

BUILDING TOMORROW: CULTURE IN REGENERATION

9.30am	Registration and breakfast
10.30am	Introduction - Neil MacGregor, Director, The British Museum
10.35am	Keynote address: <i>Building Tomorrow - the way ahead</i> -The Rt Hon Tessa Jowell MP, Secretary of State for Culture, Media and Sport <i>Sustainable Regeneration</i> -Tony McNulty MP, Housing, Planning and Regeneration Minister <i>Regeneration and Health</i> - Hazel Blears MP, Public Health Minister
11.00am	<i>Northern Perspectives: experiences from the North East, North West and Yorkshire and the Humber</i> Tom Bloxham, Chair, Urban Splash and North West Arts - <i>North West Region</i> Paul Collard, Chair, Northern Arts- <i>North East Region</i> Paul Brookes, Chief Executive, Bradford 2008 - <i>Yorkshire and the Humber</i>
11.40am	Break
11.50am	<i>The Human Factor - Communities and Regeneration</i> - Adele Blakebrough, Founder and Executive Director, Communities Action Network <i>Constructing a case for business</i> - John Walker, Acting Chief Executive, English Partnerships
12.20pm	Open discussion - led by Professor Peter Stark, Centre for Cultural Policy and Management, Northumbria University
1.00pm	Lunch
2.15pm	Breakout discussion sessions
3.30pm	Coffee
3.50pm	Plenary session
4.20pm	Chairman's summary
4.30pm	Refreshments

DCMS would like to thank North West Arts for their generous contribution to this event and the Lowry for co-ordinating the performances during the day. Our thanks go to Urban Voice Associates, Music from Multi Asian Arts Centre Associates, Osun Arts Associates, Whirl, The Chiron Duo (The Chiron Duo appear by kind permission of the Principal of The Royal Northern College of Music) and Manbitto.

Neil MacGregor - Director of The British Museum

Conference Chair

Neil MacGregor took over the directorship of the British Museum in 2001. Prior to joining the British Museum he was Director of the National Gallery from 1987. Before the National Gallery he lectured in the History of Art and Architecture at the University of Reading, and was Editor of the Burlington Magazine from 1981 to 1986.

Tessa Jowell, Secretary of State DCMS

Tessa Jowell has been the MP for Dulwich and West Norwood since 1992. She was born in London and was educated at St Margaret's School in Aberdeen and the universities of Edinburgh, Aberdeen and Goldsmith's, London. She is a visiting fellow at Nuffield College, Oxford.

Before her election to Parliament in 1992, Tessa had a career in psychiatric social work, social policy and public sector management.

Tony McNulty, Parliamentary Under Secretary of State for Housing, Planning and Regeneration

Tony McNulty was appointed as Minister for Housing, Planning and Regeneration in May 2002. He has particular responsibility for the Rent Service and the Planning Inspectorate as well as providing support for the Dome – based regeneration proposals. He is also Minister for London.

Hazel Blears, Parliamentary Under Secretary of State for Public Health

Hazel Blears MP was appointed as Parliamentary Under Secretary of State for Health June 2001. She became Public Health Minister May 2002. She was educated at Wardley Grammar School; Trent Polytechnic; Chester College of Law.

She was elected MP for Salford in May 1997.

Tom Bloxham MBE, Chairman of Urban Splash Group

The Urban Splash Group, the innovative property developers, have won over 100 awards for architecture, regeneration and business success. As well as chairing Urban Splash, Tom chairs the North West Arts Board, sits on the Government's Property Advisory Group and its Urban Sounding Board (ODPM), and is a director of Liverpool's City of Culture bid. Tom was awarded an MBE for his services to architecture and urban regeneration and is an honorary

member of the Royal Institute of British Architects.

Paul Collard, Regional Chair of Northern Arts

Paul Collard is a member of the Arts Council and the new Regional Chair of Northern Arts. Paul is probably best known for his role in the successful delivery of Visual Arts UK. He has recently returned north to take up the position of Director of Programme Development for the Newcastle Gateshead Initiative. Paul's career has involved being a policy adviser to the Government; Deputy Director of the Institute of Contemporary Arts; Deputy Controller of the British Film Institute, and most recently Director of the International Festival of Arts & Ideas, USA.

Paul Brookes - Chief Executive - Bradford 2008

In October 2001, Paul was appointed Director of Bradford 2008. Before then he was Chief Executive of the Culture Company, based in Huddersfield which grew out of Photo 98-the agency established to undertake the programming, fund-raising and marketing of the 1998 Year of Photography and the Electronic Image. Previous to that, he was Director of Arts for Yorkshire and Humberside Arts. He has recently lectured abroad in places as diverse as New York, Slovakia and Tokyo. He is currently a trustee of the Yorkshire Film Archive.

