



## Resource Guide in Contemporary Issues in Cultural Policy

### 1. Introduction

This guide is intended to assist those involved in the delivery of modules relating to the cultural sector either at an introductory level, at Level 3 as part of a module on current issues or a Level M on a specific Cultural Policy module. The guide predominantly refers to sources on cultural policy within an international, European and UK context.

The guide is intended to relate to the practical dimensions of current cultural policy practices and current issues and does not generally include material relating to the field of cultural studies which is a distinct discipline focussing on theoretical dimensions. However, some of the key texts which provide sociological and theoretical underpinning have been included in the annotated bibliography, as have relevant policy documents that are available online. There are also extensive internet resources available through various organisations and research institutes.

### 2. Annotated Bibliography

**Abercrombie, N. (1982) *Cultural Policy in the United Kingdom Paris: Unesco***

This is one of the seminal accounts of cultural policy development focussing on key legislation and developments from the late 60's onwards. The booklet is structured around policies relating to education, arts and heritage.

**Arts Council of Great Britain (1984) *The Glory of the Garden: The Development of the Arts in Britain* London: Arts Council of Great Britain**

This is one of the seminal accounts of the development of the arts in Britain documenting the key activities since the post-war period.

**Bennett, O. (2001) *Cultural Pessimism: Narratives of Decline in the Postmodern World* Edinburgh: Edinburgh University Press**

The author traces the development of cultural pessimism in the West through four key narratives of decline: environmental, moral, political and intellectual. A range of areas are explored including ecology, human rights, military history, international relations, criminology, history of science, cultural criticism, and political economy.

**Bennett, T. (1995) *The Birth of the Museum: History, Theory, Politics* London: Routledge**

This important text explores the social, philosophical and cultural conditions that gave rise to the development of the museum in the 19<sup>th</sup> century.

**Bianchini, F, Parkinson M (1993) *Cultural policy and urban regeneration: the West European experience*, Manchester: Manchester University Press**

Dr Franco Bianchini has written extensively on the role of culture in urban regeneration. This was a landmark text when published.

**Bodkin T (1949) *Report on the Arts in Ireland*, Dublin: Stationery Office**

This was one of the first reports to review the state of the arts in Ireland and laid the foundation for the first Arts Act in 1951 and the first Arts Council. Thomas Bodkin had formerly been the Director of the National Gallery in a time of economic depression and his report highlighted the disarray of the sector and the need for urgent action on the part of government. See also entries under Irish Government and Kelly for cultural policy development in Ireland.

**Bradford G, Gary M and Wallach G (Eds.) (2000) *The Politics of Culture*, New York: The New Press**

A collection of essays written by American academics and practitioners debating current thinking on the future of American cultural policy. While not of all it will be interesting within a UK context it does address some of the underlying issues relating to why the arts is subsidised, how new talent can be encouraged and how policy might be affected by international and technological transformations.

**Council of Europe (1997) *Culture In from the Margins, A Contribution to the debate on Culture & Development in Europe*, Germany: Council of Europe Publishing**

In from the Margins was produced by an independent group of policy makers, researchers and cultural managers for the Council of Europe, as a contribution to the debate initiated by the World Commission on Culture and Development (UN/Unesco). Within a European context the report addresses topics such as culture as policy domain, the geopolitics of culture and the digital revolution as part of a new policy agenda for a continent in transition. There are also case studies, ideas and recommendations for policy development, statistics and indicators.

**DCMS (1997) and (2001) *Creative Industries Mapping Documents*, London: Department for Culture, Media and Sport**

The publication of the first Creative Industries Mapping document put 'creative industries' firmly on the policy agenda and led to the commissioning of other research reports. There is now a significant body of literature on creative industries.

**DCMS (1999) *Arts and Sport Policy Action Team 10: A Report to the Social Inclusion Unit*, London: Department of Culture, Media and Sport**

This report is the output of one of seventeen Policy Action Teams (PAT) established by the government's Social Exclusion Unit to analyse the problems of poor neighbourhoods across a range of sectors. This one examined the impact of sport, leisure and the arts in disadvantaged areas.

**DCMS (2001) *Building on PAT 10: Progress Report on Social Inclusion*, London: Department of Culture, Media and Sport**

Available online: <http://www.sportdevelopment.org.uk/html/pat10report.html> under Publications and the Year published.

It is difficult to track the content of this 'follow-up' to PAT 10 in terms of actions as the two reports appear to be very different in terms of remit, layout and actions. The remit of this report is wider than just sports and arts and embraces action plans for various marginalised groupings such as ethnic minorities and disabled people. There is little in the way of reflection on achievements made as a result of the first report.

**DCMS (2004) *Culture at the Heart of Regeneration*, London: DCMS**

<http://www.culture.gov.uk/NR/rdonlyres/AD9F039E-4C09-42B6-98F2-7F88096A11E2/0/DCMSCulture.pdf>

DCMS published this as a glossy consultation document – it was the first public review of the role of culture in regeneration projects around the UK and based on Evans and Shaw's research commissioned by DCMS (see below). It was criticised by some because it omitted references to sporting initiatives which had previously been embraced within cultural policy documents.

**Dodd J. and Sandell R (Eds) (2001) *Including Museums: Perspectives on museums, galleries and social inclusion*, Leicester: Research Centre for Museums and Galleries**  
This important publication explores the impact of social inclusion policies on museums and features case studies centring on initiatives to tackle inequality and disadvantage.

**Evans GL (2001) *Cultural Planning: An Urban Renaissance?* London: Routledge**  
Professor Evans has published extensively in the area of urban regeneration, planning cities and the integration of culture. This is an important text about the role of planning and the interaction between the state arts policy, the cultural economy and town and city planning. It discusses many of the landmark city projects and uses case studies and examples from Europe, North America and Asia.

**Evans GL and Shaw P (2004) *The Contribution of Culture to Regeneration in The UK: A Review of Evidence, A Report to the Department of Culture, Media and Sport*, London: London Metropolitan University**

Available online at <http://www.culture.gov.uk/NR/rdonlyres/3FC15151-C391-4708-8386-4703294DD2A2/0/ADCMSFinal1.pdf>

This review represents an overview of the evidence of culture's contribution to regeneration through the presentation of case study documentation of landmark projects around the UK. The document contains important facts and figures and documentary evidence.

