

Developing and Revitalizing Rural Communities Through Arts and Creativity:

Annotated Bibliography

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The project papers are available on the Creative City Network of Canada website: www.creativecity.ca

A typology of rural areas in Europe. (1999). In *Towards a new urban-rural partnership in Europe. Strategic Study*. Study Programme of the European Spatial Planning of the European Commission. <http://www.nordregio.se/spespn/Files/2.3.ruralareas.pdf>

The need to go beyond a dichotomic vision of urban/rural relationship is considered to be part of the more general theme of urban sustainability. Neither question, however, yet has a sufficient analytical basis to allow effective co-operation between the two specific, but complementary, elements of the territory. The approach in this study goes beyond the old vision which contrasted the city with the countryside, and emphasizes the co-operation between urban and rural, considering the complementary and synergetic relations deriving from the ‘exchange’ of externalities produced in each.

Adams, D. & Goldbard, A. (2002). *Community, culture and globalization*. New York: The Rockefeller Foundation.

Alston, M. & Kent, J. (2009). Generation X-pendable: Young, rural and looking for work. *Journal of Sociology*, 45(1), 89-107.

Many small communities across the vast interior of Australia are under pressure from ongoing rural restructuring and a long-running drought. Socioeconomic indicators suggest that rural people are significantly disadvantaged by comparison with their urban counterparts. While these factors are evident, less well understood are the circumstances of rural and remote young people. In this article we draw on research conducted in 2001 and 2004 on the employment and educational experiences of young people in these communities. Using Reimer’s typology of relations associated with social exclusion – market, bureaucratic, associative and communal – we indicate that rural and remote young people are experiencing rising levels of social exclusion. Their access to education and employment is restricted through no fault of their own, and is in fact, obstructed by government policy. The need for sensitive policy to increase the social inclusion of young people in rural and remote areas is evident.

America the creative. (2006, December 23). *The Economist*, 381(8509).

Subtitled: Reviving small towns: Can statues of killer-bees and storytelling festivals stop the country's smallest towns from withering away?

Successful examples described:

"In 1992 Hidalgo, a south Texas town, decided to capitalise on its site in the migration path of the dreaded African killer bees. The town boldly erected a 20-foot- (6 metre-) long statue of a bee, made from fibreglass and steel, and was promptly dubbed the "Killer Bee Capital of the World". Tourists flocked in.

Similarly, tiny Colquitt (population 1,900) in southern Georgia, one of the poorest parts of America, has been revived by a storytelling festival known as "Swamp Gravy". In the early 1990s someone had the bright idea of performing local folk-tales as musicals. The idea grew, and now some 40,000 people come each year to the festivities, which are held in a converted cotton mill. Many new businesses have opened on the town square, and sales triple when the Swamp Gravy show is on, according to Jennifer Trawick, executive director of the local arts council. ...

... There is money in painting and plays. These draw tourists—and artists, for their part, seem quite happy about the low cost of living. The town of Nelsonville, in southern Ohio, has become an "artists' Mecca" in recent years. Another town, this one in south-east Iowa, has become a centre for transcendental meditation. Colquitt's Swamp Gravy Institute now finds itself acting as a consultancy for towns as far away as Brazil, encouraging them to develop their own plays and projects."

Andersen, L. (2005). *Audiences for the arts in rural and regional NSW*. Regional Arts NSW and the Australia Council for the Arts.

During 2004 a cross-art form survey was trialled with visual and performing arts touring programs to pilot a data collection system on who is attending arts events in rural areas. In 2005 Stage Two was concerned with locally produced rural arts festivals and gallery, cinema and theatre audiences.

Andersen, L. & Andrew, J. (2005). *Quality of light, quality of life: Professional artists and cultural industries in and around Broken Hill*. http://www.regionalartsnsw.com.au/docs/quality_of_light_2007.pdf

A report on the state of the arts and cultural industries sector in and around Broken Hill based on new research.

Andrew, Jane. (2005 and on-going). Towards an understanding of the relationship between creative capital and regional economic and employment development, Australian Research Council/Department of Premier and Cabinet, University of Adelaide. <http://www.aisr.adelaide.edu.au/projects/> accessed 20/02/09

The extent to which knowledge, creativity and innovation play a role in fostering economic and employment development are questions of great interest to policymakers, however there have been few attempts to define and measure the related concept of creative capital. Research undertaken overseas by researchers such as Richard Florida is having a significant influence in Australia and South Australia. Florida's Creative Capital theory and suite of indicators have been used to identify the "creative class" in Australia. The National Institute of Economic and Industry Research (NIEIR) have developed a 'creativity index' to attempt to quantify creativity in the Australian regional context (NIEIR 2002). The index has been used to attempt to identify correlations between creativity and regional economic prosperity. This project will investigate whether indices such as those developed by Florida and NIEIR are applicable in small cities like Adelaide in South Australia. It will examine the extent to which such indices extend our knowledge of the role and contribution of cultural capital and the creative industries to economic and employment growth in a regional setting. The project seeks to inform creative industry policy development both within and outside of the traditional arts industry and help identify strategic responses that foster and sustain creative capacity within government, industry and the non-government sector.

Antonis, E. (1998). The socio-economic impact of Antwerp Cultural Capital of Europe 1993. In A. Kilday (Ed.), *Culture and economic development in the regions of Europe* (pp. 133-136). Llangollen: Ectarc.

Anwar, J. (2005). *An exploratory study of arts participation and wellbeing in regional Western Australia: A quantitative study of Denmark in the Great Southern Region*. Unpublished thesis, Edith Cowan University, WA.

Anwar McHenry, J. (2009). *Art and wellbeing in rural OZ*. <http://artandwellbeinginruraloz.blogspot.com>, accessed 4.3.09

The journal of a PhD research student at University of Western Australia looking at the arts and social wellbeing in rural Western Australia, with a specific focus on the Mid West region.

Anwar McHenry, J. (in press). A place for the arts in rural revitalisation and the social wellbeing of Australian rural communities. *Rural Society Journal*. Crawley WA: Institute for Regional Development, University of Western Australia. <http://rsj.e-contentmanagement.com/archives/vol/19/issue/1/article/2683>, accessed 20/03/09

Rural Australia is in crisis and is suffering from decline as a consequence of economic restructuring and policy reform, impacting rural social wellbeing. The place for the arts in regional revitalization is demonstrated with this argument, as playing a crucial role in the contribution to social wellbeing of rural communities. This paper identifies the need for sufficient research to look at the role of arts in rural revitalization, and therefore, the social wellbeing of a community, directly through tourism, income generation and employment opportunities, and indirectly by enhancing participation and creativity in public decision-making, strengthening community capacity, and strengthening identity and sense of place.

ARC Cultural Research Network. (2007). Festival places: Revitalizing rural Australia [Event]. ARC Cultural Research Network, University of Sydney. http://www.uq.edu.au/crn/activities/rural_festivals.html accessed 20/02/09

The one-day event included 21 presentations, with abstracts of all papers included in the document. Four session topics were themed: understanding the context and impact of rural festivals; rural festivals and questions of belonging and resilience; festivals and rural cultural changes; and, case studies of rural festivals and festival places. The papers presented will be the basis of a book.

Arts and culture in regeneration. (2006). International Federation of Arts Councils and Culture Agencies (IFACCA), D'Art Topics in Arts Policy, No. 25.

This report summarizes the outcome of IFACCA's 25th D'Art question, which was a collaboration between IFACCA and Arts Research Digest (www.arts-researchdigest.com) to produce an international literature review on arts and culture in regeneration to serve as background to the third World Summit on Arts and Culture, held in Newcastle/Gateshead, England, in June 2006 (www.artsummit.org).

Arts Council England. (2005). *Arts in rural England: Why the arts are at the heart of rural life*. London: ACE.

While the prevailing focus has been on cities and urban culture, where the idea of creative industries and cultural quarters is well established, this emphasis may be misleading. Rural England has seen a similar growth in arts activity – in market towns, villages and even wildernesses. The arts reflect rapid changes happening in rural areas, and respond in practical ways. Rural economies are impacted by rural festivals and cultural tourism; rural regeneration is explored with case studies on farmland diversification; rural community building is explored with case studies of social networks and animation through arts, expressing rural issues and identity. Future goals include ACE's commitment to make no distinction between urban, rural and suburban areas.

Arts Wisconsin. (2009). *Research on, writings about and ideas to advance the creative economy*. Wisconsin Arts Board, Madison. www.artswisconsin.org/research/creativeeconomy.cfm

This website provides links to numerous resources on creative economy and creativity in rural/small communities, including specific links to sites in various states and even international work being done in this area. While the links to a few of the articles are no longer active, and some of them require registering and/or paying for the articles and monographs, there are still ample resources of value for the reader. One in particular, by Sir Ken Robinson on creativity and education, is an excellent foundation piece for understanding the overall role of creativity in our education systems and, in turn, our communities. Not all of the links are directly connected to rural/small community arts/economic/cultural development, translation into the rural/small community setting is not difficult to do in most cases. With the history of rural/small community cultural development in Wisconsin, starting with Robert Gard and the Wisconsin Idea, this is a natural site for finding valuable resources.

Arvold, Alfred. (1923). *The little country theatre*. New York: Macmillian.

As a faculty member for the Agricultural College of North Dakota State University, Arvold believed that social stagnancy was a characteristic trait of the rural/small community. He also believed it did not have to be this way. To make his point, Arvold traveled the North Dakota landscape, working with people in rural, isolated communities, to tap into this human leadership resource. This book talks about the philosophical foundations upon which his work is based and serves as a valuable precursor to anyone understanding the importance of the emerging "little theatre/community theatre movement" for rural/small communities. In addition, it provides numerous case studies to show how his work impacted the communities he visited and was actually translated into that community setting. And finally, Arvold talks about the actual Little Country Theatre, located on the University campus where he served as a faculty member.

Arvold believed that the self-improvement and self-education of both the Lyceum and Chautauqua movements were an essential focus of the emerging community theatre movement. He believed that community theatre movement took art out of the realm of the passive into the new arena of active participation and personal experience and provided that opportunity for people in rural/small communities. He realized that efforts to build a community must come from within and he believed that community theatre could and did provide the creative stimulation and catalyst for this to occur. One of the ways he accomplished his goals was to work with rural/small communities to write their own plays that identified and celebrated their own story and then taught them how to mount a production featuring local citizens as actors and crew, putting it on stage for all the citizens of the community to see and enjoy. This book is one of the great resources for anyone wanting to understand the role of art in the community-making process in rural/small communities. He was truly one of the great pioneers of this movement in the United States.

Aufischer, Max. (Ed). (2001). *Mostar – Unique sign unique location*. Cultural City Network Graz.

Proceedings of an international workshop in Mostar (2000) where 32 artists and writers from 17 nations broached the issue of the political, ethnical and cultural situation of the region. The book not only illustrates the participants' works but the text contributions in three languages also outline the history of the region and the changes since the end of the war.

Australasia Economics. (2004). *Key social and economic indicators for Indigenous Australia: A comparative analysis*. [http://oipc.gov.au/publications/KeyIndicatorsReport/15AttC\(ARIA\).pdf](http://oipc.gov.au/publications/KeyIndicatorsReport/15AttC(ARIA).pdf), accessed 25.2.09

Also available at Australia's National Library: <http://catalogue.nla.gov.au/Record/3306570?lookfor=author-browse%3A%22Australasia+Economics%22&max=1&offset=1&#details>

Australian Bureau of Statistics. (2001a). *Australian standard geographical classification: Remoteness Areas classification*. Canberra: Australian Bureau of Statistics.

Australian Bureau of Statistics. (2008). *The health and welfare of Australia's Aboriginal and Torres Strait Islander peoples*. Canberra: Australian Bureau of Statistics.

Australia Council for the Arts & Regional Arts Australia. (1998). *The great yarn event and other arts stories from Regional Australia*. Regional Arts Australia.
http://www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/the_great_yarn_event_and_other_arts_stories_from_regional_australia

The first in a series of three publications featuring arts in regional communities, this book was developed to promote understanding of the nature of the arts in regional communities. It contains information about the enormous range of arts activities being undertaken by country artists and communities, reflecting regional identity, community spirit, local economic development and, at all times, innovation and excellence.

Australia Council for the Arts & Regional Arts Australia. (2004). *Heartwork: Great arts stories from regional Australia*. Sydney: Australia Council for the Arts.
http://www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/heartwork_great_arts_stories_from_regional_australia

The second in a series of three, this illustrated book contains 35 stories about artistic activity in regional Australia grouped under six major themes:

- Artists and communities: working together to develop and present quality art
- A springboard for young people: providing new skills, life opportunities and sense of self
- Celebrating place and history: promoting a distinctive regional identity
- Sustaining arts practice: enabling artists to develop skills and promote themselves
- Creativity and diversity: projects that draw on many Australian stories
- Art out there: providing art in remote areas or in new ways.

Australian Institute of Health and Welfare. (2008). *Australia's Health 2008*.
<http://www.aihw.gov.au/publications/index.cfm/title/10585>, accessed 20/02/09

Avery, J. (2009). *Rooted in place: Cultivating community culture*. Michigan State University Museum – Rural Arts and Culture Program. www.museum.msu.edu/ResearchandCollections/Profiles/?show_profile=2

This publication consists of the stories of arts and culture in rural, small, and remote communities all across Michigan. It documents the richness of cultural life in these communities and challenges preconceived notions people have that this kind of experience can't exist or be sustained in the rural/small community setting. It is filled with stories of different communities and the people who make these programs successful. It is a celebration of both the community and human spirit. Julie Avery, Editor of this publication was director of the Rural Arts and Culture Program at the time the book was published. It was one of the first and most successful state programs to support arts and culture in rural/small communities, creating a collaborative partnership between the Michigan Council for the Arts and the Michigan State University Museum. While this program is no longer operating due to reduced funding resources, Avery continues to serve as a valuable resource for anyone doing any kind of work in rural/small community, economic, and cultural development. Her internet site will introduce the reader to Avery and the successful resources she has (and continues) to develop to assist the field. She serves as curator of Rural Life and Culture in the History Division with a joint appointment with MSU Extension for work in cultural community and economic development. She is also director of Information and Museum Services at the MSU Museum.