Adele Blakebrough, Director of Community Action Network

Adele Blakebrough is founder and director of the Community Action Network, a relationship and Internet-based network of social entrepreneurs. This UK-based project began on 1 April 1998. Prior to this, she was director of the nationally renowned Kaleidoscope project, a voluntary organisation for heroin dependents. Adele is an ordained Baptist minister, and Chief Commissioner for the Home Mission Fund (for the Baptist church) in London. An experienced broadcaster and speaker, she regularly comments on social and religious issues on TV and radio.

John Walker - Acting Chief Executive, English Partnerships

John joined English Partnerships as Chief Accountant responsible for Financial Accounting based in Gateshead. He was subsequently appointed Director for all Central Finance and IT services. He is a Director of Priority Sites Ltd, English Partnerships' joint venture with The Royal Bank of Scotland, represents English Partnerships on the Boards of Tees Valley and Sunderland URCs and is a representative of English Partnerships on the Board of the English Cities Fund. He joined English Partnerships from Stoy Hayward Consulting, where he was a management consultant specialising mainly in regeneration and property development.

Peter Stark, Head of Centre for Cultural Policy and Management, Northumbria University

Peter has over thirty years direct experience of management in the cultural sector and of the interaction of the arts and heritage with issues of economic and social regeneration. He is an internationally acknowledged expert in cultural policy development, in cultural management training and in the conceptualisation, design and realisation of cultural projects.

John Newbigin - Head of Corporate Relations Channel 4 Television

John joined Channel 4 television as Head of Corporate Relations in January 2000. Prior to that, John was Special Adviser to the Secretary of State for Culture, Media & Sport, Chris Smith MP, from the General Election of 1997 until stepping down in November 1999. His previous jobs have included working as an executive for David Puttnam's film company Enigma.

Michael Wilford - Michael Wilford Architects

Michael's architectural projects have gained international renown and include significant public buildings such as performing art centres, art galleries, museums and libraries around the world. These projects have won many architectural awards, the most recent including The Royal Fine Art Commission Building of the Year Award in 2001 for The Lowry. He also teaches extensively in schools of architecture. He has been an external examiner at many UK schools of architecture and sits on juries for numerous international architectural competitions and architectural awards.

Bill MacNaught - Director of Cultural Services, Gateshead MBC

Bill joined Gateshead Council in 1984 becoming Director of Libraries and Arts in 1991 and Head of Cultural Development in 2002. He has responsibilities across the full range of cultural services; chairs the Council's Lifelong Learning Partnership, and is a member of the Society of Chief Librarian's Executive Committee. As a member of the North Music Trust he has an important role overseeing the development of the 'Sage' on Gateshead Quays, and is closely involved in the Newcastle/Gateshead Capital of Culture bid.

Abi Ekoku - Chief Executive, Bradford Bulls

Abi Ekoku qualified as a teacher from St Mary's College, Strawberry Hill and taught in London. He represented Britain in the Commonwealth Games, as a Discus thrower before becoming a professional Rugby League player with London Crusaders. He joined Bradford Bulls in 1997, appearing in the Challenge Cup Final at Wembley and winning a Super League Champions Medal. After retiring in 1998 he headed the Rugby League Professional Players Association before becoming Managing Director at Keighley Cougars in 1999. He joined Bradford Bulls as Chief Executive at the beginning of the 2000 season.

Anna Whyatt - Director of Creative Futures, Era Ltd

Anna has worked in economic regeneration and public sector top management at local, national and European level since 1976. She has worked on major projects including the Tate Modern and the national strategy for the Film Council. From 1981 to 1994 she was Senior Assistant Director, Industry and Estates for Leeds City Council, Chief Executive of Southwark Borough Council, Chair of the Society of Metropolitan Chief Executive and a board member of Business in the Community. She has acted as advisor to several ministers of the current government and has ten years experience both as Chief Executive Economic Advisor to the Association of Metropolitan Authorities.

Dr Geetha Upadhyaya, Director, Kala Sangam

Having qualified as a Chemical Pathologist, Geetha worked in India, Malaysia and the NHS before she chose to use her other post graduate qualification in classical Indian dance and music and co-founded Kala Sangam which has been earmarked £1.5 million by the Arts Council of England to establish a centre of excellence for south Asian arts in Bradford.

Matthew Taylor, Director, Institute for Public Policy Research

The Institute for Public Policy Research is Britain's leading centre left think tank. Matthew was appointed to the Labour Party in 1994 to establish Labour's rebuttal operation, and during the 1997 General Election he was Labour's Director of Policy and a member of the Party's central election strategy team. Until December 1998 Matthew was Assistant General Secretary for the Labour Party.

Jane Beardsworth, Head of Development, North West Arts

Head of Development in the North West office of Arts Council, England. Her portfolio includes audience development, cultural diversity, disability, education and social inclusion. The focus of her work is on increasing people's engagement with the Arts particularly those who are traditionally excluded and in promoting the arts in a social and educational context. Previously Jane has worked as an arts development officer in a local authority, set up a national touring theatre company and has worked with young people and disabled people all over the country to enable them to make and perform their own work.