**European Cultural Foundation (2004) *On the Road to a Cultural Policy for Europe*, Amsterdam: Sphinx and Industrie**

<http://www.eurocult.org/pdfdb/publications/OnTheRoad.pdf>

This is an important document published at the time of the enlargement of the EU and advocating the role of culture as the basis of cross-border cultural cooperation. The document also emphasises the need for a European cultural policy.

**Everitt A (1999) *The Governance of Culture: approaches to integrated cultural planning and policies*, Cultural Policies Research and Development Unit, Policy Note No. 5, Paris: Council of Europe Publishing**

This is a short and small booklet (sized A6) and presented as an extended essay (54 pages) and explores the need for cross-sectoral co-ordination of public policy. The essay is in three sections: the case for co-ordination, attempts at reform and a scenario for the future.

**GLLAM (2000) *Museums and Social Inclusion*, Leicester: Group for Large Local Authority Museums, Department of Museum Studies, University of Leicester**

One of the first practice-based reports drawing on case study material on museums and social inclusion.

**Gordon C and Mundy S (2001) *European Perspectives on Cultural Policy*, Paris: UNESCO Publishing**

This book combines two research papers written individually by two authors. The first paper by Christopher Gordon is a review of the Council of Europe's programme of reviews in member states 1985-1999. The second paper by Simon Mundy is a discussion of sustainable cultural policy in Western Europe, North America and Australasia.

**Gray C (2001) *The Politics of the Arts in Britain*, London: Palgrave Macmillan**

Gray presents an overview and analysis of the politics of the arts in Britain since 1945, focussing on key changes that have taken place in the 1980s and 1990s. He analyses the process and politics of change in the world of the arts at local, regional, national and European Union levels.

**Hesmondhalgh D (2002) *The Creative Industries*, London: Sage Publications**

The Cultural Industries combines a political economy approach with the best aspects of cultural studies, sociology, communication studies and social theory to provide an overview of the key debates surrounding cultural production. The book covers both the entertainment and the information sectors and draws on an on an range of examples from North America, the UK, Europe and elsewhere.

**Hewison R (1987) *The Heritage Industry: Britain in a climate of decline*, London: Methuen**

This provocative and polemical text comically illustrated, laments the decline of Britain from a powerful industrial nation into one vast open-air museum. Published in the boom era of 'Wigan Pier' heritage development, Hewison criticised the national obsession for a nostalgic past that never was, describing recent developments in heritage as 'bogus history'.

**Hewison R (1995) *Culture and Consensus: England, art and politics since 1940*, London: Methuen**

This text reviews the history of the relationship between politics and the arts in Britain since 1940 with a chapter on each decade up to the 1990s. A revised edition published in 1997 has a new concluding chapter covering the debate about Britain's cultural policy in the closing months of the Conservative government of 1992.

**Holden J (2004) *Capturing Cultural Value: How Culture Has Become a Tool of Government Policy*, London: Demos**

John Holden is Head of Culture at Demos, the government think tank. This report discusses the impact of government policy in steering arts organisations towards functionality and the achievement of social outcomes in areas such as tackling inclusion and increasing diversity. It then teases out the implications of how we value culture – Holden laments that funding has favoured those who have become fluent in policy jargon – alternative methods of valuing culture are suggested which might help to re-conceptualise the idea of 'art for arts sake' i.e. producing good work that enriches people's lives.

**Howkins J (2002) *The Creative Economy: How People Make Money from Ideas* London: Penguin Books Ltd**

Howkins premise is that creativity will be the dominant economic form of the 21<sup>st</sup> century. Seven chapters discuss various creative industries including: art, video games, music, film and fashion, digital technology and the management of ideas as a profit-making enterprise.

**Irish Government (1987) *Access and Opportunity: A White Paper on Cultural Policy*, Dublin: Stationery Office**

One of the seminal documents relating to the development of cultural policy in Ireland – see also Kelly's work. The White Paper profiles the key organisations with a national remit, the roles of various government departments, discusses funding and the international context.

**Jermyn H (2001) *The Arts and Social Inclusion, A Review Prepared for the Arts Council of England* <http://www.artscouncil.org.uk/documents/publications/298.doc>**

A useful review of literature and research on the arts and social inclusion.

**Kahn N (2001) *Cultural Policy and Cultural Diversity, National Report United Kingdom*, Strasbourg: Council of Europe, Culture Committee**

[http://www.coe.int/T/E/Cultural\\_Co-operation/culture/Completed\\_projects/Transversal](http://www.coe.int/T/E/Cultural_Co-operation/culture/Completed_projects/Transversal)

This research report edited by Naseem Kahn of the Arts Council represents the UK's historic context, policy and practices in relation to cultural diversity. This was one of a series of transversal studies commissioned by the Council of Europe and the full reports can be accessed through their websites.

**Karp I and Lavine S D (Eds.) (1991) *Exhibiting cultures: The poetics and politics of museum display*, Washington, DC: Smithsonian Institution Press**

The book explores issues surrounding the display of cultural artifacts in museums and the complex interactions between aesthetics, contexts and implicit assumptions about culture, and the cultures involved.

**Kelly A (1989) *Cultural Policy in Ireland*, Unesco: The Irish Museums Trust**

This monograph was commissioned by UNESCO and charts the historic development of cultural life in Ireland and the development of cultural policy as it relates to key sectors and the mass media.

**Landry C and Matarasso F (1996) *The Art of Regeneration*, Stroud: Comedia**

Charles Landry and Francois Matarasso are international authorities on the future of cities and the creative use of culture in urban revitalisation. This text was important because it focussed on the capacity of arts activity to support community-led renewal.

**Landry C (2000) *The Creative City: A toolkit for urban innovators*, London: Earthscan Publications Ltd**

The Creative City is a call for a more imaginative approach in developing urban life. It shows how to think, plan and act creatively in addressing urban issues and gives examples of innovation and regeneration from around the world.