Baeker, G. (2008, September). Building a creative rural economy. *Municipal World*, pp. 9-11.

Presents a case study of the development of a "creative rural economy" in Prince Edward County, Ontario. In 2005, the County developed a four-pillar cultural/economic development strategic plan based on quality of place (rather than based on attracting business and industry). The pillars were: agriculture, tourism, arts/culture/history, and commerce/industry. The County is currently launching an investment attraction campaign targeted to attract "creative class entrepreneurs and investors" to the community (www.buildanewlife.ca) (p. 11). The article also describes cultural resource and identity mapping and the informal governance structure/leadership group established to implement the strategy, and lists economic results to date.

Baker, H. & Asmuss, M. (1994). The community development process. *Leisure Information Network conference transcript: From Artspeak to ArtsAction*.

A discussion of the nature of community development work and its relation to community-based arts development, with a look at what community development entails and what it is often confused with, but does not address.

Bakucz, M. (2002). *European Capital of Culture on the periphery*. Institute of Economics and Regional Studies, Faculty of Business and Economics, University of Pécs, Hungary. <http://www.regional-studies-assoc.ac.uk/events/lisbon07/papers/bakucz.pdf>

The aim of the ECoC project has undergone a sea-change; the cosy notion of bonding through cultural awareness yielding to efforts to change the face, character and economic base of a city and to re-define its image as a place to live in. The regional role of the city became the focus and the links between city and civic organisations, the relationship between city and region. The main concerns of Cultural Capitals today relate to displaying through culture a power to mould the visible character of the city, influence its economic structure, underpin its spatial development and show the ability of culture to create jobs. The aim is to accelerate development and to create the image of a regional capital for the long term.

The Cultural Capital is not only a place where “the arts” are to be found in abundance, but a city that provides added cultural value. The traditional arts festival is inappropriate; its replacement by a prudent mixture of the use of public space, sculpture, new arts media and different forms of research and development is needed. Consequently, expectations of ECC projects are based on infrastructural development, on the visible transformation of the urban environment, on innovation, on culture and on the development of a rational tourism policy.

This paper examines the current and future status of Pécs, an ECoC title-holder for 2010. Obviously, the title alone cannot regenerate the city and region; industries other than culture are needed to support a well-functioning city and region. To achieve this, an understanding or acceptance of the principles of decentralisation and multi-polar development (a basic principle of EU Cohesion Policy) is needed. Unfortunately, in Hungary even the National Development Plan has failed to address itself adequately to the concept of a national regional structure – still less to decentralised development – in spite of loud, clear signals from the EU.

Barraket, J. & Kaiser, A. (2007). *Evaluating the mental health and wellbeing impacts of community-based festivals*. Centre for Public Policy: University of Melbourne / VicHealth.

This report examines the impacts of community-based festivals on mental health and wellbeing from a population health perspective, through evaluation of two Victorian festivals, including Awakenings Festival held in the rural town of Horsham.

Barringer, R., Colgan, C., DeNatale, D., Hutchins, J., Smith, D. & Wassall, G. (2004, July). *The creative economy in Maine: Measurement and analysis*. Prepared for the New England Foundation for the Arts and Maine Arts Commission. http://mainearts.maine.gov/mainescreativeeconomy/conference/Proceedings/Final_Research_Report_edited.pdf

This report identifies three main roles that the arts and culture sector of the creative economy plays in Maine:

1. An export industry connected to tourism and recreation – alongside the environmental characteristics of the Maine region, the art and culture sector is becoming an increasingly important attraction for visitors;
2. A key element in Maine resident’s quality of life, and
3. A cluster of economic activity – the art and culture sector provides direct and indirect employment and creates partnerships between the art and culture organizations and industries in graphic design, advertising and the media. (Smiles, 2006)

Baum, S., O’Connor, K., & Stimson, R. (2005). Commentary says the bush is in bad shape: Is that really the case? In S. Baum, K. O’Connor & R. Stimson (Eds.), *Fault lines exposed: Advantage and disadvantage across Australia’s settlement system* (pp. 06.01-06.39). Melbourne: Monash University ePress.

Bayard, M. (2005). *Strengthening rural economies through the arts*. National Governors Association Center for Best Practices. www.nga.org

This issue Brief by NGA focuses on specific strategies for developing rural economies through arts and culture. The article begins by identifying the challenges to economic development including geographic isolation from metropolitan areas; infrastructure deficiencies; poor links with metropolitan and global markets, and the flight of skilled human resources to metropolitan regions. It then recognizes those states that have successfully addressed these challenges and how they have

done it. In the process, the article identifies specific successful arts-based economic development strategies including: Integrating the arts as a formally recognized and quantified industry into state economic development planning; Using traditional entrepreneurship and economic development tools, including incubators, start-up capital, and training; Attracting the arts community by offering incentives, supporting business collaboration, and improving physical infrastructure; Using higher education systems in training and business assistance efforts; Integrating the arts into planning and marketing to build sustainable tourism; Investing in cultural resources for rural areas by helping fund rural programming and providing incentives for others entities to invest in rural communities; Identifying, obtaining, and creatively using the wide variety of federal resource available from sources including the National Endowment for the Arts and U.S. Departments of Agriculture, Transportation, and Commerce.

Beckmann, A. & Dissing, H. (2004, March). EU enlargement and sustainable rural development in Central and Eastern Europe. *Environmental Politics*, 13 (pp. 135-152). Routledge,.

Non-governmental organisations (NGOs) have been intensively involved in rural development in Central and Eastern European (CEE) countries. Many of these organisations are not only initiating efforts to protect the environment, but are also leading forces for social and economic development in the rural areas in which they work. This contribution looks at the principles of sustainable rural development and suggests that pre-accession initiatives undertaken by the EU that are relevant to rural areas have largely missed this mark. The study then examines specific examples of the ways that NGOs have taken the lead in developing practical models for addressing the problems and particular needs of rural areas in CEE countries.

Beer, A., Maude, A. & Pritchard, B. (2003). *Developing Australia's regions: Theory and practice*. Sydney: UNSW Press.

Draws national and international experience as well as regional development theory to set out the principles and strategies that can be used to establish a stronger future for our regions.

A 'hands on' book that provides concrete guidance for policy makers, local government officials and economic development practitioners and will allow readers to better understand the often complex world of regional development and policy.

Developing Australia's Regions considers these key issues for Australia's regions:

- Government policy in promoting economic development;
- The achievements of economic development agencies;
- How we can best achieve 'Green Regions' that are both internationally competitive and ecologically sustainable;
- The promotion of new industries and new firms, whether low, medium or high technology;
- The future for regional policy in Australia, and the choices Australia faces in attempting to develop both a strong national economy and a vibrant set of regions.

Bekemans, L. (Ed.). (1994). *Culture: Building stone for Europe 2002. Reflections and perspectives*. Brussels: European Interuniversity Press.

Black, A., Duff, J., Saggars, S., Baines, P., Jennings, A., & Bowen, P. (2000). *Rural communities and rural social issues: Priorities for research*. Barton: Rural Industries Research and Development Corporation.

This report recommends priorities for research into rural communities and rural social issues in Australia, based on an extensive literature review, surveys of policymaking agencies and researchers, and discussion at a national workshop in May 1999. Chapters 1-2 outline the study's background, purpose, and methodology; discuss issues in the definition of "rural"; and describe various types of social research. Chapters 3-4 examine large-scale economic adjustments affecting life in rural Australia, development issues, local government, demographic change, and community viability. Chapter 5 looks at the issue of social well-being and the integration of social, environmental, and economic objectives in the quest for sustainable rural communities. Chapter 6 addresses issues of education and learning as they bear upon rural productivity, employment opportunities, personal development, and community resilience. Chapters 7-9 consider a broad range of health-related issues; infrastructure issues related to community well-being; and other areas such as Indigenous issues, women, youth, disasters, and crime. Specific recommendations for research are offered in each area. Recommendations for educational research are concerned with education indicators for different segments of the rural population, implications of

rural-urban differences in educational outcomes, outcomes of vocational education, transition of rural students to postsecondary education, and links between education and economic development.

Bodenstedt, A. Andreas. (1990). Rural culture – a new concept. *Sociologia Ruralis*, 30(1).

Explores the debate between rural culture as agriculture/commodity based, and the rural 'way of life': At the historical level it is to be demonstrated whether and how, in former times, there existed a definite rural culture, which was different and distinguishable from an urban-industrial culture. At the contemporary level it has to be shown whether remnants of historical rural culture can still be found in co-existence with the dominant culture of industrial society, from which it can still be distinguished. At a normative level, it must be proven that rural culture is an alternative concept better suited to fulfilling human needs than the prevailing mode of living.

Bolitho, A. (2003). *New dimensions in water conversation: An inter-animation of writing and water*. Doctorate of Creative Arts Research, University of Technology, Sydney.

<http://epress.lib.uts.edu.au/dspace/handle/2100/279> accessed 20/02/09

A research project which examines the possibility of restoring a sense of connection to water on an imaginative and practical basis through creating a domain in which people of 'lay' and scientific/technical orientation can think together in public. Annie is a writer studying in the Doctorate of Creative Arts Program at UTS. She is interested in community cultural development's potential to cross disciplines, and to create unlikely links in a regional community.

Boon, R. & Plastow, J. (2004). *Theatre and empowerment: Community drama on the world stage*. Cambridge: Cambridge University Press.

Bornstein, Eli & Mather, Barbara. (1994). *Vision of community*. From Artspeak to Artsaction Conference.

There are two ways in which we are using the concept of community today; one of these is as a concept of geography, a place in which we live, work and play; also, within that place, there are some with whom we share a "common experience" community, a connectedness with people who share our world view.

A vision of community should include concern for:

- Bio-diversity and bio-regionalism
- Appreciation or reverence for the geography, geology, natural and cultural history of each region.
- Cultural diversity and equitable representation or participation.
- Stimulating creativity unique to itself and its people.
- The pursuit of excellence and not the lowest common denomination or what is most popular.
- Education and exploration.
- Increasing critical curiosity and awareness, dealing with all media including television and its pervasive influence

Any vision of community should avoid or guard against:

- Mere imitation of other communities, commercially popularized styles or images that have become cliches.
- Mere fashions of taste or arbitrary attitudes, like political correctness, that blindly follow simplistic recipes or definitions of what constitutes desirable art.

Boscacci, Flavio et al. (1999). *A typology of rural areas in Europe: Indicators on strength and weakness of rural territories and selection of areas*. Milan.

The need to go beyond a dichotomic vision of urban/rural relationship is considered to be part of the more general theme of urban sustainability. Neither question however yet has a sufficient analytical basis to allow effective co-operation between the two specific, but complementary, elements of the territory. In this study, going beyond the old vision which contrasted the city with the countryside, the authors adopt an approach which emphasizes the co-operation between urban and rural, considering the complementary and synergetic relations deriving from the 'exchange' of externalities produced in each.

Bowles, K. (2008). Rural cultural research: Notes from a small country town. *Australian Humanities Review*, no. 45.

Brennan-Horley, C., Connell, J., & Gibson, C. (2007). The Parkes Elvis Revival Festival: Economic development and contested place identities in rural Australia. *Geographical Research*, 45(1): 71-84.

This paper discusses the annual Elvis Revival Festival in the small town of Parkes, 350 km to the west of Sydney, in rural Australia. It explores the way in which a remote place with few economic prospects has created a tourism product, and subsequently captured national publicity, through a festival based around commemoration of the birthday of Elvis Presley, a performer who had never visited Australia, and certainly not Parkes. The Festival began in the early 1990s, when a keen Elvis fan rallied promoters (and other fans) around the idea of bringing Elvis impersonators to the town for an annual celebration. Since then, the Festival has grown in size, with notable economic impact. The town now partly trades on its association with Elvis, constituting an 'invented' tradition and place identity. Yet the festival is not without tensions. The images of Elvis and the traditions generated by the festival challenge those who wish to promote Parkes through more austere, staid notions of place and identity. For some, Elvis is a means for the town to generate income and national notoriety, while others prefer less 'kitsch' tourism attractions such as a nearby (and nationally famous) radio telescope. Results from interviews with key players and surveys of visitors demonstrate how 'tradition' is constructed in places (rather than being innate), and how small places, even in remote areas, can develop economic activities through festivals, and create new identities – albeit contested ones.

Brooks-Joiner, C. & McKay, M. (2008). *Creative capacity In Canadian rural and remote communities*. Vancouver: Creative City Network of Canada.

This preliminary study of 12 Canadian rural and remote communities demonstrates that there is a wealth of arts, heritage and cultural activity, local assets, and community engagement. Generally, the types of cultural activities and forms of cultural expression are similar to those in larger urban centres although the scale and key players differ. Across the communities, culture plays a wide range of roles including economic development, cultural tourism, and community building. However, the value of culture is not consistently recognized nor articulated and the role of municipalities and the level of engagement differ dramatically. Cultural organizations in rural and remote communities face many challenges including accessing sustainable funding, skilled human resources, built and social infrastructures. Among the key informants interviewed, there was consensus that current cultural capacity was relatively low but the potential for cultural capacity in rural and remote communities was high, if not "limitless." Many considered their community to be at the "embryonic" or early stages of cultural development. General trends among the communities were identified. Case studies were developed on six of the communities to highlight different practices that are in place and key success factors. Tools and resources needed to build cultural capacity were identified by the interviewees and next steps for the Creative City Network to assist their cultural development are suggested.

Brotman, John. (2007, May). Nourishing the arts in rural communities. Paper presented at Culturescope's "In Focus" Series, Gatineau, QC.