Regional Information

North East of England - Key Cultural Facts

Overview

The North East is one of the smallest of the English regions in both area (8,592 sq. km) and population (2.6 million). It covers the counties of Northumberland, Tyne and Wear, Durham and Tees Valley (formerly Cleveland County, plus the Unitary Borough of Darlington). It is a region of great contrasts. Over half of the region is rural, including two National Parks - Northumberland and part of the North York Moors, and the Border Forest Park. The two urban conurbations, Tyneside & Sunderland, and Tees Valley, occupy 16% of the land area of the region, but contain 69% of the population. The North East is well known as an area with a distinctive cultural and regional identity and a strong tradition for good working partnerships and as a region where culture is seen as a key driver of economic and social regeneration and learning.

Cultural Facts

- Cultural, tourism, sport and recreation businesses and the Creative Industries employ over 100,000 people, nearly 10% of the region's total workforce and contribute over £1 billion per year to the regional economy.
- The quality of the natural and cultural assets of the North East of England is amongst the very best in Europe. The region has two World Heritage sites - Hadrian's Wall and Durham Castle & Cathedral. 30% of the region is officially designated as National Park or Areas of Outstanding Natural Beauty and 68% of the region, (5,874 km²) is assessed by the Council for the Protection of Rural England (CPRE) as being 'Tranquil'.
- The region has 1,300 scheduled ancient monuments, 12,000 listed buildings and 13% of the region is designated as Conservation Areas.
- Visitors spend more than 14 million nights in the North East contributing nearly £450 million to the regional economy.
- 3.5 million people visit the region's 71 registered museums and galleries each year, 1.2 million attend our 28 performing arts venues, over 1.1 million people attended festivals across the region and nearly 2 million visit the region's historic houses,

heritage properties and Gardens of Special Historic Interest.

- The region has 5,400 playing pitches, nearly 60% of which are attached to schools. The combined home attendance for the region's three premier league clubs, Sunderland, Middlesbrough and Newcastle United totals more than 2.5 million - an average of 43,000 spectators a match.
- There are 25 million visits to the region's leisure centres and approximately 26 million leisure visits to the countryside in the North East each year.
- Culture led Regeneration is a key driver for change in the Regional Economic Strategy. More than £250 million is being invested to create a cutting edge, world-class arts, leisure and residential destination at Gateshead Quays including BALTIC, an international contemporary art space, The Sage Gateshead, a pioneering Norman Foster designed music centre, the stunning Gateshead Millennium Bridge, a lifestyle & leisure quarter, and a luxury residential development.
- Newcastle Gateshead is a designated Centre for Culture, following the short listing of its bid for European Capital of Culture 2008.

Building-Based Cultural Facts

BALTIC is a major new international centre for contemporary art, dramatically housed in a converted 1950's grain warehouse on the South bank of the river Tyne in Gateshead. Since opening in July 2002, BALTIC has attracted over half a million visitors. This 'Art Factory' is a site for the production, presentation and experience of contemporary art, and includes, artists' studios, cinema/lecture space, a media lab, retail outlet and three quality food and drink spaces. Having secured £46 million of capital funding and significant revenue funding, BALTIC lies at the heart of the regeneration of the Newcastle-Gateshead Quaysides.

Occupying one of the most dramatic urban sites in Europe alongside BALTIC, The Sage Gateshead, due for completion in 2003, is a magnificent Norman Foster designed building; that will simultaneously house an outstanding facility for musical performance and resident musicians, and a pioneering centre for music education and discovery for all. The £70 million project has attracted major public and private investment, and acts as a principle anchor in the social, economic and physical regeneration of Gateshead and the wider region

The Gateshead Millennium Bridge has won seven major awards since it opened in September 2001, including, the 2002 RIBA Stirling Prize, the 'Building of the Year 2002' by the Royal Fine Art Commission Trust and British Sky Broadcasting - becoming the first ever bridge to win the award, a Design Council innovation award and TIME magazine's Best Invention of 2001. It has even had its own beer named after it - Tyneside-based Mordue Brewery's Millennium Bridge Ale which sold 35,000 pints in just over a month in pubs across the North East, when it was first brewed last year.

Since opening in June 2000 Segedunum Roman Fort, Baths and Museum, Wallsend has attracted over 150,000 visitors, and won eleven awards at local regional and national levels, for preservation, interpretation, tourism and education. In addition Segedunum was named in a Sunday Times article as one of the top ten museums in the world (19/8/01). The site includes the most completely laid out ground plan of a Roman Fort in the Roman Empire, which can be viewed from the 100 foot high viewing tower, which includes computer animations which bring the site to life. The site also includes full-scale reconstructions of a Roman bath-house and a section of Hadrian's Wall.