**Lewis J and Miller T (Eds.) (2002) *Critical Cultural Policy Studies: A Reader*, Oxford: Blackwell Publishers Ltd**

With a book of this title published in the UK, one would hope for an overview of policy areas that would be essential reading. This edited text has sections on Cultural Studies and the Cultural Industry, Radio, Television and Film, The Internet, The Arts and Museums, Sport, Music, International Organisations and National Cultures, Urban Planning. While the subject headings sound very promising many of the papers seem esoteric covering quite specialised and obscure areas. For example, one would hope from a section heading of International Organisations and National Cultures that the content might reflect key organisations within cultural policy or overviews of the development of cultural policies in particular countries. However, the three papers in this section focus on television set production on the Mexican border, trade and information policy and authenticity in Puerto Rico's informal economy which hardly seems to relate the section heading. Definitely for those who are most interested in the media studies dimension of cultural policy.

**Lowell J F (2004) *State Arts Agencies – whose interests to serve? 1965-2003*, USA: Rand Corporation**

<http://www.wallacefoundation.org/NR/rdonlyres/42EFAD21-6E11-4CD8-A2C5-AC6632A40960/0/StateArtsAgencies19652003.pdf>

This document sets the context for a research programme in USA focussing on the role of State arts partnerships in increasing public participation in the arts. The document describes the political evolution of state arts agencies in USA and identifies policies past, present and future.

**Martorella R (Ed.) (1996) *Art and Business: An International Perspective on Sponsorship*, Westport, CT: Praeger Publishers**

The relationship between the business sector and the arts sector has become of increasing importance in the context of sponsorship which provide an important source of additional income. This text provides an excellent collection of essays on the topic covering North and South America, Europe and Asia Pacific with many review papers and case studies.

**Matarasso F (1997) *Use or Ornament? The social impact of participation in the arts*, Stroud: Comedia**

This research report is based on the findings of a number of case studies and divides the social impact of the participation in the arts into six areas: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and well-being.

**McGuigan J (2004) *Rethinking Cultural Policy*, Milton Keynes: Open University Press**

The book examines a wide range of issues in cultural policy combining critical analysis of theories with critique of contemporary case studies. Chapter headings include: Cultural Analysis, Technology and Power, Discourses of Cultural Policy, Rhetorics of Development, Culture and Tourism and Culture, Capitalism and Critique.

**Miller T. and Yudice G (2002) *Cultural Policy*, London: Sage Publications Ltd**

This book has sections on The History and Theory of Cultural Policy, The United States Cultural Policy and the National Endowment for the Arts, The Culture Industries – Citizenship, Consumption and Labour, Command Cultures and the Postcolonial, Museums, Transnational

Cultural Policy. The first two chapters and the last two chapters are probably the most useful in terms of policy comparisons.

**Myerscough J et al. (1988) *The Economic Importance of the Arts in Britain*, London: Policy Studies Institute**

Now very dated and superseded by Selwood's research, this was one of the first research reports to value the economic importance of the arts.

**Peacock A and Rizzo I (1994) *Cultural Economics and Cultural Policies*, Dordrecht: Kluwer**

An essential collection of articles from the leading cultural economists.

**Rojek C (2000) *Leisure and Culture*, London: Palgrave**

This would be suitable as a text for Level 1 students taking an introductory module on public policy relating to the leisure and cultural sectors. It presents the historical context for the development of leisure and then discusses individual sectors. Some mini-examples are provided in relation to each sector but it is beyond the scope of the text to address contemporary policies such as social exclusion or cultural diversity.

**Sandell R (2002) *Museums, Society, Inequality*, London: Routledge**

One of the first text books to explore the role of museums in relation to the needs of society, issues of access and participation and how effective policy implementation can reduce inequality.

**Schuster J Mark (Ed.) (2003) *Mapping State Cultural Policy: the State of Washington*, Chicago: University of Chicago Cultural Policy Centre**

J. Mark Schuster is a public policy analyst specializing in government policies and programs with respect to the arts, culture, and urban design. This book applies the Council of Europe's Program of Reviews of National Cultural Policies to the state of Washington.

[http://culturalpolicy.uchicago.edu/pdfs/mapping\\_state.pdf](http://culturalpolicy.uchicago.edu/pdfs/mapping_state.pdf)

**Selwood S (2001) *The UK Cultural Sector: profile and policy issues*, London: Policy Studies Institute**

An overview of the UK cultural sector, covering everything from built heritage to the performing arts. Academics, consultants, practitioners and administrators all contribute to a volume which explores key issues such as funding, policy and the wider context. This is the most recent attempt to statistically quantify individual dimensions of the cultural sector.

**Smiers J (2003) *Arts Under Pressure: Protecting Cultural Diversity in the Age of Globalisation*, London/New Jersey: Zed Books Ltd**

Arts Under Pressure analyses the relevant forces behind decision-making in cultural matters worldwide, specifically in the field of the arts, under the influence of economic globalization. The book deals with all the arts, in all parts of the world, focusing on the cycle of creation, production, distribution, promotion, reception, and influence. It asks the key questions: who has the power to decide what reaches audiences in what quantities, with what contents, and surrounded by what kinds of ambiances? The author claims that mass culture does not exist; what exists are artistic creations that are produced, distributed and promoted on a mass scale.

**Smith C (1998) *Creative Britain*, London: Faber and Faber**

In a series of speeches and specially written chapters, former Secretary of State, Chris Smith, spells out the benefits of the arts to both the social and economic health of the nation and demonstrates that the nurturing and celebration of creative talent must be at the very heart of the political agenda.

**Throsby D (2005) *Economics and Culture*, Cambridge: Cambridge University Press**

This book considers both the economic aspects of cultural activity, and the cultural context of economics and economic behaviour. The author discusses how cultural goods are valued in both economic and cultural terms, and introduces the concepts of cultural capital and sustainability. The book goes on to discuss the economics of creativity in the production of

cultural goods and services; culture in economic development; the cultural industries; and cultural policy.

**Tunbridge J and Ashworth G (1996) *Dissonant Heritage*, Chester: Wiley and Sons**

A landmark text in addressing the more sensitive and taboo areas of heritage development in relation to heritage that is contested by various ethnic groups and sites that are emotive such as concentration camps or the locations of atrocities. The text explores some of the tensions surrounding the question 'whose heritage?'