Discusses rural art as a "quality of life" generator in rural communities. The stigma of being rural as equated with "amateur"; remote from funding, audiences, critical praise, networks of other artists. When artists and community members work together dynamically the engagement is palpably intense, the effects are felt reciprocally, and that this is true whether in an urban or rural context. Rural arts are well suited to needs of rural areas because of their capacity to bind, build, enrich and transform communities. Notes a Foundation for Rural Living study, which states:

- Rural non-profits have less organized infrastructures with fewer staff and resources;
- The sector is small in scale, lacks critical mass and is restricted by vast geographic distance;
- Networking, processes, and infrastructure are areas in which rural voluntary organizations must improve;
- Leadership development, systems and structures to support volunteers are lacking;
- Few charitable structures exist;
- Most of Canada's top funders reside in urban centres and geographic criteria often preclude funding vast parts of rural Canada especially in regions removed or remote from urban reach;
- Rural non-profits struggle with achieving programming goals and revenue targets; and
- Development opportunities such as productive donor bases and endowments are not evolving.

Brown, Janet. (2002). *Authentic passion: An introduction to the arts in rural and small communities*. Community Arts Network Reading Room. USA. http://www.communityarts.net/readingroom/archivefiles/2002/03/authentic_passi.php

An essay on arts as a part of the traditional fiber of small communities, and the “authenticity” brought to arts productions and activities in rural areas. Also addresses the challenges of population decreases and economies change, and that in small centres the arts need (dedicated) people, not money. Quotes Rand study of small, medium and large arts organizations which predicts that small and large will survive economic downturns but the medium will suffer as they do not have the dedicated volunteer base of the small, nor the financial resources of the large.

Brownell, Baker. (1939). *Art is action: A discussion of nine arts in a modern world*. New York: Harper & Brothers.

Brownell provides us with an interesting overview of the arts in American culture. He challenges the preconceived notion that art is a noun, a thing that people either buy or buy tickets to see. He broadens the understanding of art to include the concept of art as something people do. In the introduction, he states: “This book says that art is a natural kind of behavior and that the so-called “fine arts” are more of a burden than they are work.” He goes on to say that “art is human action – always action, always in action,” a critical philosophical foundation upon which Brownell bases all of his writing and his practice as an early community cultural developer. According to the Introduction, the book traces the interwoven course of fine art and folk art in the modern world and tries to evaluate it from the point of view of human integrity and delight.

Brownell, Baker. (1950). *The human community: Its philosophy and practice for a time of crisis*. New York: Harper & Brothers, Publishers.

This is a “must read” for anyone interested in understanding the history and development of community arts/community cultural development in the United States. Brownell provides an expansive understanding of life in America’s rural communities. The book tackles the following issues that were just starting to be identified in the middle of the Twentieth Century including the challenge of defining the term community itself:

1. Rural Life and Urban Life
2. Labor, the Community, and Industrial Technology
3. The Community and Public Affairs
4. Education and the Community
5. Religion and the Community
6. The Nature of Community
7. The Philosophy of the Community
8. The Community in Art
9. The Price of Survival

Though written in the 1950s, Brownell (as did many of the early community arts/community cultural pioneers) anticipated the challenges facing a culture that was moving too quickly, settling for too little, and its citizens becoming a nation of consumers who “take,” not contributors who “make.” This book not only reviews philosophical foundations, it provides a comprehensive understanding of the human community and the vital role the arts play, especially for rural/small communities. This is one of the most significant written resources available for anyone wanting to understand the role of arts in community for rural/small communities.

Bunting, Trudi E. & Mitchell, Clair J. A. (2001). Artists in rural locales: Market access, landscape appeal and economic exigency. *The Canadian Geographer*, 45(2).

The period 1971 to 1991 saw a significant increase in the proportion of Canadians employed in the 'arts'. While still concentrated to a large extent in urban Canada, artists do seek out rural locations to pursue their craft. This paper identifies, interprets and classifies communities in rural Canada that specialize in the production of visual, performing and literary art. Location quotients are calculated from a custom-tabulated run of 1991 census data on employment in the arts in all Canadian census subdivisions. The authors propose several factors that may account for high concentrations of artists in some rural places. Cluster analysis is used to develop a classification of Canadian rural arts communities. They identify 371

small arts centres in Canada, ranging from Cape Dorset in the Northwest Territories to Elora in southwestern Ontario. Market access, landscape appeal and economic exigency are among the location determinants isolated. Further analysis reveals that five types of arts communities exist in rural Canada. Future research on a localized scale is now necessary to uncover specific factors responsible for the prevalence of artists in the rural ecumene.

Burnley, Ian & Murphy, Peter. (2004). *Sea change: Movement from metropolitan to arcadian Australia*. Sydney: UNSW Press.

Burns, Jo & Kirkpatrick, Colin. (2008a). *Creative industries in the Rural East Midlands – Case study report*. Culture East Midlands.

Presents case studies of creative industries locating in rural areas as well as the people and support systems needed for these businesses to operate. Citing research by Burns Owens Partnership, the authors note that “there is an important and growing creative industry sector in the rural parts of the East Midlands. Interestingly, the sector’s profile is different from that often found in urban areas, with fewer young and start-up companies and more businesses with established markets. There appears to be a complementary relationship between urban and rural creative industry sectors that policy-makers should take account of in planning their support.”

Burns, Jo & Kirkpatrick, Colin. (2008b). *Creative industries in the Rural East Midlands – Regional study report*. Culture East Midlands.

The importance of the creative industries to the UK economy is now well recognized in Government and there has been increasing support from cultural agencies, local authorities, Regional Development Agencies, and other partners as well as the industry itself. Many towns and cities have invested strongly in developing creative clusters and cultural quarters to attract and nurture new creative businesses. The benefit to local economies and to the cultural offer has often been substantial. This report is an overview of creative industry locations, employment levels, investment, infrastructure and growth throughout the Rural East Midlands.

Burns, Jo & Kirkpatrick, Colin. (2008c). *Creative industries in the Rural East Midlands – Data report*. Culture East Midlands.

Contains statistics behind the key findings of *Creative industries in the Rural East Midlands – Regional Report*.

Burton, C. & Griffin, J. (2008). It's not just a museum! Understanding how small museums contribute to social capital in regional communities. *Asia Pacific Journal of Arts and Cultural Management*, 5(1): 314-32.

<http://www.ojs.unisa.edu.au/index.php/ARTMJ/article/view/328>

The purpose of this research is to understand how small museums contribute to social capital in their community. The research uses three distinct case studies to distinguish differences and similarities. The article first discusses aspects of social impact and the arts. It then identifies a suitable social capital conceptual framework to underpin the empirical research reported in this article. The methodology is explained followed by analysis and discussion of the three case studies. Each case is examined using qualitative and quantitative methodologies. The qualitative component is used to understand key stakeholder perceptions of the museum. The quantitative component is used to understand how residents place value on their local museum. The research shows that the different nature of the locations results in variable museum impacts. However, bonding networks were more strongly evidenced than bridging networks in all three cases. It also suggests that residents place more trust in museums when the location is more demographically homogenous. Research using network analysis may further illustrate how museums may contribute to social capital in their localities.

Campbell, B. (2007). *The sum of us: The economic impact of arts and culture in Glenelg Shire*. Portland: Glenelg Shire Council.

<http://www.culturaldevelopment.net.au/expandingcultures/downloads/papers/Hatton.pdf>

Glenelg Shire Council has a Cultural Strategy Plan, which has now been in place for ten years. One of the strategies listed in that Plan the undertaking of a study of the economic impact of arts and culture in the Shire. There was recognition that arts and cultural activities probably had a quite significant economic impact, but there was no statistical data to support this assumption. It was felt that a study of this kind would be beneficial to both community groups and Council with respect to future planning, and could also provide valuable support for any funding submissions to organisations external to Council, when seeking support for future arts and cultural projects. The study was finally implemented in 2005-2006 at the instigation

of the Cultural Services Officer, and this presentation provides an outline of how the study was funded, the kind of research strategies utilized, and a summary of the outcomes of the study and proposed recommendations to Council. Its main purpose was to demonstrate to both Shire Councillors and potential funding bodies that there were sound economic reasons for providing significant on-going support to arts and culture in the Glenelg Shire, not least of which is the social capital derived from such support.

Canada Council for the Arts. (2001, December). *Arts and cultural projects in rural and remote Canada: A review of Canada Council support*. Ottawa: CCA.

A report from the Canada Council for the Arts to the Standing Committee on Canadian Heritage on its activities in rural and remote parts of Canada. Since its creation in 1957, the Council has assisted many thousands of individual artists and creators as well as arts organizations throughout Canada. In the past decade, there has been a new focus on outreach initiatives to rural and remote communities, as well as to culturally diverse communities that have been under-served in the past. Specifically, since 1995, the Council has adopted a series of new priorities, with a greater emphasis on assisting artists and creators in under-served communities, Aboriginal communities and youth.

Canada Council for the Arts, Research Office. (2008). *Report on the outcomes of performing arts touring grants 2005/06*. http://www.canadacouncil.ca/publications_e/research/aud_access/bs128711563226759344.htm

Performing arts companies greatly benefit from touring grants. These grants help to increase audience size, expand revenue base, and frequently prolong performing seasons, thus providing employment for artists and supporting personnel. Equally as important, tours enrich the cultural life of countless citizens in cities and towns. Tours also reach into communities that are located in isolated areas and largely devoid of cultural resources. This report analyzes the Canada Council's touring support to dance, music, and theatre artists and arts organizations that went on tour in 2005-06. The Canada Council also provides funding through these programs to support activities related to touring including festivals, presenters and promoters, and theatre special initiatives. The Canada Council defines a tour as a series of at least three consecutive performances in three different cities or towns, outside the province or territory of origin of the company or artist. Statistical and financial data were collected from the final reports submitted by the artists and arts organizations who received a touring grant in 2005-06.

Canadian Cultural Observatory. (2007). *Culturescope.ca In Focus* workshop and online feature. (No longer on-line.)

A group of eight speakers came together at the Canadian Cultural Observatory's In Focus workshop on May 3, 2007, to consider the impact of the arts and heritage on rural communities.

John Brotman, executive director of the Ontario Arts Council, and Monique Rose, senior policy analyst at Agriculture and Agri-Food Canada's Rural Secretariat, emphasized the richness that the arts contribute to rural life, but noted the importance of viewing them through a "rural lens" because they do not face the same challenges as the arts in urban areas do. In this regard, John Brotman said that "the overriding factor in their successful implementation was the desire of the community to feel that they were acquiring skill even as they were building social structures where they could give expression to their emotional and spiritual lives." For Stephen Irving, Francesco Manganiello, Rebecca Sciarra, and Chris Wiebe, who had worked on the Rideau Heritage Initiative pilot project, community capacity was key to determining the success of heritage preservation in rural communities. Taking the audience through a description of the project, they, too, emphasized the special challenges faced by rural communities and urged policy makers in the federal-provincial-territorial Historic Places Initiative to take these challenges into account when seeking to designate more rural heritage places. These concerns were echoed by discussants Deborah Hossack, registrar of for the Historic Places Initiative at the Ontario Ministry of Culture, and Pam Blackstock, director of the Historic Places Policy Group at Parks Canada. In addition, they outlined the governance challenges of joint projects that involve three levels of government working together. However, they felt the efforts were worthwhile as long as all parties adhered to a common set of principles and did not attempt a "one-size-fits-all" approach. In answer to a question from the audience about the key factors in sustaining arts and heritage in rural communities, the panel came up with the following list:

- community engagement and "buy-in"
- integration of arts and heritage into the life of the community

- leadership from people with vision
- a sense of urgency about a way of life that is being lost
- recognition of both resources and values that are embedded in the community
- a sense of humour and an ability to work with people in the community
- a knowledge of the audience in rural areas

Canadian Rural Partnership. (2004). *Rural communities as the cornerstone – Quarterly report*. Roundtable discussions October to December 2003 – Government of Canada.

This report is a summary of discussions that took place during the six Roundtable Discussions entitled “Rural Communities as the Cornerstone” held in four provinces and one territory from October to December 2003, as well as in the Northwest Territories in May 2003. In order to present a true report of the free-ranging discussions, recommendations made by participants that fall outside federal jurisdiction are also included. Views expressed do not necessarily represent those of the Government of Canada.

The Roundtable series is part of the Rural Dialogue, an ongoing, two-way discussion between the Government of Canada and Canadians from rural, remote and northern regions. The Rural Dialogue, initiated in 1998, helps the Government of Canada to understand local and regional priorities, and provides rural, remote and northern citizens with an opportunity to influence government policies, programs and services that affect them. Since the beginning of the Rural Dialogue initiative, over 16,000 citizens from rural, remote and northern Canada have participated in activities held across the country. These activities include regional meetings, national and regional rural conferences, surveys and town halls.

Carter, David, Darian-Smith, Kate, & Gorman-Murray, Andrew. (2008). Introduction. *Australian Humanities Review*, 45: 27-36.

This article introduces a themed section of *Australian Humanities Review*, which seeks to establish the emerging field of ‘rural cultural studies’ firmly on the agenda of the contemporary humanities and social sciences. The purpose of the collection of papers is to argue for the significance of the cultural dimension—and the multiple dimensions of the cultural—in understanding the key issues of demographic change, economic productivity, environmental and climatic crisis, Indigenous/non-indigenous relations and land ownership, and the role of ‘cultural’ factors in the renewal, or potential renewal, of country towns and communities. The essays in this collection offer a range of perspectives representing the ‘cultural turn’ in rural studies and, indeed, the ‘rural turn’ in cultural studies.