The National Glass Centre is a unique venture based in an innovative and award winning new building on the north bank of the River Wear in Sunderland and is dedicated to promoting glass in all its uses; in design and technology and as a vehicle for artistic expression. The University of Sunderland's Glass, Architectural Glass and Ceramics Departments are also located at the centre as is the international Institute for Research in Glass. The £15 million project was established through a collaborative funding package that brought together a range of partners including The Arts Council of England, the National Lottery and One North East

Hartlepool Historic Quay and award-winning Museum opened in 1995 and has gone on to collect a host of awards including Northumbria Tourist Board's Large Visitor Attraction 2002/2003 and winner of the Living Museum Award, The Good Britain Guide. Attracting over 100,000 visitors every year, the Quay depicts an 18th Century seaport from the time of Nelson and Trafalgar and is home of HMS Trincomalee, the second oldest British warship.

North West of England - Key Cultural Facts

The North West is made up of Greater Manchester, Merseyside, Cheshire, Cumbria and Lancashire. The region has a population over 6.7 million. Merseyside is an Objective 1 funding area. Large parts of Cumbria, Lancashire and Greater Manchester and a small area of Cheshire are eligible for Objective 2 European Funding. There are 21 of the 88 Neighbourhood Renewal Fund local authority areas in the North West.

- In 2001 it was estimated that around 300,000 people worked in the cultural sectors, 9.25% of the region's workforce (North West Cultural Data Report 2001). However current research shows that 461,896 people are employed in the cultural industries (Regional Intelligence Unit (North West) Cultural Benchmarking).
- The North West has a great history of innovation and entrepreneurial skill. Manchester was the world's first industrial city.
- In 2001 the North West took 13% of English domestic visits and 8% of overseas visits (English Tourism Council 2001).
- Blackpool Pleasure Beach was the top admission free attraction in England in 2001 with 6.5 million visits. Lake Windermere Cruises were the ninth most visited charging attraction with 1,241,918 visits (Sightseeing in the UK 2001).
- Liverpool City Council established the first film office in the UK in 1989. In 2000 more than 140 films and TV productions were shot in Merseyside.
- The region has one of the largest concentrations of universities in Europe 21,260 students are annually registered for full or part time cultural related higher education courses (North West Cultural Data Report 2001).
- Creative Industries, Sports Business and Tourism are identified as priority growth sectors in the Regional Economic Strategy.
- The North West has one of England's 14 world heritage sites: Hadrian's Wall (part in the North East). Three of the 12 sites on the UK Government's tentative list are in the North West. These are the Lake District; Manchester and Salford Mills (Ancoats, Castlefield and Worsley); and Liverpool Commercial Centre and

Waterfront. The latter is the UK nomination for 2003.

- Liverpool is one of the short-listed cities for 2008 capital of culture.
- The North West currently has six football clubs in the Premier League. Manchester United is the world's richest football club. Sixty six per cent of adults participate in sport or recreation at least once a month. The North West spends 45% more per household on attending sports events than any other region. (North West Cultural Data Report)

Capital Investment and Regeneration

The last decade has seen unprecedented investment in new, converted and refurbished cultural venues in the North West, many contributing to or spearheading regeneration. A combination of National Lottery and European funding has underpinned much of this investment.

A sample includes: The World of Glass St Helens; Aintree Racecourse; The Autoquest Rugby League Stadium Halton; The Walker Art Gallery; The National Football Museum Preston; The Pyramid Arts Centre in Warrington; Oldham Art Gallery; Bolton Lads and Girls Club's Sports Centre; Manchester City Art Gallery; Dove Cottage Windermere and opening this month the FACT Centre in Liverpool.

The 2002 Commonwealth Games provided a driver for the regeneration of East Manchester. Sportcity includes the new 48,000-seater stadium, which from 2003 will be the home of Manchester City, plus facilities for tennis, athletics, cycling and the national squash centre, all of which will be used by the community as well as elite athletes. Adjacent to Sportcity, developments include a major retail store, a new market hall, a range of smaller retail units, restaurants, pubs, and new housing. Urban regeneration company, New East Manchester, is driving the renaissance of the area.

The new Theatre by the Lake in Keswick is the town's 2nd largest employer, the 1st largest being the Pencil Museum. It has generated the equivalent of 40 more full time jobs. The multiplier effect of the capital programme led to the creation of 160 full time equivalent jobs. The capital programme placed £3.7 million contracts with Cumbria firms. The theatre attracts over 90% capacity.

At the heart of the regeneration of Salford Quays are the new landmark

buildings of the Lowry and the Imperial War Museum of the North. Visitor numbers for both have exceeded targets. Development of the Quays led to the fastest drop in unemployment in the Greater Manchester area and the creation of popular cultural, business and residential areas.

Plans for the continued development of Liverpool's Waterfront include:

- Creation of a landmark cultural building: the so-called 4th Grace;
- Reunification of the city with its waterfront through creation of high quality retail and urban design schemes; and
- Development of facilities to enable cruise liners to return to the City.