**Unesco (2000) *World Culture Report: Cultural Diversity, Conflict and Pluralism*, Paris: UNESCO Publishing**

This is an extensive report and wide-ranging in scope in its sections on: cultural diversity, conflict and pluralism, current debates, cultural policies and cultural heritage, new media and cultural knowledge, international public opinion and national identity and measuring culture in practice. The report is accompanied by a CD Rom of statistical indicators of all countries in the world.

**Walker AC (Ed) (1997) *Britain Divided: the Growth of Social Exclusion in the 1980s and 1990s*, London: Child Poverty Action Group**

A useful background into the context of social exclusion and its adoption into mainstream government policy.

**Zemans J and Kleingartner A.(Eds.) (1999) *Comparing Cultural Policy: A Study of Japan and the United States*, California: Altamira Press**

This book, based on the research and expertise of practitioners and scholars in the field of cultural policy, provides a broadly based cross-cultural analysis of policy in two countries with very different cultural traditions. Individual and lengthy chapters give the background on cultural policies and programmes in both the United States and Japan. Two detailed case studies on opera and on presenting organisations are then provided examining approaches on a cross-cultural basis.

**Further reading**

Please refer also to the following sections in other Resource Guides on this website:

Cultural Activities in Leisure and Society

Policy in Leisure, Consumerism and Popular Culture

### **3. Annotated Guide to Refereed Journals**

***Asia Pacific Journal of Arts & Cultural Management***

The *Asia Pacific Journal of Arts & Cultural Management* was launched in December 2003 as an initiative of the University of South Australia's Arts & Cultural Management Program. The journal aims to support the promotion of a research ethos within the arts and cultural sector in the Asia Pacific Region, although there is a heavy emphasis on Australian research. Papers have covered cultural policy development of particular places or issues i.e. Singapore or Aboriginal culture in addition to the management focussed topics such as audience development. Examples of relevant articles:

**Boyle S (2004) *Beethoven Inc: The Corporatisation of Australia's Symphony Orchestras*, *Asia Pacific Journal of Arts & Cultural Management*, Vol. 2, No. 2**

**Bereson R (2003) *Renaissance or Regurgitation? Arts Policy in Singapore 1957-2003*, *Asia Pacific Journal of Arts & Cultural Management*, Vol. 1, No. 1**

***International Journal of Arts Management***

This journal is published out of Montreal in collaboration with the International Association for Arts and Cultural Management. It provides a forum for the publication of refereed research papers and case studies in the management of cultural and arts organisations. While the emphasis is on management and its various disciplines including marketing, human

resources, finance, accounting, production and operations and administration, there are papers and applied case studies that touch on policy matters. Examples of relevant articles:

**Brooks A C and Kushner R J (2001) Cultural Districts and Urban Development, *International Journal of Arts Management*, Vol. 3, No.2, pp 4-15**

**Brooks A C and Kushner R J (2002) What makes an arts capital? Quantifying a city's cultural environment, *International Journal of Arts Management*, Vol. 5, No.1, pp 12-23**

#### ***International Journal of Cultural Policy***

The *International Journal of Cultural Policy* was founded by the Director of the Centre, Professor Oliver Bennett, in 1994 and is now published by Routledge. The Journal provides 'an outlet for an interdisciplinary and international exploration of the nature, function and impact of cultural policies'. Over the last couple of years a wide range of topics has been covered from historical policy perspectives, theoretical and discursive subjects and current issues such as cultural industries, technology, urban regeneration, marketing and sponsorship. Examples of relevant articles:

**Kawashima N (2006) Audience Development and Social Inclusion in Britain, *International Journal of Cultural Policy*, Vol. 12, No. 1, pp 55-72**

**Pratt A (2005) Cultural industries and public policy, *International Journal of Cultural Policy*, Vol. 11, No 1, pp-31-44.**

**Upchurch A (2004) John Maynard Keynes, The Bloomsbury Group and the Origins of the Arts Council Movement, *International Journal of Cultural Policy* Vol. 10 (2), pp 203-217**

**Johanson K and Rentschler R (2002) The new arts leader: the Australia Council and Cultural Policy Change, *International Journal of Cultural Policy*, Vol. 8, No. 2, pp 167-180**

**Rushton M (2002) Political Oversight of Arts Councils: A Comparison of Canada and the United States, *International Journal of Cultural Policy*, Vol. 8 (2), pp.153-165**

#### ***International Journal of Heritage Studies***

The *International Journal of Heritage Studies* is the academic, refereed journal for scholars and practitioners from many disciplines with a common involvement in the heritage. Heritage varies from the aesthetic object conserved in a museum to wildlife conserved within a nature reserve. Articles are broad ranging in content – some focus on specialist heritage or museum issues while others provide an overview of policy development. Examples of relevant articles:

**Munasinghe H (2005) The Politics of the Past: Constructing a National Identity through Heritage Conservation, *International Journal of Heritage Studies*, Vol. 11, No. 3 pp 251-260**

**Crooke E (2001) Confronting a Troubled History: which past in Northern Ireland's museums? *International Journal of Heritage Studies*, Vol. 7 No. 2 pp 119-136**

#### ***Journal of Arts Management, Law, and Society***

The *Journal of Arts Management, Law, and Society* founded in the early 1970s is an authoritative resource for the field of performing, visual, and media arts in particular and cultural affairs more generally. Articles, commentary, and book reviews address current and ongoing issues in arts policy, management, law, and governance from a range of philosophical and national perspectives. The edition in April 2001 had a series of individual papers on Cultural Policy in Sweden, Denmark, Norway and Slovenia. See also Vol. 13, No.1 for a series of articles on cultural policy. Examples of relevant articles:

**Tepper S J (2002) Creative Assets and the Changing Economy, *Journal of Arts Management, Law, and Society*, Vol. 32, No. 2, pp 159-168**

**Radbourne J (1997) Creative nation - a policy for leaders or followers? An evaluation of Australia's 1994 cultural policy statement, *Journal of Arts Management, Law, and Society*, Vol. 26, No. 4, pp. 271-83**