Childs, B., Brown, P., Yin-Lo, C. & Keighery, V. (2008). Submission to Review of the National Innovation System, http://www.innovation.gov.au/innovationreview/Documents/367-National_Arts_and_Ecology_Forum.pdf accessed 23.3.09

Innovation policy must be infused with concern for ecological sustainability. Particular approaches to the creative arts, for example Community Cultural Development, are capable of producing knowledge which citizens need for complex risk-filled decisions about social, economic and environmental issues. The arts provide a trust building approach which creates the preconditions for knowledge and innovation. If Australia is to develop unified innovations policy it should acknowledge and support the knowledge-making and transformative roles of the creative arts.

Cultural policy and innovations policy should be aligned, and in doing this there are some particular questions that need addressing:

- If innovation is to produce measurable change, we should be asking: “How can the creative arts help us understand the positions and underlying values of stakeholders in conflict?”, since without that understanding, negotiated and agreed applications of new knowledge will elude us.
- Then, “How can creative activities facilitate trust, knowledge production and communication between organisations and across community networks?” These are all-important pre-conditions for innovation.
- Ultimately, in search of innovations which respond to ecological and social crisis, we should also ask: “How can the creative arts infuse decision making processes with new language for debating and salvaging the relationship between humans and the rest of nature?”

Our contention is that these questions, which seem at first to relate to cultural development and the creative arts, should also be questions which help to determine Innovations Policy.

Christopherson, S. (2004). *Creative economy strategies for small and medium size cities: Options for New York State*. Department of City and Regional Planning, Cornell University. Produced in cooperation with the National Endowment for the Arts, National Governors Association Center for Best Practices and National Assembly of State Arts Agencies

The author maintains creative economy oriented planning can contribute to the local economy by drawing tourist sand attracting and retaining employers and a workforce who rank community quality of life high on their list of desirable characteristics. She maintains that in the United States, creative economy workers make up approximately 25% of the workforce. In addition, the author identifies a unique aspect of the creative economy approach which is that it links the arts and the creative process to a much wider range of economic activities including technological innovation and local and regional marketing. Quoting, "The understanding that people, quality of place, and innovation are central to economic development has led to a new focus on cultural resources as a key element in regional economic development." To accomplish creative economy goals, the author advocates four strategies: Organize Economic Development and Land Use Around strategic Knowledge Economy Assets; Identify Under-Utilized Resources to Provide Venues for Creative Activities; Develop Leadership and New Ideas from Within the Existing or Potential Creative Community; and finally, Take an Ecological Rather than Institutional Approach to Cultural Resources.

Ciccarelli, M. & Coppa, S. (2001). *Culture builds communities: The power of the arts to strengthen neighborhoods*. Partners for Liveable Communities.

A summary booklet that describes Partners' four-year program, supported by the William Penn Foundation, of putting culture to work as a community building block in Philadelphia neighbourhoods. The program focused on four areas where arts-based programming has an impact: community building, youth development, cultural identity and understanding, and economic development.

Cleveland, W. (2007). *Art and upheaval: Artists on the world's frontlines*. Oakland: New Village Press.

Citizen artists successfully rebuild the social infrastructure in six communities devastated by war, repression and dislocation. This volume tells remarkable stories from Northern Ireland, Cambodia, South Africa, United States (Watts, Los Angeles), aboriginal Australia, and Serbia, about artists who resolve conflict, heal unspeakable trauma, give voice to the forgotten and disappeared, and restitch the cultural fabric of their communities.

Art can be a powerful agent of personal, institutional and community change. The stories in this book have valuable implications for artists, academics, educators, human service providers, philanthropists, and community leaders throughout the world. The artists documented in the book have generated new technologies for advocacy, organizing, peacemaking, healing trauma and the rebuilding of community. Creativity is our most powerful capacity, and it can mitigate and heal our most destructive tendencies.

Cloke, P., Mardsen T., & Mooney, P. (Eds.). (2006). *Handbook of rural studies*. London: Sage.

The aim of this collection of essays is to 'expose rural research to a wider audience' and 'to enhance its interdisciplinary stock'. Moving beyond the confines of individual subject areas, such as rural geography and rural sociology, it is claimed to be a celebration of the revival in, and mature state of, rural studies. In so doing, it brings together authors from different national and disciplinary backgrounds, with a clear focus on theoretical and conceptual debates and with a minimum of empirical elaboration. Effectively, the book engages with the critical social sciences and, in particular, aspects of political economy and the cultural turn. For those looking for more traditional positivistic approaches and elements of agricultural economics and marketing, they will not find them here. Indeed, while advocating a 'more interdisciplinary critical rural social science' approach, it is rather controversially suggested that 'agricultural economics departments have become isolated and moribund places for critical and theoretical conversation'. While political economy perspectives and the cultural turn have brought innovation to our understanding of the macro and micro factors affecting rural areas, other approaches still retain some salience and should not be dismissed so lightly. Indeed, while some of us may have concerns about economic modelling exercises that treat, for example, all farmers the same, they still have relevance in policy circles and will continue to be taught on undergraduate and postgraduate courses.

Collits, Y. (2001). Small town decline and survival: Trends, causes and policy issues. In M. Rogers & Y. Collits (Eds.), *The future of Australia's country towns*. Bendigo: LaTrobe University.

The debate in the national media continues about the regional divides in Australia. Recent research has attempted to isolate the chief characteristics of the emerging inequalities in Australian society, and the consensus is, firstly, that the widening disparities in wealth have a spatial dimension, and secondly, that one of the divides is between metropolitan and non-metropolitan regions. There is, sometimes, a very glib approach in the media to the question of the city versus country divide. There are, broadly, two views – the “regional Australia is dying” view, and the “regional Australia is doing well” view. There is often a lack of recognition of the complexity of regional development. Governments, of course, want to accentuate the positive. The media tends to focus on “dying” rural towns. The truth lies somewhere in between.

Community Development and Justice Standing Committee. (2004). *Impact of the arts in regional Western Australia Report, No. 4*. Perth: State Law Publisher.

[http://www.parliament.wa.gov.au/parliament/commit.nsf/\(WebInquiries\)/D41EC21DBA8ABE1548256F3B0013A166?opendocument](http://www.parliament.wa.gov.au/parliament/commit.nsf/(WebInquiries)/D41EC21DBA8ABE1548256F3B0013A166?opendocument)
'accessed 21/02.09'

This paper presents the broadest-ranging enquiry into regional arts ever conducted in Western Australia. The Committee held formal hearings and informal meetings across Western Australia, taking evidence from 113 witnesses. It provides 10 recommendations to improve access to the arts, including the development and support of Regional Arts Development Officers in each regional of Western Australia. It considers art to be of central importance to regional communities, building tolerance, respect, and strengthen identity, as well as benefits the economy and improves health. Arts play an important role in contributing to economic, cultural and social life of Western Australia's regional communities.

Connell, J. & Waitt, G. (2007, December). Holdens, harvests, hoedowns, harmonicas, handicrafts, and heaven: The social dimensions of regional festivals in Australia. Paper presented at “Festival Places: Revitalising Rural Australia” workshop. ARC Cultural Research Network.

Pleasure is at the heart of public events variously described as ‘festivals’, ‘fiesta’, ‘carnivals’, ‘parades’, ‘spectacles’, ‘feasts’, ‘ceremony’, ‘rituals’ and ‘celebrations’. Festivals are firstly, enjoyable public celebrations, parties or revelry. The desire to celebrate by organising a festival has been around for centuries. Festivals largely began as ceremonies centred around harvests, seasons and equinoxes, receiving their symbolic significance from various cosmologies, punctuating local social and economic life with special community celebrations, moments providing partial narratives of what it means to belong on an everyday basis to a particular social group or place. Today, in many respects, having fun - a break, a diversion and a collective experience - is still central to why people attend festivals. While the primary desired outcome of the festival is to bring participants pleasure, increasingly festivals in regional Australia are being employed in a number of different roles beyond the ceremonial.

Cooke, P. & Lazzeretti, L. (2008). Creative cities: An introduction. In P. Cooke & L. Lazzeretti (Eds.), *Creative cities, cultural clusters and local economic development* (pp. 1-22). Cheltenham, UK: Edward Elgar Publishing. [includes reference to ‘creative’ rural economic development research]

This book analyses the economic development of cities from the 'cultural economy' and 'creative industry' perspectives, examining and differentiating them as two related but distinct segments of contemporary city economies. The authors argue that although they are normally conflated, the first is largely subsidized while the second is highly entrepreneurial hence they actually make very different kinds of contribution to a city's character, attractiveness and competitiveness. Creative Cities, Cultural Clusters and Local Economic Development also examines the nature of agglomeration economies, drawing on evidence from two types of clustering activity based in the cultural economy. The first type is exemplified in the chapter analysing the long-established Florentine art restoration cluster beside the Arno that exports its services globally to other art cities such as Kyoto. The second type is denoted by creative industry clusters such as new media, film-making and music in a variety of city contexts. The book concludes with an invaluable review and mapping of these developments in relation to their contributions to the city economies, labour markets and societies in which they operate. The book will appeal to academics and scholars of urban and regional studies and cultural economics. Policymakers and others involved in the creative industries and the cultural economy will also find much to engage them.

Coulter, A. (2008). 'Came back – Didn't come home': Returning from a war zone. In M. Liebmann, *Art therapy and anger*. London: Jessica Kingsley.

Craig, G., Shucksmith, M. & Young-Smith, L. (2004). *Rural community development in Europe: An initial scoping study for the Carnegie UK Trust*.

Creative approaches to economic research. (2006). e-NASAA Abridged Transcript. www.nasaa-arts.org

This is a published transcript of a phone conference initiated by NASAA. It focuses on creative approaches to economic research being done by three state arts agencies; Maine Arts Commission, Michigan Department of History, Arts and Libraries; and the Washing State Arts Commission. This is an excellent source of understanding growing trends of doing economic research to validate the critical role arts and culture play in local community-based economies. The presentation by Betty Boone, Director of Cultural Economic Development for Michigan shows why Michigan continues to be a state that anticipates change; addresses challenges; and provides new directions for work being done in community cultural development.

Department for Communities and Local Government. (2006). *Strong and prosperous communities: The local government white paper*. <http://www.communities.gov.uk/publications/localgovernment/strongprosperous>

The white paper is on the side of individuals and families who want to make a difference, both to their own lives and to the communities in which they live. Our vision is of revitalized local authorities, working with their partners, to reshape public services around the citizens and communities that use them. This means changing the way we work to give citizens and communities a bigger say; to enable local partners to respond more flexibly to local needs; to reduce the amount of top-down control from central government – and to enable citizens and communities to play their part.

Department for Culture, Media and Sport. (2001). *Creative industries mapping document*. London: Department for Culture Media and Sport, UK.

Over the past two years the Creative Industries Task Force has investigated generic issues which impacted on the creative industries and has made recommendations for change in areas such as skills and training, finance for creative venture, intellectual property rights, and export promotion. These changes have, for example, resulted in better careers guidance on the creative industries; more efforts at regional level to provide appropriate finance for creative businesses; improved information services on intellectual property for creators, users and the general public; and a more streamlined and focused range of support for creative exporters. The Task Force also looked specifically at increasing sales of television exports and the opportunities and threats to creative businesses from the Internet.

Creative New Zealand. (2008). *The tool kit*. Auckland: Creative New Zealand. www.creativenz.govt.nz/files/resources/toolkit.pdf (no longer on-line)

The new Local Government Act requires all local authorities to promote cultural well being as part of their purpose and role. The Tool Kit provides practical information about community consultation and quality decision-making within Local Government.

Cuesta, C., Gillespie, D. M., & Lillis, P. (2005). *Bright stars: Charting the impact of the arts in rural Minnesota*. Minneapolis: The McKnight Foundation. www.mcknight.org/brightstars/

Economic changes in farming and other traditional lifestyles have led to decreased rural populations. New values and economic systems are being created to fill the gaps for those who remain in rural communities. Through a series of case studies, the arts' relation to community vitality and community economic growth is explored in relation to community engagement. The report is a summary of the McKnight Foundation's exploration of the impact of the arts on eight Minnesota towns with populations from 500 to 13,000. These communities demonstrate how the arts can be a catalyst in a community's ability to survive challenging social and economic changes and, in some instances, how they can play a role in revitalizing communities already suffering from these changes. This detailed report discusses the following findings of how arts can achieve: Important opportunities for engagement among citizens, visitors, neighbors, friends, and families; Enhance

the way in which citizens collaborate and create community solutions through diverse leadership; Help shape a community's identity; and Contribute to the development of a new rural economy.

The author's note states: "These interrelated effects illustrate how a process that begins with citizens as artists and audience members can end with towns whose unique identities make them interesting places to live, work, and play. For anyone willing to spend the time required to join the authors as they share the stories of these community case studies, they will receive the benefit of in depth analysis and specific strategies that helped these rural communities increase civic-engagement and, in turn, self-determination.

Cunningham, M. (2007). The arts and social well being in rural and regional WA communities. Dept. of Culture & the Arts (WA) Paper presented as part of the "Expanding Cultures: Arts and Local Government" conference, Victoria.
<http://www.culturaldevelopment.net.au/expandingcultures/proceedings.htm>, accessed 24/02/09

This presentation introduces a project that will focus on the role that 'active participation' in the arts plays in engendering wellbeing in the rural and regional communities of the Mid-West region of Western Australia. This project aims to explore the role of the arts in contributing to wellbeing by fostering: social connectivity; community cohesion; social inclusion; trust and reciprocity.

Curtis, D. (2003a). The arts and restoration: A fertile partnership? *Ecological Management and Restoration*, 4(3), 163-169.

The creative urge is fundamental to the human condition and provides a conspicuous common ground between members of Landcare and the arts, prompting us to ask whether artists can become more involved in changing community behaviour toward the environment.

Curtis, D. (2003b). Initial impressions on the role of the performing and visual arts in influencing environmental behaviour. Paper presented at TASA 2003: "New Times, New Worlds, New Ideas: Sociology Today and Tomorrow," University of New England, Armidale New South Wales.

