. <p>In addition, this plan sets out risk management, performance management, resource development, consultation with PR and its action strategy.</p> |
| <p>Liverpool</p> | |
| <p><i>The Cultural Strategy for Liverpool</i></p> <p>(LCC, 2002) www.liverpool.org.uk/</p> | <p>This strategy captures the city's cultural vision and objectives and sets out the priorities for future provision of services across public, private and voluntary sectors. This is set against the overall agenda of Liverpool City Council to enhance and promote the city as a place to live, work and visit "The World in One City". Three supporting themes have been developed to engage the widest possible constituency in the build up to 2008 and beyond to 2012:</p> <ul style="list-style-type: none"> • Participation: to actively encourage all residents to participate in the community, creative and cultural life of the city; • Regeneration: to accelerate regeneration and renewal in the city centre and neighbourhoods across the city; • Creativity: to develop a sustainable culture of innovation, excellence and achievement in arts, sports, tourism and creative industries. <p>Additionally, people, places, participation and performance are further classified in an action plan to address the supporting themes and priorities of this strategy.</p> |
| <p><i>Liverpool Winner</i></p> <p>(LCC, 2003) www.liverpool.org.uk/</p> | <p>This paper is a prospectus for Liverpool in 2003 ~ 2013. Liverpool will change itself to grow economy, create an attractive urban environment and pioneer new delivery forms of government. This prospectus also sets out action points in the 10 years:</p> <ul style="list-style-type: none"> • Developing more effective marketing for first class city; • Delivering sectors and cluster growth and expansion; • Increasing at least double inward investment into the city; • Increasing business information to reach the regional business density levels; • Increasing the city employment rate to the North West level; • Practising a substantial impact on the city's inner core; • Revitalising city parks and open spaces. |

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