The Roman Middleswich Project which was funded by Heritage Lottery Fund culminated in a weekend long Roman festival attended by over 8,000 people. The project helped to create a strong sense of place and community and has seen the setting up of a Middleswich Vision Group, which is working on the future regeneration of the town.

Tourism dominates Blackpool's economy directly employing about 25% of the workforce. However there has been a massive decrease in visitor numbers in recent years. The regeneration strategy identifies the development of high quality resort casino hotels as a way of retaining and attracting new visitors. This opportunity will be made possible by the planned modernisation of gambling legislation.

Yorkshire and Humber - Key Cultural Facts

Overview

The Yorkshire and the Humber region covers the counties of North, South and West Yorkshire, and the former county of Humberside. It is one of the largest of England's 10 regions, with a population the size of Denmark's. The population of over 5m people is roughly 10% of England's population. The main cities of the region are Bradford, Leeds, and Sheffield, which account for 35% of the regions population. Other major towns and cities include Barnsley, Doncaster, Grimsby, Halifax, Harrogate, Huddersfield, Hull, Rotherham, Scarborough, Scunthorpe, York and Wakefield.

Culture has had a massive effect on all aspects of life in the region:

Cultural Facts

- The Yorkshire and Humber region has nearly 7,500 creative businesses with employees, representing 4.4% of all creative business employers in Great Britain (Creative Yorkshire 2002).
- Cultural and Sporting Activities are forecast to have the sixth highest growth in employment by 2011 (Yorkshire Forward, Econometric Model 2002).
- Cultural Industries (excluding education and training) turnover is £3.8 billion, 3.3% of the combined turnover of all enterprises in the region (Cultural Industries Key Data, Bretton Hall 2000).
- The region has almost 32,000 listed buildings, over 2,500 scheduled ancient monuments and over 800 conservation areas (English Heritage – State of the Historic Environment Report 2002, Yorkshire).
- There were over 9 million visits to historic attractions in 2001 (English Heritage – State of the Historic Environment Report 2002, Yorkshire).
- In 2001, Yorkshire and Humber took 8.3% of English domestic tourist visits, and 4.1% of international tourist visits (Star UK – Statistics on Tourism and Research 2001).
- York Minster was the tenth most visited admission free attraction in 2001, with over 1.5 million visits and Flamingo Land Theme Park and Zoo was the 8th most visited charging attraction, with over 1.3 million visits (Star UK – Statistics on Tourism and Research 2001).
- Yorkshire and Humber has 10% of England's performing venues , with over 300 performing arts venues and promoters (Yorkshire Forward – Progress in the Region 2002; Yorkshire Arts).
- The National Museum of Photography, Film and Television in Bradford is the most visited national museum outside London with nearly a million visitors per year (Yorkshire Arts).
- Participation in sporting activities in the region is either equal to or slightly less than the national average (Yorkshire Cultural Strategy: Report of Research and Consultation PLB 2000).

Building- Based Cultural Facts

- The Deep is a £45 million submarium attraction in Hull, and in its first eight months has attracted over 700,000 visitors. It is located in a dramatic building designed by Terry Farrell, overlooking the Humber Estuary. The Business Centre, which forms an integral part of The Deep, has attracted new investment into the city and the whole project has provided a focus for regeneration in the area.
- The £28 million English Institute of Sport (EIS) multi sports facility adjacent to the Don Valley Stadium in Sheffield is due to open in Spring 2003. It will provide a regional base for the delivery of services to athletes within the EIS network and has already attracted further sports investment to the area, such as the Sheffield Ice Centre, opening in June 2003.
- Kirklees Media Centre was established in 1995 in Huddersfield, and has grown from just a few companies to a network of 80 enterprises located across three buildings. With almost 300 people employed by the companies based at the Media Centre, this cluster of digital media and creative businesses is one of the largest in Yorkshire, and has made a significant contribution to the regeneration of Huddersfield.

Regeneration Impacts of Cultural Projects: some illustrative examples

"Culture can help an area by changing its perception of itself and its future and by the direct provision of employment, but that is not enough. Regeneration is not just about shiny new buildings and employment: it is about a change of attitude and opinion."

(Fred Manson, ex-Director of Regeneration and Environment for Southwark, quoted in *Locum Destination Review*, Winter 2001)

Tate Modern

- Estimated economic benefit of around £100 million, £50-£70 million of which is specific to Southwark
- Created (directly and indirectly) a total of around 3,000 jobs in London, 467 of which are directly related to the Museum
- Led to a 23% increase in the number of hotel and catering businesses in the local area, between 1997 and 2000

Eden Project

- Attracted 1.6 million visitors between March and November 2001. Of the 1.1 million visitors who stayed overnight during this period, nearly half were influenced to come to the area as a result of the Project
- Generated additional expenditure of around £111 million in the South West region
- Created (directly and indirectly) a total of around 5,450 jobs in the South West region, 435 of which are directly related to the Project