Curtis, D. (2006, January). Mobilising rural communities to achieve environmental sustainability using the arts. *Agricultural Economics Review*, 7(1), pp. 15-25 <http://purl.umn.edu/44103> accessed 21.3.09

Australia's environment continues to worsen in several key areas. This paper suggests that the visual and performing arts may be valuable in influencing environmental behaviour positively, at the individual and community level. The arts can aid engagement and participation by a broad cross section of the community, and can provide powerful vehicles for community mobilisation, empowerment, and information transfer.

Curtis, D. (2007, December). Landcare and the arts. *Australian Landcare*.

Davies, A. (2007). Organising festivals and local leadership: considering the socio-economic impacts of rural festivals. Paper presented at "Festival Places: Revitalising Rural Australia" workshop. ARC Cultural Research Network.

The social and economic impact of rural festivals for the hosting town cannot simply be determined by the number of people attending, the money invested, the networks established or the publicity gained for the town during the festival. To measure the complete impact of rural festivals it is important to consider how the leadership and social entrepreneurship capacities of the host town are developed through the process of organizing and running a festival.

Davis, D. & Marema, T. (2008, Fall). A rural perspective. *Grantmakers in the Arts Reader*, 19(3).

A look at the American image of rurality as a myth or wish that does not reflect the current rural reality of out-migration and suburban sprawl. While Americans have not been a rural people for the better part of a century, the image of rurality is a big part of American founding principles and contemporary imagination. Even while rural areas are gripped with chronic poverty, the nation continues to point to rural places as a source of such values as economic independence, just rewards for hard work, community cohesion, strong families, close ties to the land, and others.

Delladetsimas, P., Hastaoglou, V., Hatzimihalis, C., Mantouvalou, M. & Vaiou, D. (Eds). (2000). *Towards a radical cultural agenda for European cities and regions*. Thessaloniki: Kyriakidis.

Department of Culture and the Arts. (2003). *Cultural signposts: Directions for arts and culture in regional western Australia*. Perth: Department of Culture and the Arts. <http://www.dca.wa.gov.au/about/policies/regional> accessed 21/02/09

This policy reflects government and community aspirations for regional arts and culture and outlines strategies to achieve these aspirations. It was identified that regional communities in Western Australia confront many similar problems of financial, cultural and environmental sustainability. Art and culture play a significant role in maintaining the sustainability of these communities. The regional survey sought feedback on how to improve access to arts and culture in regional areas. The report contains a vision statement and identifies four key areas each with a prime objective.

Díaz-Puente, José M., Yagüe, José L. & Afonso, A. (2008, October). Building evaluation capacity in Spain: A case study of rural development and empowerment in the European Union. *Evaluation Review*, 32: 478-506.

The development of European Community administrative authority has greatly influenced the development of an evaluation culture among the southern and central member states of the European Union. The present case study from Spain provides an example of this diffusion through the use of an empowerment evaluation approach to build evaluation capacity within the context of rural development. The study focuses on the evaluation process over a 10-year period of three local development programs run by three local partnerships created in the rural areas of the Madrid region through the European LEADER initiative. Critical components of empowerment evaluation are discussed, as well as the impact, limitations, difficulties, and applicability of the approach to rural development in the European Union. Conclusions are presented concerning evaluation capacity building and the development of an evaluation culture.

Donald, B. (Ed.). (2008). *Growing the creative rural economy in Prince Edward County: Strategies for innovative, creative and sustainable development*. Kingston, On: Queen's University.

A study prepared for the PELA Institute for Rural Development, this is a look at Prince Edward County (PEC) at a critical point in its history. In recent years there has been an explosion of investment in The County as it has emerged as Ontario's newest wine region, as a tourist centre offering a unique mix of culinary, artistic, and heritage amenities, and as a potential site for a knowledge-intensive creative rural economy. Strategies must be implemented to ensure PEC capitalizes on its unique quality of place while maximizing economic growth. This report will describe PEC's current situation, highlighting its inherent strengths and identifying its areas of weakness in order to offer constructive solutions to grow the Creative Rural Economy in PEC.

Doubleday, N., Mackenzie, F. A. & Dalby, S. (2004). Reimagining sustainable cultures: Constitutions, land and art. *The Canadian Geographer*, 48(4).

Globalization is about the interconnection of peoples and places in accelerated ways, but it is also about resistance and adaptation in the face of change. Discussions of sustainability now incorporate both dynamic understandings of culture and the recognition that place matters because the practices that are in need of sustaining, as well as those that pose threats, happen in particular communities and in specific geographic contexts. Culture is codified not only in property rights and legislation, but also in the public artistic expressions of peoples and places. Case studies from Nunavut and Scotland show the interrelationships of sovereignty and claims to identity and community. Art, as a result of creative action in the case of Cape Dorset Inuit printmakers and carvers on Baffin Island, and a millennium tapestry telling the stories of the Isle of Harris, complement matters of property rights. Both discussions show that identity is about material culture and property relations in respect of land. Serious discussions of sustainability, in contrast to the technical practices frequently invoked using the term sustainable development, require considerations of the dynamics of complex cultural arrangements in particular places, rather than assumptions of stability of either peoples or their ecological contexts.

Dreezen, Craig. (2003). *Building creative economies: The arts, entrepreneurship, and sustainable development*. Americans for the Arts Monograph Special Report. www.AmericansForTheArts.org

This monograph is the summary report that came out of regional conference in Asheville entitled "Building Creative Economies: The Arts, Entrepreneurship, and Sustainable Development." The Conference funding support was shared by the National Endowment For the Arts and the Appalachian Regional Commission, with support from the Kenan Institute for the Arts at the North Carolina School of the Arts. The study focuses on the unique challenges of economic development in Appalachia and the enormous contribution the arts make to the regional economy now. The recommendations from the event include: Identify and conserve cultural traditions through fieldwork; Conduct asset-based community planning; Engage artists in planning; Building coalitions; Plan appropriate scale to fit rural lifestyles; Provide technical assistance, Market effectively; Build local leadership and community capacity; Integrate into community economic development plans; Assemble funding; Create business incubators; Stimulate Cultural heritage tourism; Build on local strengths; and Provide ongoing training and education. This monograph translates creative economy theories directly into the most rural/small community setting possible and is an excellent resource for understanding how to make arts and creativity a vital economic and community development tool in the most rural settings possible.

Du Plessis, V. & Clemenson, H. (2002, December). *Definitions of "rural."* Ottawa: Statistics Canada Agriculture Division. <http://www.statcan.gc.ca/pub/21-601-m/2002061/4224867-eng.pdf>

Presents a comparison of prevailing definitions of "rural" used in national research in Canada, and the statistical implications of each.

Dunn, A. & Koch, C. (2006). *2006 National directions: Regional arts*. Regional Arts Australia. <http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf>

Regional Arts Australia acts on behalf of the communities and artists of regional, rural and remote Australia in representing and resolving at a national level the issues, concerns and resource needs pivotal to the development and maintenance of a viable regional arts industry and a vibrant cultural life. In 2005, over 830 people from around 250 regional locations across the country took part in an initial consultation by completing a survey. This was followed by 12 Australia-wide forums held across a range of coastal, inland, rural and remote communities large and small between May and July 2005.

The concerns that emerged from the survey and the 12 forums were:

- Community capacity building: how the arts can be better recognized and equipped as an effective medium for developing more sustainable communities
- Strengthening regional centres: how the arts can respond to current issues, the need for strong identity and social cohesion in regional centres large and small
- Supporting arts development and practice in Indigenous people and communities: how the arts can contribute to positive futures for Aboriginal people
- Engaging young people: how the arts can contribute to more fulfilling lives for regional youth
- Supporting the development of cultural tourism: how the arts can contribute to greater economic growth and diversity through tourism.

The study and its participants identified and defined five priority areas for strategic planning and action:

- Local identity and ownership of the arts and culture
- Valuing the arts in regional Australia
- Sustaining arts and cultural activity
- Inclusion and community building through arts
- Facilities to support communities

East Midlands Rural Action Plan 2007-2013. (2007) (East Midlands Rural Affairs Forum, UK)

The Rural Action Plan sets out a high level vision for the rural East Midlands in 2013 and identifies the following policy areas as priority aims requiring ongoing focus and a step change to improve delivery for the benefit of rural areas, businesses and communities: improving access to affordable rural housing; increasing quality of the regions green areas; improving enterprise, innovation and employment; improving accessibility to jobs and services; developing active communities; supporting land-based rural businesses; addressing climate change. [References to culture within]

Essex County Council. (2003). *Creative consequences: The contribution and impact of the arts in Essex, 2001 and 2002.*

Europe as a cultural project. (2002-04). Amsterdam: European Cultural Foundation. <http://www.eurocult.org/uploads/docs/712.pdf>

The Reflection Group of the ECF explored the cultural dimension of the European integration, with particular reference to enlargement, and developed recommendations in the area of cultural policy, engagement of cultural operators, their networks and private foundations, and cultural research.

We argue for a substantially stronger EU cultural programme for the period 2007-2013, based on Article 151, now inscribed in the draft Constitution, which aims to stimulate multilateral cultural cooperation and the mobility of artists and cultural goods, and reduce the enormous ignorance of the European citizens about each other. In analyzing some negative cultural consequences of the economic globalization, the Group reaffirms the value of cultural diversity against the homogenizing pressures of the cultural industry and especially emerging media oligopolies, suppressing local cultural practices. A counterweight should come from the cultural policies on all government levels, as part of public policies. That culture is a part of public policy is a unique European accomplishment and distinction, inspiring the rest of the world.

European Committee on Spatial Development. (1999). *European spatial development perspective. Towards balanced and sustainable development of the territory of the E.U. (ESDP).* Brussels.

The aim of spatial development policies is to work towards a balanced and sustainable development of the territory of the European Union. In the Ministers' view, what is important is to ensure that the three fundamental goals of European policy are achieved equally in all the regions of the EU:

- Economic and social cohesion;
- Conservation and management of natural resources and the cultural heritage;
- More balanced competitiveness of the European territory.

Feiner, J., Feiner, Mi, Shiwen & Schmid, Willy A. (2002). *Sustainable rural development based on cultural heritage: The case of the Shaxi Valley Rehabilitation Project.* DISP 151/2002, pp. 79-86.

In China today, 70% of the population still live in rural and mountainous areas where poverty and economic underdevelopment are widespread. Shaxi Valley, which is located at the foothills of the Himalaya in Yunnan province and remains one of the last strongholds of the Bai minority, is not only an example of an economically impoverished area in Central China but boasts the historic market square of Shaxi, which was selected on the list of the 100 most endangered World Heritage Sites by the World Monument Funds (WMF) in 2001. The Shaxi Rehabilitation and Development Project focuses on the sustainable development of a rural commune by generating a framework for ecological, economic, and social issues which balance development and conservation in the long run. Tourism will not be the sole vehicle for the viability of the Shaxi Valley communities but only one of four tiers – alongside a well-maintained structural environment, improved infrastructure, and economic diversification. The comprehensive regional planning includes a zoning and transportation plan, a plan for sustainable basic infrastructure, a tourism development plan, a protection and development plan for historic sites, and an investment plan.

Finland Ministry of Education and Culture. (2008). *Connections between culture and well-being; Perspectives into applications of art.* (In Finnish. English description from IFACCA.)

The cultural programme of the Rural Policy Committee contains measures geared to improve conditions for culture in the rural areas over the period 2005-2008. From the standpoint of individuals, cultural consumption and cultural pursuits in

which people are involved as audience have a positive effect on health. Art hobbies create a sense of community and networks, which support people in life management. The Ministry of Education and the cultural theme group of the Rural Policy Committee launched a survey in summer 2005. This report is based on the subsequent report on the links between culture and well-being published in 2006. This report focuses on art-based projects which find expression in social contexts, creating new encounters at the interface of different sectors. Art, applied use of art, research methods in art, and research by the medium of art offer innovative factors for change that are consistent with sustainable development and extend to economic activity, regional and local development, social and health services, other social services and workplace practices. The report puts forward proposals for further measures for increasing cooperation between the social, health, labour and cultural sectors both at the administrative and practical level.

Flowers, R. (2003). *Community festivals and community building: Hastings NSW*. 4th City for the Arts, a community celebration of who we are, where we live and what we can become, Centre for Popular Education, UTS Sydney.
www.cpe.uts.edu.au/pdfs/bago_web.pdf accessed 21/02/09

This project summary outlines the joint partnership between the Centre for Popular Education, Hastings Council and the Wauchope community Arts Council. This initiative explored the role of community celebrations and festivals in community building, in particular to evaluate the effectiveness of the Bago Festival held in Wauchope in 2003, as well as seeking to build local capacity through community building cultural development and to utilize community cultural development processes in the evaluation process. These initiatives involve utilizing local artists in the data collection and analysis process. Contact: Rick Flowers, rick.flowers@uts.edu.au

Follett, A. (2008, September 17). Art as engine for small towns: In rural BC, arts and culture are fueling future plans. *The Tyee*.
<http://thetyee.ca/News/2008/09/17/NorthernArts/>

"As economies throughout northern B.C. face challenges and change, it's hoped that government and funding agencies will increasingly see the need to invest in culture as a means to promote income diversity, build community and foster economic sustainability in the North." Two examples presented:

Wells (200 year-round residents) has recently "come into its own" as a cultural hub for the Cariboo region. The town features a recently refurbished heritage theatre and is home to Island Mountain Arts, which produces the "ArtsWells festival." Article outlines the economic impacts of the festival, the lack of recognition and struggle for support for cultural organizations in rural areas, the growing importance of cultural tourism ("the fastest growing segment of the tourism industry") and "a softer economy" involving people locating themselves and building where they want to be.

For the last 5 years, Rob Budde (UNBC) is creating a network of arts across the North (Culture Mill website: theculturemill.blogspot.com/). The Smithers Public Library has requested \$160,000 from the federal government's Mountain Pine Beetle: Community Economic Diversification Initiative for a library expansion – an investment in the community's future and the development of "the living room of the community".