### ***Journal of Cultural Economics***

Cultural economics is the application of economic analysis to all of the creative and performing arts, the heritage and cultural industries, whether publicly or privately owned. It is concerned with the economic organisation of the cultural sector and with the behaviour of producers, consumers and governments in that sector. The subject includes a range of approaches, mainstream and radical, neoclassical, welfare economics, public policy and institutional economics. Examples of relevant articles:

**Frey B S (1999) State Support and Creativity in the Arts: Some New Considerations, *Journal of Cultural Economic*, Vol. 23, pp 71-85**

**Martin F (1994) Determining the size of museum subsidies, *Journal of Cultural Economics*, Vol. 18, pp 255-270**

### ***Museum and Society***

*Museum and Society* was launched in March 2003 as an independent peer reviewed journal which brings together new writing by academics and museum professionals on the subject of museums. It aims to be both international in scope and at the cutting edge of empirical and theoretical research on museums. Available at:<http://www.le.ac.uk/ms/m&s/m&sframeset.html>  
Examples of relevant articles:

**Ashley S (2005) State Authority and the Public Sphere: Ideas on the Changing Role of the Museum as a Canadian Social Institution, *Museum and Society*, Vol. 3, No. 1, pp 5-13**

**Lawley I (2003) Local authority museums and the modernising government agenda in England, *Museum and Society*, Vol. 1, No. 2, pp 75-86**

### ***Museum Management and Curatorship***

*Museum Management and Curatorship* is one the longest-established peer-reviewed journals focussing on the museums sector. Its remit is wide ranging from more specialist curatorial issues to coverage of contemporary issues relating to marketing, management and policy. Examples of relevant articles:

**Smith C S (2001) The nation's museums: politics and policies, *Museum Management and Curatorship*, Vol. 19, No. 2, pp 187-196**

**Sandell R (1998) Museums as Agents of Social Inclusion, *Museum Management and Curatorship*, Vol 17, No4 pp401-418**

**López S (1993) The cultural policy of the European community and its influence on museums, *Museum Management and Curatorship*, Vol. 12, No. 2, pp 143-157**

### ***Tourism Management***

*Tourism Management* is one of the longest established peer reviewed journals focussing on the planning and management of travel and tourism. It would not be as relevant as other journals in relation to cultural policy issues but there are some useful articles in relation to tourism policy development. Examples of relevant articles:

**Dredge D (2006) Policy networks and the local organisation of tourism, *Tourism Management*, Vol. 27, No.2. pp 269-280**

**Oliverra J A P (2002) Governmental responses to tourism development: three Brazilian case studies, *Tourism Management*, Vol. 24, No.1. pp 97-110**

**Zhang H Q, Chong K and Ap J (1999) An analysis of tourism policy development in modern China, *Tourism Management*, Vol. 20, No.4. pp 471-485**

**Wager J (1995) Developing a Strategy for the Angkor World Heritage Site, *Tourism Management*, Vol.16, No. 7, pp 515-523**

## 4. Annotated Guide to Non-Refereed Periodicals

### **Arts Journal.Com – the daily digest of arts, culture and ideas**

ArtsJournal is a weekday digest of some of the best arts and cultural journalism in the English-speaking world. Each day ArtsJournal combs through more than 200 English-language newspapers, magazines and publications featuring writing about arts and culture. <http://www.artsjournal.com/>

### **Arts Professional**

This industry magazine is published fortnightly as a cross-artform vehicle for sharing good practice and other information.

### **Arts Research Digest**

Arts Research Digest is an independent publication which collates and publishes, at regular intervals, publicly available information on recent and current research in the arts and cultural industries. Published three times a year, each issue summarises the latest qualitative and quantitative research.

[www.arts-research-digest.com/](http://www.arts-research-digest.com/)

### **Association for Heritage Interpretation Journal**

Articles by practitioners on wide-ranging projects and initiatives at heritage and cultural sites. <http://www.heritageinterpretation.org.uk/jouridx.html>

### **Museum International**

This journal published by UNESCO is a forum discussion of the ethics and practices of museums and heritage organizations. The journal aims to foster dialogue between research in the social sciences and political decision-making in a changing cultural environment. International in scope and cross-disciplinary in approach *Museum International* brings social-scientific information and methodology to debates around museums and heritage, and offers recommendations on national and international cultural policies. Relevant examples of articles:

**Dennison L (2003) From Museum to Museums: The Evolution of the Guggenheim, *Museum International*, Vol. 55 No.1, pp 48-55**

### **Museums Journal**

Museums Journal is a practice-based journal for the museum and gallery sector. It includes news, profiles, comment and analysis as well as features on working practices, museum politics and ethical debates.

### **Museum Practice**

Museum Practice addresses the key practical, technical and management issues that face museums. Published quarterly, it provides expert analysis on a range of policy-related and practical subjects such as access, learning, marketing, interpretation, collections, conservation, multimedia, and management.

### **World Heritage Review**

World Heritage Review is a bi-monthly glossy magazine featuring current environmental, conservation, preservation and cultural issues at World Heritage sites. Some articles are available on the website.

<http://whc.unesco.org/events/review.htm>

## 5. Annotated Guide to Internet Resources

### **Artifact**

Artifact is the subject-based information gateway for the arts and creative industries.

<http://www.artifact.ac.uk>

### **Arts Management Network**

Arts Management Network is an international information service and network for cultural management and arts administration. It has a range of topical articles and comprehensive listings on current books.

<http://www.artsmanagement.net>

**Association for Cultural Economics International (ACEI)** is a scientific society that includes academic scholars, government officials, foundation officials, managers of arts and cultural organizations and artists, united in their interest in furthering understanding of the economic aspects of the arts and culture in their own countries and throughout the world. It holds international research conferences every two years, sponsors small conferences, workshops, and sessions concerned with cultural economics at meetings of other scientific societies.

<http://www.dac.neu.edu/economics/n.alper/acei/>

### **Centre for Arts and Culture**

Established in 1994 in Washington DC, the Centre for Arts and Culture aims to inform and improve policy decisions that affect cultural life. The guiding principles of that mission include freedom of imagination, inquiry and expression, as well as freedom of opportunity for all to participate in a vital and diverse culture. It has a number of free topical publications available in full text on the website.