Baltic Centre and Gateshead

- The Baltic Centre - opened in July 2002 - is part of a 15 year, £250 million regeneration programme for Gateshead, which includes the award winning Millennium Bridge and the Sage Gateshead, a £70 million music centre due for completion in 2003
- The regeneration programme is estimated to create 1,840 new homes and 1,500 new jobs

The Lowry Centre

- "The City is not rejecting its flat cap and pipe puffing past. Rather it has found confidence to build a new identity upon its industrial heritage. The Lowry will transform Salford, by capturing its grimy past and gleaming future" (The Times, 29 April 2000)
- Acted as a catalyst for the redevelopment of Salford Quays – estimated to have attracted over £100 million of new investment in retail, leisure and residential developments to the local area
- Salford Quays has become a significant local employer – there are currently over 10,000 people working there

Splash Extra Schemes

- Organised sports and cultural programme contributed to an average 5.2% decline in local crime rates between July and September 2002

Building Tomorrow: Culture in Regeneration

The Lowry, Manchester, 25 February 2003

The key objective of the Conference was to begin the process of identifying the indicators and measures by which the regenerative impacts of large-scale cultural capital projects can be assessed. The Conference focused specifically on the experiences of capital projects in the three northern regions. The Conference sought to:

- Bring together experts in the field in order to isolate and discuss hard evidence for the special role of culture in regeneration;
- Consider whether capital cultural projects have long-term impacts on issues such as health, education and crime reduction; and
- To make recommendations for future policy and practice in this field.

Neil MacGregor, Director of the British Museum, chaired the Conference which attracted 150 participants from a broad cross-section of stakeholders, including: local council representatives, funding bodies, academics, central government agencies, private sector developers, and cultural institution representatives contributed to the discussions.

In her keynote speech, the Rt Hon Tessa Jowell MP (Secretary of State for Culture, Media and Sport) made the following key points:

- The past eight years has seen unprecedented investment in major cultural capital projects, largely due to the National Lottery;
- This investment in the social capital of individuals and communities has resulted in significant regeneration throughout the UK;
- One of the main challenges currently faced, is to improve commonality in the targets and indicators by which we can measure the social and economic impact of cultural projects; and
- One of the major proposals to come out of the Lottery review (which began last July), is to merge the Community Fund and the New Opportunities Fund, to create a single community distributor.

Tessa Jowell was followed by Tony McNulty MP (Housing, Planning and Regeneration Minister), who said:

- Promoting good design and community involvement are two important prerequisites for successful regeneration;
- Good urban design of buildings and spaces is integral to successful regeneration – well designed buildings build confidence, strengthen local identity and create civic pride; and
- Well designed regeneration is not enough if people do not feel a bond with what is built, and/or do not feel that it is relevant to them – the local community has to be engaged from day one to improve ownership of the project.

Hazel Blears MP (Minister for Public Health) followed Tony McNulty and outlined the case for the impact of capital cultural projects on health – she made the following points:

- The arts and culture have a significant role to play in improving the health and well-being of individuals & communities;

- Cultural investment in particular, can have a profound impact on health outcomes, when used as a catalyst for regeneration; and
- The linkages between culture and health are complex and not necessarily well understood – we need “to ensure we can systematically and routinely realise such wider benefits”.

Conference Themes

A number of common themes emerged from the presentations and discussions.

Joined-up thinking/action

A more holistic approach is needed (both within government and between government & other stakeholders) to better understand the complex relationships between culture and regeneration, and to provide more sustainable & effective outcomes.

Cultural investments have a number of obvious (and some non-obvious) outcomes. The government needs better to understand how communities function and the regenerative impact that culture can have on a wide range of outcomes. Furthermore, capital cultural projects must be conceived and evaluated within a framework that includes impacts on: health, education, transport, crime and community renewal opportunities.

A number of specific suggestions were made with respect to the issue, including:

- Better engagement/consultation with local communities (to improve ownership of the project and benefits to the local community);
- More explicit linkages across government between: DCMS, ODPM, health agencies, crime agencies etc; and
- Greater use of master plans to provide a wider development context to individual cultural projects.

Funding

A number of public sector funding issues were raised during the Conference, notably concerning the:

- Flexibility and sustainability of funding - constructing the project is not enough in itself; funding must be in place to maintain the building and ensure it can properly serve its intended function for at least a minimum period;
- Strings attached to such funding – specifically, the compliance costs involved in meeting the reporting and audit requirements of public sector funding; and
- Diversity of sources – the costs and logistics involved in dealing with a number of public sector funding bodies.

Some specific recommendations were made to improve public sector funding. Examples include developing a National Funding Programme, and providing more flexible funding arrangements. In addition, the breakout group looking at ‘Funding the Future’ recommended that DCMS should encourage more flexibility and co-operation between the funding bodies.

Private sector funding issues were also discussed. Non-departmental public bodies increasingly regard co-funding (or joint public-private sector funding) as a necessary requirement for arts and cultural projects.