Fortin, A. (1999). *Les événements artistiques et leur apport touristique*. Université rurale québécoise au Bas-Saint-Laurent, du 4 au 8 octobre 1999.

Depuis 1980, se sont tenus dans l'ensemble des régions du Québec, à l'exclusion de la métropole et de la capitale, plus de 100 événements artistiques ponctuels, la plupart reliés aux arts visuels. En 1999, existent également 9 symposiums annuels, 7 biennales et environ 75 festivals, reliés aux domaines des arts visuels, de la musique, de la chanson, du cinéma et des arts de la scène. Autrement dit, depuis le début des années quatre-vingtdix, c'est une centaine d'événements artistiques qui se tiennent annuellement dans les régions. Leur nombre augmente régulièrement; de plus, il n'est pas rare qu'un festival populaire cède la place à un événement artistique.

Ces activités ne sont pas conçues sous le mode de la décentralisation, au contraire; ce sont des acteurs régionaux, qui les pensent et les organisent. Qui plus est, les événements qui durent sont ceux qui sont bien ancrés dans leur milieu : il y a rencontre d'une logique régionale, celle du développement touristique et économique et d'une logique culturelle. C'est ainsi que ces événements (au sens large) s'insèrent dans l'esprit des lieux, voire le renforcent. Cet ancrage n'est pas incompatible avec une ouverture nationale voire internationale.

Bref, les événements ne s'installent pas au hasard, pas n'importe où et n'importe comment; ils misent sur l'esprit des lieux et sur une dynamique sociale et communautaire.

Fortin, A. & Sanderson, D. (2003). Sites web et identités en région au Québec (Websites and regional identity in Quebec). *Cahiers de géographie du Québec*, 47(131): 263-276.

Identity is defined through relationships with others. The Internet and the worldwide web in particular, can be used to examine this relationship and how regional collective identities are created. In our study we examine certain regions of Quebec to investigate the relationship between socially and geographically defined communities and their projection into virtual space.

Foundation for Rural Living. (2004). *Cultivating rural prosperity: A case for investment, inspiration and innovation in support of the Rural Philanthropy Roundtable*. Ontario: FRL.

Canada must invest in its rural citizenry to reverse years of decline. We must realize that the very qualities admired of rural volunteers, their tireless commitment to the community, will not be sustained if these individuals see no future. To flourish and meet the increasing demands of their citizens, rural non-profits must create and improve employment and educational opportunities as well as foster arts and cultural programs to stem the current tide of youth out-migration and declining quality of life. The work of nonprofits – healthcare, education, social services, technological advancement and entertainment combined – is crucial to attracting skilled labour and investment to rural communities. There is consensus on the national, provincial and municipal level that all sectors must work together to foster growth and sustainability in rural Canada. The future for rural non-profits is showing early signs of promise. But a national call for investment is imperative if the work of rural non-profits – already beginning to signal change – can be fully realized. The time is ripe to engage philanthropists in a discussion about the state and future of rural Canada.

Frank, F. & Smith, A. (1999). *The community development handbook: A tool to build community capacity*. Ottawa: Human Resources Development Canada – Labor Market Learning and Development Unit.

This handbook was created to support the understanding and effective application of community development. Community development is one of several vital tools used in the building of the capacity in communities across Canada. Community capacity is an important consideration in community development as the process of community development itself often results in increased capacity. Therefore, the two are interrelated but distinct. Combined or separate, they both have a great deal to do with developing potential and enhancing community living. This handbook was designed to look at community development, realizing that capacity building and other processes often get confused with it.

Fried, J. (2004). *Cultural cooperation within the wider Europe and across the Mediterranean: Issues at stake and proposals for action*. Amsterdam: European Cultural Foundation.

This report analyses the outcomes of the European Cultural Foundation's seminar series within its "Enlargement of Minds" programme. It addresses the new context in which European cultural cooperation will be carried out, analyses current cultural cooperation mechanisms and means within the wider Europe and from the "neighbourhood perspective", and proposes new areas and forms of action concerning cultural cooperation beyond EU frontiers. It concludes that combating cultural ignorance and ensuring closer cultural ties among EU members and their new neighbours would significantly further the development of an open and inclusive European space. It recommends the establishment of a Regional Cultural Development Fund with a view to promote and strengthen regional cultural cooperation and encourage transnational partnerships. It refers to the proposal of the European Cultural Foundation to create a "European Laboratory of Cultural Cooperation" to enhance transnational information capacities in the field of culture.

Gagnon, A., Garrett-Petts, W., Hoffman, J. (Eds.). (2009). Community engagement and professional theatre in the small city in British Columbia. In *'The last best west': Mapping myth, identity and quality of life in western Canada*. Vancouver: New Star Books.

This refereed article explores the history and structure of professional theatre in three small cities in British Columbia, and the ways in which, to a degree, these limit fuller community engagement.

Gard, R. E. (1955). *Grassroots theatre: A search for regional arts in America*. Madison, WI: The University of Wisconsin.

Robert Gard has been called the John Appleseed of American grassroots theater. He traveled all across America with a mission and a dream – to discover and nurture the seeds of regional arts in the home places and hearing the expression of people in their own ways. This book traces Gard’s journey to accomplish this goal. Quoting from the jacket of the book “From this material Robert Gard has fashioned a personal account of American places where salt has not lost its savor nor sweat its sting.” This book captures Gard’s feeling for places inherent still in the various regions across America where people know instinctively about which they speak or write. For Gard, his quest didn’t just focus on developing regional theatre but all of the arts as an expression of who the people of a particular region really are and want to be. Without this expression, Gard believed the soul and essence of that place would begin to disappear. Written early on in his professional life, this publication lays the foundation for all of the work this important individual did to promote rural life, regional art, and rural genius.

Gard, R. E. (1987). *Prairie visions: A personal search for the springs of regional art and folklife*. Ashland, WI: Heartland Press.

This book is an important collection of thoughts and ideas by Robert Gard, one of America’s foremost promoters of place and community. Quoting from the Introduction to this book written by Studs Terkle, “A feeling for place -- a you-can-put-it-in-your-hand-on-it-place – is what Bob Gard is all about. A place that is like no other, because it’s yours. In springing forth this feeling, this awareness, Bob Gard awakens it in the rest of us.” This isn’t about economic development or community development or even arts in small communities. This book is about what Americans used to believe was “the essence of place” and how that place is being lost and what that loss is doing to our country. It is a personal accounting of travels and experiences about place and provides a valuable narrative of Gard’s years of tracking heartland countryside and exploring the process of settlement and the transformation of the land. “Over the years, I have seen so many examples of art and craft arising from the land, and I have tried so hard to encourage these things. I have been in so many communities, teaching, seeding the idea that art can arise from within people.” *Prairie Visions* is the recording of Robert’s Gard quest to remind all of us in America why the people of the land are so important.

Gard, R. E. & Kolhoff, R. (1984). *The arts in the small community: A national plan*. Washington, DC: National Assembly of Local Arts Agencies.

In 1966, the National Council on the Arts awarded its first grant for development of the arts in small communities. The three-year grant, reflecting the Council's concern for arts at the grass-roots level, was awarded to the Office of Community Arts Development, Wisconsin Idea Theatre of University Extension, The University of Wisconsin, Madison. The grant, financed by the National Endowment for the Arts, was to be an extension of the aims of the Wisconsin Idea Theatre and dealt specifically with ways of developing greater interest and participation in the arts in communities of 10,000 or less. Robert E. Gard and Ralph Kolhoff conducted the study and wrote the original report that became known as “The Windmill Book.” This report traces the pilot research that was conducted by Gard and Kolhoff in five Wisconsin communities – Portage, Waupun, Rhinelander, Spring Green and Adams-Friendship – and this national plan is a result of what was tried and accomplished, or what failed to be accomplished, in these five places.

Gard Ewell, M. (2002, February). Meaning or McCalgary? Keynote address at Alberta Cultural Think Tank 2002. *Community Arts Network Reading Room*. www.communityarts.net/readingroom/archivefiles/2002/03/meaning_or_mcca.php

Discusses the cultural histories of communities, the methodologies of engaging those communities, and defining public life. Community outreach and community art are addressed in a discussion of how arts organizations can reconnect with their communities after the push towards a “business model” format in the arts has distanced many organizations from their audience and supporters. Cultural planning is seen as more than planning between cultural organizations but as planning between the cultural sector and other sectors to define broader community identity.

Gard Ewell, M. (2003). The arts and the Wisconsin Idea: A conference report. *Community Arts Network Reading Room*. www.communityarts.net/readingroom/archivefiles/2003/12/report_on_the_a.php

“The Arts and the Wisconsin Idea: New Vigor for Local Arts” was held at the Agricultural end of the University of Wisconsin campus in October 2003. The gathering was designed to inform people of their rich heritage. Perhaps more important, the

gathering made the point that arts programs – to survive difficult economic times – must be grounded in a vision of society, of humankind and its potential, that is larger than the arts.

Gard Ewell, M. (2006, December). Putting culture back into agriculture. *Community Arts Network Reading Room*.
www.communityarts.net/readingroom/archivefiles/2006/12/putting_culture_1.php

This is a grant report from Wisconsin, which is presented by CAN because the project has a unique design and the report imparts some valuable insights into the collaboration of artists and farmers that should be widely shared. It was delivered to University of Wisconsin-Extension, reporting on the process and outcomes of a 2006 cross-divisional grant to the UW Department of Liberal Studies and the Arts (Miranda McClenaghan, project leader; Maryo Gard Ewell, project coordinator). Ewell has placed the project in the context of UW-Extension's long history of blending agricultural/educational outreach with the arts. She has also translated the events of the four projects into "outcomes," mining them for cultural meaning.

George, E.W., Mair, H. & Reid, D.G. (2009). *Rural tourism development: Localism and cultural change*. Chanel View Publications.

Rural tourism represents a merging of perhaps two of the most influential yet contradictory features of modern life. Not only are the forces of economic, social, cultural, environmental and political change working to redefine rural spaces the world over, but broad global transformations in consumption and transportation patterns are reshaping leisure behaviour and travel. For those concerned with both the nature of change in rural areas and tourism development, the dynamics and impacts of integrating these two dramatic shifts are not well known yet are becoming increasingly provocative courses of study. By linking changes at the local, rural community level to broader, more structural considerations of globalization, this book allows for a deeper, more theoretically sophisticated consideration of the various forces and features of rural tourism development. While Canadian in content, the cases and discussions in this book are relevant to any rural region considering tourism development.

Gibson, C. (2000). *Decentred sounds? Systems of provision for popular music and a regional music industry*. Unpublished doctoral thesis, University of Sydney.

This thesis examines geographical processes at work in the production, distribution, marketing and consumption of popular music. The concept of 'systems of provision' I used to understand the links between the stages of production and consumption of popular music commodities and spatial processes. The North Coast region of New South Wales is examined in detail.

Gibson, C. (2002). Rural transformation and cultural industries: Popular music on the New South Wales Far North Coast. *Australian Geographical Studies*, 40(3): 336-56.

This article explores the emergence of popular music as a niche cultural industry, connected to economic and social transformations on the New South Wales Far North Coast (also known as the 'Northern Rivers' region). The various images of the New South Wales Far North Coast as a 'lifestyle' region, 'alternative' locale and coastal retreat have attracted a diverse mix of ex-urban professionals, unemployed persons, youth subcultures, backpacker tourists and retirees. Yet, despite population growth, the region continues to suffer unemployment rates among the highest in Australia. Against this backdrop, diverse popular music 'scenes' have emerged, constituting an industry with linkages to cultural production in Sydney, Melbourne and overseas. While the region's unique cultural mix has been suggested as a key site of comparative advantage, future employment is likely to remain transient, insecure, and governed by industry-wide labour relations. This case study illustrates some of the complexities underpinning contemporary urban-regional change in Australia, and provides cautious assessment of the capacity of the cultural industries to reinvigorate rural economies.

culture, environmental activism, media and tourism, this collection provides an insight into belonging in this unique region.

Gibson, C. (2003a). Cultures at work: Why culture matters in research on the cultural industries. *Social and Cultural Geography*, 4(2): 201-15. (special issue: Culture Matters)

This article considers why 'culture matters' in the context of the 'cultural industries'. The 'cultural industries' have become a more popular area of research in recent years, especially within economic geography, as the economic significance of

'creative' pursuits such as music, visual arts and film production to urban areas begins to be recognized. This article discusses evidence from music scenes on the New South Wales Far North Coast to develop two main points in relation to this emerging research agenda: first, that activities in popular music production and performance – a key 'cultural' industry – need to be understood in terms of mutually constitutive 'cultural' and 'economic' relations and events; and second, that a critical textual approach now familiar within cultural geography is an essential starting point for analysis, to uncover assumptions and meanings which define the 'cultural industries' as cultural. Perceptions of popular music as a 'cultural' pursuit have a major impact on the meanings of 'work', and on the labour relations apparent in sites of production (both in the recording process and in live venues). Such impacts were magnified on the New South Wales Far North Coast, where grass roots popular music production has become an increasingly important and defining feature of regional identities, yet where the paid conditions of musical 'work' have become more insecure over time. 'Culture' matters, because its mobilization as a descriptor for certain kinds of activities influences not only the way these activities are represented within geographical research, but also because it influences how musicians, agents and venue managers perceive the 'work' of music, thus shaping the terrain upon which creative expressions are produced and consumed.

Gibson, C. (2003b). Rainbow sounds: Musical cultures of the Far North Coast. In H. Wilson (Ed.), *Belonging in the rainbow region: Cultural perspectives on the north coast of NSW* (pp. 263-86). Lismore: Southern Cross University Press.