<http://www.culturalpolicy.org>

### **Centre for Cultural Policy Research**

CCPR offers a developing range of research resources for those with a interest in the area of cultural policy research. Resources currently available include the Impact database, launched in 2004, with research on the social and economic impacts of cultural and major events. This database was commissioned and is supported by the Scottish Executive following the undertaking of a literature review of the evidence base for culture, the arts and sports policy. The Cultural Policy Research Resources database was launched by CCPR in 2001. Records include books, journals, articles, reports, papers, speeches and other sources useful for those interested in cultural policy.

[http://www.culturalpolicy.arts.gla.ac.uk/site\\_resources/frame\\_set.php](http://www.culturalpolicy.arts.gla.ac.uk/site_resources/frame_set.php)

### **Circle**

Cultural Information and Research Centres Liaison in Europe is an independent think-tank dedicated to developing cultural policy models for Europe. It operates as a network and a forum for people concerned with cultural policy.

<http://www.circle-network.org>

### **Comedia**

Comedia was founded by Charles Landry in 1978 as a combination of 'communication' and 'media' and the organisation was concerned with how people and organizations got their message across with imagination and verve. This broadened out to how cities communicate their ambition to their citizens and the wider world and how in turn citizens can more actively shape their urban future. The website contains details of recent projects and publications

[www.comedia.org.uk](http://www.comedia.org.uk)

### **Council of Europe**

This link is to the home page of the Council of Europe's 'Cultural Policy and Action'. There are useful links to the European initiative of reviewing and comparing cultural policies under the heading: Comparing and Optimising Cultural Policies

[http://www.coe.int/T/E/Cultural\\_Co-operation/culture/](http://www.coe.int/T/E/Cultural_Co-operation/culture/)

### **Creative Clusters Network**

Creative Clusters is an international conference, network and events programme for people working in the development of creative industries. The organisation is interested in regeneration and development projects that deliver outcomes in both cultural and economic terms. The website has a comprehensive annotated bibliography on the Creative Industries.

<http://www.creativeclusters.com/>

### **Culturelink**

Sponsored by UNESCO and the Council of Europe this is a membership organisation that operates as a network and forum for research and cooperation in cultural development.

<http://www.culturelink.org>

### **Cultural Management Institute**

Based in the University of Waterloo, Canada, the Institute has a Document Centre on its websites with useful publications relating to Canadian cultural policy.

[http://arts.uwaterloo.ca/ccm/programs/ccm\\_cpdp.html](http://arts.uwaterloo.ca/ccm/programs/ccm_cpdp.html)

### **Cultural Policy Centre at the University of Chicago**

This website has books, reports and working papers freely available in full text covering a range of cultural policy topics. <http://culturalpolicy.uchicago.edu/index.html>

Examples of relevant articles:

**Barsdate K (2001) *The State Arts Agency Policy Environment*, The Cultural Policy Centre at the University of Chicago**

<http://culturalpolicy.uchicago.edu/workingpapers/Barsdate5.pdf>

**Schuster JM (2001) *Policy and Planning with a Purpose or The Art of Making Choices in Arts Funding*, The Cultural Policy Centre at the University of Chicago**

<http://culturalpolicy.uchicago.edu/workingpapers/Schuster10.pdf>

### **Cultural Policy and the Arts National Data Archive**

Described as 'the world's first interactive digital archive of policy-relevant data on the arts and cultural policy in the United States' this website will probably become an important hub but it is still fairly new and less than comprehensive.

<http://www.cpanda.org/>

### **Cultural Policy and Management Information Service**

Professor Patrick Boylan, now retired Professor at City University developed this web resource with over 400 web links to cultural organisations, documents etc.

<http://www.city.ac.uk/cpm/artlinks.html>

### **Cultural Policies.Net**

This site represents a compendium of Europe-wide information on cultural policy measures, instruments, debates and cultural trends. The project is a joint venture between the Council of Europe and ERICarts realised with a **community of practice** of independent cultural policy researchers, NGOs and national governments.

<http://www.culturalpolicies.net/>

### **DEMOS**

Demos is a think-tank that works in partnership with policy-makers, companies, public service providers and social entrepreneurs on range of areas including public services, cities and public space and arts and culture.

<http://www.demos.co.uk/>

### **Euclid International**

UK and Canadian based, Euclid provides a range of research, consultancy and information services on a wide range of topics. The website hosts ACRONIM, a database for cultural policy research

<http://www.euclid.info/int/information/index.htm>

### **European Cultural Foundation**

The European Cultural Foundation was founded in order to add a cultural and human dimension to the economic, technical and legal processes of European integration. The Foundation developed innovative programmes to encourage respect for cultural diversity and is described as Europe's only independent, non-national and pan-European cultural foundation.

<http://www.eurocult.org>

### **European Cultural Portal**

This is the main European hub for cultural activities and has a wide range of information and links.

<http://europa.eu.int/comm/culture/index.htm>

### **European Forum for the Arts and Heritage**

The European Forum for the Arts and Heritage (EFAH) was founded in 1992 to ensure that cultural associations, operators and artists have a voice in Europe.

EFAH's members represent over 5,000 organisations across 25 EU Member States and beyond, active in all cultural domains.

[www.efah.org/](http://www.efah.org/)

### **Fuel4arts.com**

fuel4arts.com is a not-for profit initiative of the Australia Council, the Federal Government's arts funding and advisory body. The site operates as an online community with 20175 regular members from all areas of the global arts and cultural industry. It provides free membership and access to articles, publications, research papers and reports for professionals interested in and working in the arts.

[www.fuel4arts.com](http://www.fuel4arts.com)

### **International Council Of Museums**

Created in 1946, ICOM is a non-governmental organisation (NGO) maintaining formal relations with UNESCO and having a consultative status with the United Nations' Economic and Social Council. ICOM is an international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

[www.icom.org](http://www.icom.org)

### **International Federation of Arts Councils and Culture Agencies**

Inaugurated in 2000, the International Federation of Arts Councils and Culture Agencies (IFACCA), is the first global network of national arts funding bodies. Its mission is to create an international resource and meeting ground for all those whose public responsibility it is to support excellence and diversity in artistic endeavour.