Evidence

The government needs to acknowledge and better understand limitations associated with the existing evidence base and be wary of over-claiming benefits attributable to cultural projects.

Urgent work is now needed to map robust existing evidence, collect and co-ordinate evidence, identify and refine the measures used to evaluate the success (or otherwise) of cultural projects, and create a framework by which these can be applied in a consistent manner across our sectors.

Time horizon

Stakeholders need to take a longer-term focus, to better understand and capture the regeneration benefits of cultural projects. This issue has implications for each of the themes outlined above, namely: joined-up thinking/action, funding and evidence.

Design

Urban and architectural design was another key theme to emerge from of the day - it represents another cross-cutting issue. Design quality is regarded as a critical success factor for cultural projects, regardless of the scale of the project and a necessary element for ensuring the long-term success and viability of such projects.

Next Steps

The Conference represented the culmination of the first phase of the 'culture in regeneration' debate – it helped to inform the agenda for the second phase (outlined in broad detail above).

DCMS is now considering how best to progress the second phase of this project, which will start to identify the measures and indicators we need to assess capital projects by, if we are to effectively prove that cultural projects have wide-ranging social and economic regenerative impacts that effectively deliver key government objectives.

**Speech by Secretary of State for Culture,
Media and Sport, Tessa Jowell**
***BUILDING TOMORROW: CULTURE IN
REGENERATION***
25 February 2003

Thank you Neil for agreeing to chair today's conference, and to everyone who has attended today. A particular thank you to Michael Wilford, the architect who produced this beautiful building, and which, just by itself, is almost a definition of the power of culture in regeneration.

Three Ministers are here today. Why? Because we know you're onto something. The power of cultural clustering, culture in regeneration, the Bilbao effect, call it what you will – has been given a higher profile in the last couple of years than ever before.

But Government is, I must admit, not the first at the scene. The profile may be new, but the work is not.

Under our noses, the fabric of, and quality of life in, this country has been changing at an incredible pace.

Fuelled often by the lottery, and always by determination and creativity, the pace and depth of this change are a match for any of the great periods of civic renewal of the past. I do not exaggerate when I say this.

The great building programmes of the 19th century which gave us town halls, libraries and every kind of amenity were works of vision.

Of genuine local pride. They were a reaction to social and economic change. And they were driven by the likes of Joe Chamberlain to make that vision a reality.

I am absolutely sure that in hundred years time, the movement so many of you have helped to create will still be admired for the way it shaped our cities and

rural areas. How it boosted local economies. And, most importantly, how it helped to give Britain the most vibrant cultural scene in Europe.

I say *most* important, because I never want us to lose sight the power of culture itself.

What you are producing is cultural institutions, artists, who don't simply inspire civic pride or help their local communities. They produce art. They produce beauty and they innovate.

Most of this day will be spent discussing how regeneration using culture can change areas and peoples' lives for the better. How it can help cut crime. And of course that is a vital topic. But the personal capital that people develop from access to culture in all its forms has the power to transform lives too.

At the risk of mangling Ruskin or William Morris, I want to make clear that beauty is not a way to achieve utility. It is not a means to an end. It is an end in itself.

Take, as an example, our host city for today. The phenomenon often described in shorthand as the Bilbao effect could equally be called the Greater Manchester effect. This city alone has the Lowry itself, Daniel Liebeskind's incredible Imperial War Museum North, all the sports facilities that were the result of the Commonwealth Games last year,

the Manchester Art Gallery, People's History Museum, Museum of Science and Industry,

the Bridgewater Hall, the Hallé, the Opera House,

the Royal Exchange, the Royal Northern College of Music.

And apparently football is popular here too.

So Mancunians have a wealth of places to go and be inspired, to learn and to create.

And what we see in Greater Manchester, we can see in cities across the country.

In London, the London Eye or Tate Modern has become as potent a symbol of the capital as St Paul's has been for hundreds of years. But I wouldn't want to give the impression that only urban centres had changed in this way.

It's hard now to think of Cornwall without thinking of the Eden Project. Its impact on the county was almost instantaneous. Within nine months of opening, 1.6 million people had visited it and it was responsible for bringing in an additional £111m of new business to the region.

But regeneration is also not just about flagship projects.

The Ikon Gallery in Birmingham, for example, was one of the earliest Lottery-funded projects, and proof that not all projects have to be new build.

It turned a Victorian red brick school into a superb contemporary art gallery at the heart of the Brindley Place Regeneration Scheme. What was once a largely forgotten run-down inner city area, which I remember well from my work in Birmingham in the 1970s, now sees new residents coming in, new jobs created, and new life returning.

So we know that cultural investment provides dividends in terms of physical and economic renewal, but we also know that this route can renew

communities. There can be real improvements in the quality of life for people.

Just look at the huge success of the Splash schemes which DCMS and the Youth Justice Board ran this summer that community-based work on the themes of sport and the arts deliver real benefits to the community as a whole.