Since the 1973 Aquarius festival in Nimbin, The Rainbow Region has been home and host to a range of cultures, traditions and lifestyles. This diversity presents an ongoing challenge for natives and new settlers in understanding their place within its social and natural landscapes. Through the arts, housing, migration, indigenous experience, the gay community, drug

Gibson, C. (2004, June). Creative economy in rural areas: Possibilities, pitfalls and on-going issues. Paper presented at "Creative Tropical City," Charles Darwin Symposium Series. <http://www.cdu.edu.au/cdss0406/presentations/papers/Chris%20Gibson.pdf>

Creativity has become an important policy consideration in the context of regional economic development. In the wake of popular books such as Richard Florida's *The Rise of the Creative Class* (2002) and Charles Landry's *The Creative City* (2001), cities and regions across the world have sought to re-think economic development policy with creative industries and workers in mind. However, empirical studies have demonstrated that major metropolises continue to dominate as centres for creative production, and have been more successful at harnessing creativity in economic development strategies than smaller or geographically scattered places. What might such observations mean for the arts and creative industries in rural or remote places? Are the creative industries important away from big cities, such as in Australia's tropical north? How might local circumstances mitigate the effectiveness of creative city strategies away from major urban centres? Are there ways of overcoming problems of distance and 'critical mass'? This paper raises some important considerations in light of these questions, with particular attention drawn to the (post)colonial context of creative industry employment and development in the Northern Territory.

Related PPT presentation: <http://www.cdu.edu.au/cdss0406/presentations/powerpoint/Chris%20Gibson%20PP.pdf>

Gibson, C. (2007, May). Music festivals: Transformations in non-metropolitan places, and in creative work. *Media International Australia incorporating Culture and Policy*, 123: 65-81.

This paper discusses the continuing growth of music festivals as avenues for musical performance, and for regional economic development, and considers what festivals mean for musicians in terms of changing audience demographics and the conditions of work. Festivals are increasingly important for musicians in building audiences and incomes. They have proliferated particularly in rural, coastal and ex-urban parts of Australia, linked to day-tripper and short stay tourism and the wider socioeconomic transition of those places. Festivals both reflect and contribute to social and cultural changes, such as the diffusion of musical genres with specialist audiences, inward migration of particular demographic groups and shifting place identities. They also offer new opportunities for places seeking to develop tourism, and local music and performance-based industries. This paper explains these trends, and draws on results from a recent large research exercise that sought to document the extent and impact of festivals. Although they are not new, festivals continue to reconfigure musical touring networks, audiences and performance opportunities. Such reconfigurations have occurred with less public fanfare than developments surrounding digital technology and downloading cultures, but their influence on the working lives of musicians is no less profound.

Gibson, C. (2008). Youthful creativity in regional Australia: Panacea for unemployment and out-migration? *Geographical Research*, 46(2): 183-95.

This paper addresses the theme of youth out-migration from rural Australia, in the context of recent policy discussions about creativity and its role in regional development. Ethnographic fieldwork in one rural location – the New South Wales Far North Coast – is drawn upon to highlight how creative industries are being cast as a potential way of promoting cultural activities and jobs for young people, and in turn, how they might be imagined as a means to mitigate youth out-migration. Yet, creative industries have contradictory employment and social outcomes. Creative industries are likely to generate higher rates of youth participation in economic activities than public data reveal. However, strategies for future job growth should also consider the limitations and instabilities of creative industry employment. Second, and more broadly, the paper discusses those socio-cultural dimensions of nascent creative industries that may have a more substantial impact when conceived as part of strategies to stem youth exodus from rural areas. Creative activities may contribute to rural development in indirect ways, especially if linked to policy goals of increased tolerance of youth activities, better provision of cultural services, and improved well-being for young people. While formal job-creation may be limited, creative industries could mitigate some of the impacts of youth migration to cities by enriching regional social life and mediating perceptions of the advantages and drawbacks of rural versus urban life. This kind of policy imagination requires a shift in attitudes towards young people and a more genuine commitment to encourage young people to feel that they belong in non-metropolitan areas.

Gibson, C. (2009). Creative arts, people and places: Which policy directions. In L. Andersen & K. Oakley (Eds.), *How are we going? Directions for the arts in the creative age*. Cambridge Scholars Press, Cambridge [accepted for publication, in press]

Gibson, C. & Argent, N. (2008, May). Getting on, getting up and getting out? Broadening perspectives on rural youth migration. *Geographical Research*, 46(2): 135-38.

For the 2006 combined International Geographical Union, Institute of Australian Geographers Inc. (IAG) and New Zealand Geographical Society conference in Brisbane, the IAG Cultural Geography and Rural Geography Study Groups collaborated to offer a special themed session on 'rural youth issues'. Our pre-conference blurb on the session invited papers on a range of issues facing young people in rural areas. Yet the eventuating session focused almost entirely on the out-migration of youth from rural towns and regions. Some papers made observations on the causes and impacts of migration – for the migrants leaving as well as for the places left behind. Others discussed conceptual and policy issues related to youth out-migration. There was, as far as we are aware, no prior collusion between the various speakers to provide the session with a closer focus and an intellectual coherence that its advertised title may have suggested was lacking. We can only assume that the movement of young people out of virtually all non-metropolitan settlement zones (whether coastal, dry, remote or inland) signifies a central, if not *the* central, issue of contemporary research concern regarding young people in rural areas. In many ways, this construal of rural youth out-migration as 'rural youth issues' is a natural extension of rural and cultural geographers' ongoing concern for the demographic, social and economic development of non-metropolitan towns and regions.

Gibson, C., Brennan-Horley, C. & Walmsley, J. (2009). Mapping vernacular creativity: the extent and diversity of rural festivals in Australia. In T. Edensor, D. Leslie, S. Millington & N. Rantisi (Eds.), *Spaces of vernacular creativity*. London: Routledge. [accepted for publication, in press]

Gibson, C. & Connell, J. (2003). 'Bongo Fury': Tourism, music and cultural economy at Byron Bay, Australia. *Tijdschrift voor economische en sociale geografie*, 94(2): 164-87. <http://www3.interscience.wiley.com/journal/118835160/abstract>

While tourism has been somewhat neglected in literature on the 'cultural economy', it remains an important influence on cultural production, particularly within a global matrix of youth travel. A distinct cultural economy has emerged at Byron Bay in Far North Coast, New South Wales, Australia, which builds on connections between tourism and the production and marketing of music. Counter-urban migration and tourism have contributed to transformations of regional identity, as the Far North Coast is increasingly perceived as an 'alternative' or 'lifestyle' region, attracting more overseas visitors than any other non-metropolitan area and transforming Byron Bay, a small ex-whaling town, into a unique site of backpacker subcultures. A crucial element of tourist consumption is popular music, produced specifically for youth markets, informed and influenced by the attitudes and style of backpacker cultures. These themes come together in the marketing and consumption of 'world

music' and its artefacts to 'neotribal' subcultures. This paper discusses the economic impacts and cultural discourse of these trends, emphasizing the role of a politics of representation within economic and social geography.

Gibson, C. & Connell, J. (2004). Cultural industry production in remote places: Indigenous popular music in Australia. In D. Power & A. Scott (Eds.), *The cultural industries and the production of culture* (pp. 243-58). London & New York: Routledge.

This chapter discusses cultural production in Australia, focusing on a case study of Indigenous popular music in remote parts of Australia. It is partly intended as a counterpoint to the thrust of much research on the geography of cultural industries, which focuses on agglomerations or clusters of activity in districts of major western cities. It is concerned with cultural production in some of the most remote parts of the world, and in circumstances of extreme socio-economic disadvantage. The chapter therefore seeks to examine the structure of cultural production in scattered, distant places that are vastly different from the conventional urban clusters, and explore how recent technological and political changes provide opportunities for more dispersed or decentralized activities. Cultural industries are usually most successful when production agglomerates in urban areas, particularly major metropolitan centers (Connell & Gibson, 2003), yet the creative activities (music making, writing, painting, etc.) upon which cultural industries rely take place across much wider distances and often dispersed contexts that are far from being hubs of capital and investment. The extent to which cultural activities in such locations may be transformed into export-earning industries is the focus of this chapter. It draws together earlier research projects on Indigenous production of popular music (Gibson, 1998; Connell, 1999; Dunbar-Hall & Gibson, 2004). These projects involved interviews with producers, managers, promoters and musicians, and analysis of production, employment and business location data. Insights drawn from this case study shed light on both the policy implications of cultural production by Indigenous groups in other countries (for example, in Canada and the United States), and the theoretical implications of creative workers being physically and economically distant from recognized centers of cultural production.

Gibson, C. & Connell, J. (2005). *Music and tourism*. Clevedon & Buffalo, NY; Toronto: Channel View Press & University of Toronto Press.

This book discusses the niche of music tourism. Chapter 1 provides an historical background to music tourism, with particular reference to the better-documented European context and to classical traditions. Chapter 2 looks at the manner in which music created virtual tourism, before recreational travel had become a common activity. Chapter 3 provides an overview of the diverse contexts of music tourism in a range of global locations, and sets the scene for the three following chapters (chapters 4-6) which centre on the economics of this particular niche, the significance of music tourism for personal and place identities, and the very different experiences of travel, from hedonism to pilgrimage. Chapter 7 examines festivals, whose themes encompass all those discussed previously. Chapter 8 presents some final notes on music tourism.

Gibson, C. & Connell, J. (2009). *Music festivals and regional development in Australia*. Aldershot: Ashgate.

Gibson, C. & Davidson, D. (2004). Tamworth, Australia's 'country music capital': Place marketing, rurality, and resident reactions. *Journal of Rural Studies*.

Since the 1970s, Tamworth has become well known as Australia's 'country music capital'. Its annual Country and Western Music Festival has become the leading event of its type in Australia, attracting over 60,000 visitors every year. The festival, and country music more generally, have become central to the town's identity and tourism marketing strategies. This article discusses the social constructions that have surrounded Tamworth's transition to 'country music capital' – of the 'rural', and of 'country' – within the context of debates about the politics of place marketing. Textual analysis of promotional material and built landscapes reveals representations of rurality (or 'senses of the rural'). In their most commercial form, representations of rurality converge on a dominant notion of 'country', quite different from the 'countryside' and 'rural idyll' in England. This dominant, or normative 'country' forms the basis of imagery for the festival, the Town's marketing strategy, and associated advertising campaigns by major sponsors. It is predominantly masculine, white, working class and nationalist. But links between musical style and discourses of place are complex. Colonial British histories, Celtic musical traditions and North American popular culture all inform 'country' in Tamworth, dissipating nationalist interpretations. Normative constructions also contrast with other, heterogeneous ruralities in Australia, that include the lived experiences of rural Australians, and on stage – in country music – where multiple 'ruralized' identities are performed. Even those who stand to benefit from place promotion have been uncertain about country music and 'the country', because of associated discourses of Tamworth as 'hick' and 'redneck'. In the final section of the paper, reactions of residents to constructions of

Tamworth as country music capital are discussed, via the results of a simple resident survey. In contrast to previous studies of the disempowering politics of place marketing, Tamworth residents were on the whole supportive of the new associations and images for the town, despite 'hick' connotations, as it has become a centre for 'country', and for country music. Reasons for this are explored, and resistances discussed. The result is a complex and entangled politics of national identity, gender, race and class, where meanings for place are variously interpreted and negotiated.

Gibson, C. & Klocker, N. (2005). The 'cultural turn' in Australian regional economic development discourse: Neoliberalising creativity? *Geographical Research*, 43(1): 93-102.

Regional economic policy-makers are increasingly interested in the contribution of creativity to the economic performance of regions and, more generally, in its power to transform the images and identities of places. This has constituted a 'cultural turn', of sorts, away from an emphasis on macro-scale projects and employment schemes, towards an interest in the creative industries, entrepreneurial culture and innovation. This paper discusses how recent discourses of the role of 'creativity' in regions have drawn upon, and contributed to, particular forms of *neoliberalisation*. Its focus is the recent application of a statistical measure – Richard Florida's (2002) 'creativity index' – to quantify spatial variations in creativity between Australia's regions. Our critique is not of the creativity index *per se*, but of its role in subsuming creativity within a neoliberal regional economic development discourse. In this discourse, creativity is linked to the primacy of global markets, and is a factor in place competition, attracting footloose capital and 'creative class' migrants to struggling regions. Creativity is positioned as a central determinant of regional 'success' and forms a remedy for those places, and subjects, that currently 'lack' innovation. Our paper critiques these interpretations, and concludes by suggesting that neoliberal discourses ignore the varied ways in which 'alternative creativities' might underpin other articulations of the future of Australia's regions.

Gibson, C. & Robinson, D. (2004). Creative networks in regional Australia. *Media International Australia incorporating Culture and Policy*, 112(18): 83-100.

<http://www.ingentaconnect.com/content/griff/mia/2004/00002004/00000112/art00008;jsessionid=ivisgd0dm4gq.alexandra>

Much recent academic and public discourse has centred on the fate of non-metropolitan Australia under successive federal neoliberal reform agendas. This paper discusses creative networks in non-metropolitan areas in light of this, with a focus on issues of youth unemployment and out-migration. First, it draws on research on creative industry development on the New South Wales Far North Coast to assess the efficacy of creative networks as a source of new job growth in rural areas. Second, and more broadly, the paper discusses the North Coast Entertainment Industry Association (NCEIA), a nascent creative network in the region. Several observations are drawn from its experiences. Creative networks in non-metropolitan areas face problems of informal and itinerant membership, and anti-socialization attitudes. Yet they appear to have a substantial role in improving the conditions of viability for vulnerable cultural producers. When conceived as part of interventionist strategies to promote youth employment and to stem the youth exodus from rural areas, they may also have socio-demographic implications beyond the scope of their original intent.

Gibson, C., Waitt, G., Walmsley, J. & Connell, J. (in process). Cultural festivals and economic development in regional Australia. *Journal of Planning Education and Research* [conditionally accepted, under revision]

Gibson, C. & Walmsley, J. (2007). Not so ephemeral: The extent and significance of rural festivals in Australia. Paper presented at "Festival Places: Revitalising Rural Australia" workshop. ARC Cultural Research Network.