<http://www.ifacca.org/ifacca2/en/default.asp>

### **International Network on Cultural Policy**

The International Network on Cultural Policy (INCP) is an informal, international venue where national ministers responsible for culture can explore and exchange views on new and emerging cultural policy issues and to develop strategies to promote cultural diversity.

[http://incp-ripc.org/about/index\\_e.shtml](http://incp-ripc.org/about/index_e.shtml)

### **Museums Association**

The MA provides information through its website and publications, lobbies government and sets ethical standards through its policy department, and offers a comprehensive professional development programme for members wishing to further their careers in museums and galleries. This website has a good section on policy and ethics. In addition to information about current projects and issues there is also a link to briefing papers

<http://www.museumsassociation.org>

### **UNESCO - Culture**

The main portal for United Nations Educational, Scientific, Cultural Organisation's pages on Culture. Covers a range of topics and has extensive listings on projects and reports.

### **Webster's World of Cultural Democracy** <http://www.wgcd.org/policy/policy.html>

Webster's World of Cultural Democracy is a virtual think-tank -- an online information, networking and conference centre -- established by The Institute for Cultural Democracy (ICD) to encourage study and exchange of ideas about cultural policy and cultural development practice.

## Links to UK and Ireland Government Policy Organisations

For a comprehensive listing of world-wide cultural e-resources please refer to the Culturelink website. Details provided below are for key government policy departments in the UK and Ireland. <http://www.culturelink.org/dbase/links.html>

### ENGLAND

Government Statistics [www.statistics.gov.uk](http://www.statistics.gov.uk)  
The Audit Commission <http://www.audit-commission.gov.uk/>  
Library of Local Performance Indicators [www.local-pi-library.gov.uk](http://www.local-pi-library.gov.uk)  
Social Exclusion Unit [www.socialexclusionunit.gov.uk](http://www.socialexclusionunit.gov.uk)  
Department of Culture, Media and Sport: <http://www.culture.gov.uk>

#### General

Culture Online <http://www.cultureonline.gov.uk/>  
Regional Cultural Data Framework  
[http://www.lse.ac.uk/collections/geographyAndEnvironment/research/AP\\_ConstructingDataFramework.htm](http://www.lse.ac.uk/collections/geographyAndEnvironment/research/AP_ConstructingDataFramework.htm)  
Big Lottery Fund <http://www.biglotteryfund.org.uk/>  
Millennium Commission <http://www.millennium.gov.uk/>

#### Historic Environment

English Heritage <http://www.english-heritage.org.uk/default.asp>  
The Royal Parks <http://www.royalparks.gov.uk>  
Historic Royal Palaces <http://www.hrp.org.uk/webcode/home.asp>  
Heritage Lottery Fund <http://www.hlf.org.uk/>

#### Arts

Arts Council England <http://www.artscouncil.org.uk/>  
Visiting Arts <http://www.visitingarts.org.uk/home.html>  
Arts and Business <http://www.aandb.org.uk/render.aspx?siteID=1&navIDs=1,2>  
UK Sponsorship Database <http://www.uksponsorship.com/arts1.htm>

#### Creative Industries

UK Film Council <http://www.ukfilmcouncil.org.uk/>  
British Film Institute <http://www.bfi.org.uk/>  
National Film and Television School <http://www.nftsfilm-tv.ac.uk>  
Creative London <http://www.creativelondon.org.uk>  
Creative Export <http://www.creativeexport.co.uk/home/>  
NESTA <http://www.nesta.org.uk/>

#### Museums

Museums, Libraries and Archives Council <http://www.mla.gov.uk>  
English Regional Agencies <http://www.consumer.gov.uk/rda/info/>  
Museum Documentation Association [www.mda.org.uk](http://www.mda.org.uk)  
Group for Education and Museums <http://www.gem.org.uk/>

#### Tourism

Visit Britain <http://www.visitbritain.com/>  
Statistics and Research on Tourism <http://www.staruk.org.uk/>  
Department of Environment, Food and Rural Affairs <http://www.defra.gov.uk>  
The Forestry Commission <http://www.forestry.gov.uk/>  
The Countryside Agency <http://www.countryside.gov.uk/>  
The National Community Forest <http://www.communityforest.org.uk/>  
English Nature <http://www.english-nature.org.uk/>  
Association of National Park Authorities <http://www.anpa.gov.uk>

### SCOTLAND

Scottish Executive <http://www.scotland.gov.uk>  
Education Department <http://www.scotland.gov.uk/About/Departments/ED>

Scottish Arts Council <http://www.scottisharts.org.uk/>  
Historic Scotland <http://www.historic-scotland.gov.uk/>  
Scottish Screen <http://www.scottishscreen.com/>  
National Museums of Scotland <http://www.nms.ac.uk/nms/home/>  
Visit Scotland <http://www.visitscotland.com/>  
**Environment and Rural Affairs** <http://www.scotland.gov.uk/Topics/?pageID=452>  
Forestry Commission <http://www.forestry.gov.uk/scotland>  
Scottish Natural Heritage <http://www.snh.org.uk>

## WALES

National Assembly for Wales <http://www.wales.gov.uk/>  
Culture, Welsh Language and Sport <http://www.wales.gov.uk>  
Arts Council of Wales <http://www.artswales.org/>  
Wales Arts International <http://www.wai.org.uk/>  
<http://www.environment-agency.gov.uk/regions/wales/?region=wales&lang=e>  
Welsh Language Board <http://www.bwrdd-yr-iaith.org.uk>  
Welsh Books Council <http://www.clc.org.uk/>  
Media Agency for Wales <http://www.sgrin.co.uk/>  
National Museums and Galleries of Wales <http://www.nmgw.ac.uk/>  
CADW: Welsh Historic Monuments <http://www.cadw.wales.gov.uk/>

### **The Department for Environment, Planning and Countryside**

<http://www.countryside.wales.gov.uk/>  
The Countryside Council for Wales <http://www.ccw.gov.uk/>  
Forestry Commission Wales <http://www.forestry.gov.uk/forestry/HCOU-4UCEZF>  
Wales Tourist Board <http://www.tourism.wales.gov.uk/>  
Wales Tourist Board <http://www.wtbonline.gov.uk>