So across all the Summer Splash areas this year, there was an overall reduction in the crime rate of 5.2%, while the schemes were running, against a backdrop of rising crime elsewhere.

And the Creative Partnerships programme will not just excite the minds of a whole generation of young people, it will help to embed cultural institutions and artists even more firmly in their local communities.

So we all know this can work. But we need to be able to prove it. Because the battle to mainstream this kind of work in Government funding is hotting up.

The last 8 years has seen a flowering of art and architecture as a result of the lottery. There is simply no doubt about that. The impetus it gave to capital programmes was huge.

And two successive near doublings of arts funding from central Government since 1997 are making a difference in revenue funding of arts organisations across the country.

But the lottery has shifted - rightly – from a focus on capital to revenue in the last few years.

The review of the lottery I announced last July has been looking long and hard at the lottery and its

future. We have been consulting the public, and the results are instructive:

People don't feel they know enough about how lottery money is spent, or that there is enough transparency in funding decisions. Many want wider consultation with the public before the distributors decide their priorities.

There is also clear support for a more streamlined way for funding applicants to make their case. That was especially true for smaller organisations.

These results chime with our own thinking, which is why I am so keen to go ahead with the mooted proposal to merge the Community Fund with NOF. The result would be a single community distributor.

A single brand. A single front door for would be applicants.

And I am thinking hard about whether to extend the single brand principle right across the distributors.

The business case for a merger is strong. There is significant overlap between the Community Fund and New Opportunities Fund. And a single body would allow better co-ordination of funding to the voluntary and community sector.

But I want a new community Lottery distributor to be much more than the sum of its parts, setting the pace for modernising delivery of Lottery funding by:

- providing a responsive and streamlined source of funding and support for communities;
- focusing on improving the quality of life in communities by tackling disadvantage and by promoting social inclusion;

- and by taking a lead role in implementing improvements in distribution arising from the Lottery Review,

I recognise there are genuine concerns about a merger. But let me assure those with concerns that we not want to lose the distinctive identities of NOF and the Community Fund.

And let me state quite clearly that under the new body the proportion of charitable funding would not diminish. Nor would Government exercise higher control over this strand of funding than it does at present.

The voluntary and community sector will want much more than words from me. And that is why I will involve them and other partners at every stage as we consider what role the new body will play.

I am spending so long on this point because the lottery is so central to the success of cultural renewal.

Because the post review lottery should continue to fund innovation, and to be a form of venture capital for communities and for culture.

And because I want the lottery to keep its focus on the kind of transformational investment which is always beyond the reach of Government.

One example of that kind of investment is staging an Olympics. Those of you who read the sports pages regularly will know that there has been a lively debate going on for several months now in the national media about whether London should bid, with the help of Government, for the Olympics in 2012.

I think one of the great advantages of a successful bid would be the legacy it would leave Stratford and Lea Valley in East London. And the three-year cultural festival that would precede it would be another huge shot in the arm to the arts.

But there is another equally important decision, which the Government needs to take shortly.

Which of the six bidding cities will win the chance to be European Capital of Culture in 2008.

The six shortlisted cities have all already put in a huge amount of effort into regenerating their city centres and civic pride in those centres. And they all have ambitious plans to take this work forward if they win.

Whether they do or not, all the areas which have bid will have learned a lot from the process of thinking

about cultural capital and regeneration in a structured way.

And that structure is something I hope the conference will draw out: even more evidence to help us plan ahead.

Most major projects in recent times have been monitored and have produced evaluative studies already. Professor Peter Stark, who is with us today, is looking in detail at the regenerative outputs arising from the Baltic Quays project for example. But what we are missing is commonality – a standard of set agreed targets and indicators by which we can measure the social and the economic impact of our projects.

Because cultural regeneration projects can go down as well as up.

If they are not thought through, truly embedded in their community and given a revenue funding stream, they will wither. Just look at the different histories of the Baltic in Gateshead and the Ark in Stockton on Tees and you see that point vividly.

I can see that Tony McNulty is raring to go, and we have a lot to discuss in the next few hours, so I'll end with just a couple of final points.

The Bilbao effect, or rather the Greater Manchester effect, exists, and it works. It's been around in one form or another since Herodotus described the cultural tourism he saw in Egypt.

So don't be shy about your success so far. The country is already immeasurably richer for the links you have helped forge between culture and regeneration.

Tell your local Government about it. Tell developers.

Tell Gordon.

And don't give up. The amazing reception that new cultural centres receive is proof that we've gone through the pain barrier. Anthony Gormley and Gateshead Council had to endure a torrent of criticism about the Angel of the North when it was first mooted.

One council member said: " it will ruin a nice piece of countryside. "

A spectacular missing of the point. And who now condemns the Angel? No-one.

Because the public for whom these new facilities are meant really get it. They want better communities, and better public buildings, and richer lives and a more secure local economy.

And they want, and deserve, beauty.