## NORTHERN IRELAND

Northern Ireland Executive <http://www.nics.gov.uk/>  
Department of the Environment for Northern Ireland <http://www.doeni.gov.uk/>  
Environment and Heritage Service <http://www.ehsni.gov.uk/>  
Department of Agriculture and Rural Development <http://www.dardni.gov.uk>  
Forest Service <http://www.dardni.gov.uk/frames/forest01.htm>  
Department of Culture, Arts and Leisure <http://www.dcalni.gov.uk>  
Arts Council of Northern Ireland <http://www.artscouncil-ni.org/>  
Museums and Galleries of Northern Ireland <http://www.magni.org.uk/>  
Northern Ireland Museums Council <http://www.nimc.co.uk/>  
Northern Ireland Events Company <http://www.nievents.co.uk/>  
Department of Enterprise Trade and Industry <http://www.detini.gov.uk/cgi-bin/gethome>  
Northern Ireland Tourist Board <http://www.nitb.com/>  
Northern Ireland Tourist Board marketing <http://www.discovernorthernireland.com/>

## IRELAND

Government of Ireland <http://www.irlgov.ie/>  
Department of Arts, Sports and Tourism <http://www.arts-sport-tourism.gov.ie>  
Arts Council [www.artscouncil.ie](http://www.artscouncil.ie)  
The Irish Film Board <http://www.filmboard.ie>  
Failte Ireland <http://www.ireland.travel.ie/home/>  
Tourism Ireland marketing <http://www.tourismireland.com>  
Cultural Policy Profile <http://www.unesco.org/culturelink/culpol/ie.html>  
The Department of the Environment, Heritage and Local Government <http://www.environ.ie>  
Heritage of Ireland <http://www.heritageireland.ie/>  
The Heritage Service <http://www.heritagedata.ie>

## 6. Suggested Delivery and Assessment

The approach to contemporary issues in cultural policy, to a large degree mirrors the approach to the leisure and tourism sectors, in relation to students' needs to be able to understand the structure and organisation of the sector and to be able to critically evaluate particular issues. Many of the policies issues such as partnerships, social inclusion, cultural diversity are equally as relevant within the leisure and sport sectors and have their own body of developing literature.

There are therefore a number of ways of approaching the delivery of content in this area. Individual disciplines such as arts or heritage could form part of introductory modules on Leisure in Society and individual policy issues such as social inclusion and cultural diversity could form part of a general Level 3 module on Contemporary Issues. These are probably going to be the most useful approaches within the broad subject-area of Hospitality, Leisure, Sport and Tourism.

However, for those interested in delivering a module solely based on Cultural Policy and Contemporary Issues a suggested schedule of delivery would be as follows:

### **Weeks 1 and 2 Cultural Policy Development**

Background to cultural policy development within the post-war context, the role of international organisations and the instruments and vehicles for cultural policy at national level.

### **Weeks 3 and 4 Heritage Policy Development**

Background to heritage policy development in terms of the underpinning concepts of heritage both natural and built, types of designations and legislation conserving heritage, current policy documents and issues.

### **Weeks 5 and 6 Museum Policy Development**

Background to museum policy development in terms of the creation of museums over time, international developments and current policy issues in terms of technology, collections, and visitor services.

### **Weeks 7 and 8 Arts Policy Development**

Background to arts policy development in terms of the creation of Arts Council's in the post war period as the main mechanism for funding the arts. The role of the national lottery in transforming the arts infrastructure and the development of distinct artforms such as community arts and disability arts.

### **Weeks 9-12 Policy Perspectives**

Individual policy perspectives on current issues focussing on policy documents and research as outlined in the section on Topical Readings and Case Study Material.

Week 9 Social Inclusion

Week 10 Cultural Diversity

Week 11 Culture and Regeneration

Week 12 Partnerships as a Policy Instrument

## **Assessment**

### **1. Sample Assessment: Level 3 as part of a Contemporary Issues Module**

Many higher education courses in leisure and tourism also have a contemporary issues module in the first semester of the final year of the programme. This module can be an extremely useful precursor to the dissertation or research paper as it encourages students to compile a tightly focussed literature review on a specific current issue.

### **Literature Review**

Students decide on a broad topic area of research that interests them. They should be encouraged to research extensively around the topic to find current research, industry reports, refereed journal articles and contextual information relating to their area or the potential location of a possible research project. Students write a review of literature relating to key aspects of the topic and identifying the implications for conducting research in this area. The essay should address the following three areas:

- Introduction – why is this topic relevant?
- Review of Literature – what are the main theories/arguments/findings of other writers/researchers in relation to this topic?
- Implications for Research – what challenges/potential is there for research, what types of methodology would be appropriate?

### **Presentation**

Based on the topic-specific research, students can then develop a specific research question and a more detailed proposal outlining how they would hypothetically operationalise a research project. This is presented for discussion to the peer group which allows for potential pitfalls or alternatives to be suggested. Students are also required to formally evaluate the proposals through peer assessment of the presentations.

## **2. Sample Assessment: Level M in relation to Applied Cultural Policy**

### **Critical Appraisal**

With reference to a real-life cultural organisation, or organisational sub-unit, with which students are familiar, they are required to:

- (i) **Provide an Overview of the Policy Environment** - conduct a critical appraisal of key policy issues that are affecting the organisation identifying particular policies and the current or potential impact/implications for the organisation in addressing them.
- (ii) **Critically Evaluate One Policy Issue** of particular relevance in more detail and make recommendations as to how the organisation could best respond.

### **Presentation**

Again, the essay could be followed up by a presentation. Students could imagine that they have to present the findings to the Board of the organisation highlighting the key features from the policy environment, focussing on one policy issue and make proposals as to how the organisation should best respond.

## **7. About the Author**

Lesley-Ann Wilson is currently the Course Director of MSc in Cultural Management in the School of Hotel, Leisure and Tourism at the University of Ulster delivered fully by e-learning. Her teaching is predominantly concerned with the cultural sector, cultural policy and strategy planning. She formerly worked for the Arts Council of Northern Ireland, Touchstone Heritage Management, English Heritage and was a Trustee of Museums and Galleries of Northern Ireland (1998-2001).