This paper stems from a project that sought to understand the role of festivals and events in the changing social, economic and cultural environments of rural Australia. Funded as an ARC Discovery Project from 2005-2007, the project had one over-arching aim and three sub-aims:

Overall aim: To examine the extent and impacts of festivals in rural (defined as non-metropolitan) Australia

More specific aims:

- To profile the extent to which festivals have been incorporated into regeneration strategies
- To assess the economic impact of festivals on specific places, in light of the hypothesis that festivals are a mechanism to encourage rural economic revitalisation

- To examine the social and cultural impacts of rural festivals, in light of the hypothesis that festivals are events in which rural identities are reproduced and maintained

Gorman-Murray, A., Waitt, G., & Gibson, C. (2008). A queer country? A case study of the politics of gay/lesbian belonging in an Australian country town. *Australian Geographer*, 39(2): 171-91.

The paper examines the complex politics of gay/lesbian belonging through a case study of Daylesford, Victoria, an Australian country town. Daylesford hosts ChillOut, Australia's largest rural gay/lesbian festival, which provides a telling context for investigating gay/lesbian belonging in rural Australia. The authors use qualitative data from the 2006 ChillOut Festival, including interviews with local residents, newspaper commentaries, and visitors' surveys, to explore how Daylesford has been constructed, imagined, and experienced as a 'unique' site of gay/lesbian belonging in rural Australia. They find that ChillOut crucially contributes to its wider reputation as a gay-friendly country town, but also, they argue, to the contested nature of gay/lesbian belonging. This was most powerfully demonstrated by the local council's refusal to fly the gay-identified rainbow flag on the Town Hall during the 2006 Festival and its subsequent banning of the display of all festival flags from that key public building. Because ChillOut was the catalyst for this protocol, the resolution was viewed as homophobic. Indeed, the homophobic and heterosexist rhetoric that ensued in the Letters to the Editor section of the local newspaper revealed some residents' underlying antagonism towards ChillOut and the local gay/lesbian community. Moreover, appealing to a shared 'Australian identity' and associated normative 'family values', these letter writers deployed a multi-scalar politics of belonging, where a sense of gay/lesbian belonging to Daylesford at the local scale was contested by the assertion of a 'more meaningful' national scale of allegiance fashioned by heteronormativity.

Government of Ontario. (2008, November 28). McGuinty government invests in community project. News release.

Ontario is helping the Municipality of Centre Hastings develop an eco-friendly arts centre to help create jobs and promote tourism. "This innovative arts centre has the potential of becoming a major source of revenue for Madoc and will provide the community with the means to attract new businesses and increase tourism," said Minister of Agriculture, Food and Rural Affairs Leona Dombrowsky (<http://www.leonadombrowsky.com/>). "This project will provide our community with a meeting place where we can enjoy and showcase music, theatre, dance and literature," said Centre Hastings Reeve Thomas Deline. "We will now have the opportunity to develop and foster new local talent here at home."

Government of Western Australia. Community Development and Justice Standing Committee. (2004). *Impact of the arts in regional Western Australia*, Report No. 4. Perth: State Law Publisher.

Grams, D. & Farrell, B. (Eds.). (2008). *Entering cultural communities: Diversity and change in the non-profit arts*. Piscataway, NJ: Rutgers University Press.

Arts organizations once sought patrons primarily from among the wealthy and well educated, but for many decades now they have revised their goals as they seek to broaden their audiences. Today, museums, orchestras, dance companies, theaters, and community cultural centers try to involve a variety of people in the arts. They strive to attract a more racially and ethnically diverse group of people, those from a broader range of economic backgrounds, new immigrants, families, and youth. Interviews with leaders, staff, volunteers, and audience members from eighty-five non-profit cultural organizations to explore how they are trying to increase participation and the extent to which they have been successful. The insiders' accounts point to the opportunities and challenges involved in such efforts, from the reinvention of programs and creation of new activities, to the addition of new departments and staff dynamics, to partnerships with new groups. The authors differentiate between "relational" and "transactional" practices, the former term describing efforts to build connections with local communities and the latter describing efforts to create new consumer markets for cultural products. In both cases, arts leaders report that, although positive results are difficult to measure conclusively, long-term efforts bring better outcomes than short-term activities. The organizations discussed include large, medium, and small nonprofits located in urban, suburban, and rural areas—from large institutions such as the Smithsonian, the Walker Art Center, the Museum of Fine Arts Houston, and the San Francisco Symphony to many cultural organizations that are smaller, but often known nationally for their innovative work, such as AS220, The Loft Literary Center, Armory Center for the Arts, Appalshop, and the Western Folklife Center.

Gray, A. (2002). Rituals of healing encountered among street children in Haiti. *Stresspoints, the newsletter for the International Society for Traumatic Stress Studies*, pp. 8-9. Related LINK: ISTSS.org

Gray, A.E. (2004). 'Web of connection,' 'Bouncing for columbine,' and 'The river of sticks.' In R. Carman, *Helping kids heal: 75 activities to help children recover from trauma and loss*. The Bureau for At Risk Youth.

Gray, I. & Lawrence, G. (2001). *A future for regional Australia: Escaping global misfortune*. Melbourne: Cambridge University Press.

There has been a dearth of critical scholarship on contemporary rural political economy in Australia. This is notwithstanding the considerable energy expended in (re-)writing the history of indigenous Australians which in many instances has required some attention being given to rural Australia. This must be regarded as something of a paradox because the state of the Australian economy continues to be very closely tied to the fortunes of rural-based export industries, especially mining and the pastoral industry. Just as importantly, the rural lobby continues to play a pivotal role in Australian politics, underscoring the conservative hold on federal government linked to the Liberal Party's coalition with the National Party (formerly the Country Party of Australia). This conservatism is also manifest in working class politics; rural worker organizations have historically exhibited a conservative bent, especially through the dominance of the Australian Workers Union, the most significant of the trade unions covering workers employed in rural occupations.

Gray, I. & Phillips, E. (2001). Beyond life in the bush: Australian rural cultures. In Stewart Lockie & Lisa Bourke (Eds.), *Rurality bites: The social and environmental transformation of rural Australia* (pp. 52-59). Sydney: Pluto Press.

Greenwood, J. (1999) "Te Mauri Pakeaka" – case study of a project in New Zealand, directed by Arnold Wilson, using the arts as a catalyst for cultural exploration and for community interaction. In *Journeys into a third space: A study of how theatre enables us to interpret the emergent space between cultures*. Queensland: Griffith University.

<http://www4.gu.edu.au:8080/adt-root/public/adt-QGU20030226.091144/index.html> 'accessed 21/02/09'

When two cultures meet within one national identity, their interaction invites accommodations, contestations and transformations of consciousness, called "the third space". This thesis explores the role of theatre as an agent of understanding that emergent space. Greenwood argues that theatre, in a range of forms, not only offers a distinctive tool for analysis but also is a means of strategically changing the society we live in. The study is based on New Zealand experience and focuses on interaction between Maori and Pakeha cultures, that is, on the interaction between the indigenous culture and that of the colonial and immigrant settlers. As such it differs from discourses that stress multiculturalism or universal humanism. Three distinct sightings are taken on the role of theatre in this process. The first is an examination of a significant educational arts project, Te Mauri Pakeaka, that took place in the 70s and 80s. The second is a mapping of the history of such theatre as addresses Maori and Pakeha relations. The third is a report of a workshop Greenwood conducted with teacher trainees in Panguru, a remote Maori community in the far north of New Zealand. Te Mauri Pakeaka involved schools, educational administrators, community, artists and elders in an exploration of Maori culture and of bicultural possibilities, using art making as a catalyst. The Teachers for Panguru was set up in partnership with the local community to supply teachers who are capable of fulfilling the community's cultural needs.

Grenville, J. (Ed.). (1999). *Managing the historic rural landscape*. London: Routledge

This book addresses the rapid changes taking place in countryside management and their effect on the cultural landscape. Written by archaeologists and ecologists, it examines areas of cooperation and conflict between the two professions, considers current problems and their solutions, and speculates on the prospects for archaeology in the countryside in the 21st century. "Agri-environmentalism" has been a buzzword since the Rio Environment Summit of 1992, but the impact of changes in policy-making reaches beyond the agriculture and ecology implied in the term, to embrace the cultural landscape. This volume outlines the changes that have taken place and reviews responses to them in the form of innovative land management systems. Contributors in government, private practice, and academia provide a lively and at times discordant discussion on the issues surrounding archaeology, nature conservation, and the social perception of the countryside.

Guetzkow, J. (2002, June). How the arts impact communities: An introduction to the literature on arts impact studies. Paper presented at "Taking Measure of Culture" conference, Princeton University.

As private and public agencies seek innovative ways to employ the arts to improve and strengthen communities, they have become increasingly interested in assessing the impact of their investments. In this context, arts advocates and researchers have made a variety of ambitious claims about how the arts impact communities. These claims, however, are made problematic by the many complications involved in studying the arts. In this paper, I will lay out some of the issues that need to be addressed when thinking about and studying how the arts impact communities, in addition to providing an introduction to the literature on arts impact studies. I begin discussing the mechanisms through which the arts are said to have an impact. Following this is a discussion of key theoretical and methodological issues involved in studying the impact of the arts. I conclude by suggesting areas for further research and reflecting on the limitations of past research.

Guppy, M. (Ed.) (1997). *Better places, richer communities: Cultural planning and local development. A practical guide*. Sydney: Australia Council. <http://www.arts-research-digest.com/archive/digests/931>

Hall, P. (2000). Creative cities and economic development. *Urban Studies*, 37(4).

This is a discussion of the central theses of a book recently published. Its concern is with the economic significance of cultural creativity, and the relation that creativity to the other more familiar kind that generates technological innovation and thus new industrial lines of production.

Hamilton, C. & Scullion, A. (2004). *The same, but different. Rural arts touring in Scotland: the case of theatre*. Stroud: Comedia.

The Rural Virtues research project explored the extent and role of professional arts touring in rural areas in Scotland with regard to three aspects: the impact of arts on the community in terms of social and cultural development and its importance for personal development. The project was part of a wider piece of research carried out by Comedia for the National Rural Touring Forum (NRTF).

Handmade in America. (2009). www.handmadeinamerica.org

Handmade in America was founded in 1993 with the belief that economic revitalization was necessarily tied to bringing modern industry to the region but rather doing what was necessary to make now the hidden heritage and crafts people that make up this area of Western North Carolina. It is nationally recognized for its work and has sparked initiatives and creative collaborations in education, small town revitalization and community/economic development through environmentally sustainable strategies and enhanced opportunities for makes of the handmade object, heritage tourism and incorporating crafts into building design and furnishing. This organization doesn't teach crafts-making or sell craft objects, but serves as a support system for craftspeople and the craft industry. Links on this homepage include: Community development; HandMade Trip Planner; Arts in Education; Craft Registry; Tourism and travel; Blue Ridge national heritage Area; Guidebooks and Publications; Handcrafted Design Source; Workshops and Training; Current and Past Projects. This organization has been at the front line of innovative work and research in rural/small community economic development through arts, heritage, and culture.

Hannan, M. (2002, March). Music making in the Village of Nimbin. *Transformations*, No. 2. www.cqu.edu.au/transformations, accessed 4.3.09

The focus of this paper is on the function and value of music in a small community, the village of Nimbin in the North Eastern corner of New South Wales, Australia. The paper provides a brief historical and social background of the village as well as some historical information about musical life since the legendary Aquarius Festival (1973). Emphasis is placed on current musical practices and the spatial politics of musical production in the village. The use of music for political protest, community celebration and fund-raising for community projects is discussed. In addition some treatment of professional and semi-professional music making is provided within the context of the national music industry. Music is shown to have a vital and pervasive role in the life and identity of this community.

Harvey, David & Thomas, Nicola. (current). *Negotiating the cultural politics and poetics of identity within the creative industries of South West Britain*. Three-year project based in the Department of Geography at Exeter University (project launched Oct. 2007). <http://sogaer.exeter.ac.uk/geography/creativeindustries.shtml>

The aim of this project is to configure a new relational understanding of place that stresses the spatial connections and the relational identities that are practiced by makers within the creative industries, and the broader institutional context they are increasing cast in.

The three inter-related objectives are:

1. To trace the biographies of creative making and makers in the South West:
2. To understand the relational nature of identities that are negotiated and contested through the practices of creative making in the South West:
3. To assess the construction of 'new regionalism' in the South West in relation to the creative industries

By moving the focus away from the policy driven demands of the creative economy towards a focus on understanding the acts of creativity undertaken, we aim to understand how creative makers negotiate their place in the becoming of the region of SW Britain.

Hawkes, J. (2001). *The fourth pillar of sustainability: Culture's essential role in public planning*. Melbourne: Cultural Development Network.

The Fourth Pillar provides a clear definition of culture, analyses its function within the emerging new planning paradigms and proposes practical measures for the integration of a cultural perspective into the public sphere. The key conclusion of this work is that a whole-of government cultural framework, operating in parallel with social, environmental and economic frameworks, is essential for the achievement of a sustainable and healthy society. Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic vitality. In order for public planning to be more effective, its methodology should include an integrated framework of cultural evaluation along similar lines to those being developed for social, environmental and economic impact assessment.

Hawkins, G. (1993). *From Nimbin to Mardi Gras: Constructing community arts*. Sydney: Allen & Unwin.

"Community arts" spans a wide field of cultural activities. Initiated as part of the Whitlam government's social democratic reforms, community arts was charged with making art more accessible. Throughout its turbulent history, this programme has maintained a persistent challenge to the status of culture in cultural policy. Excellence, the idea of a unified national culture and the special role of the artist are just a few of the concepts contested by community arts policy and practice. This study of the formation and impacts of the Community Arts Programme of the Australia Council aims to break new ground in cultural policy studies. Hawkins combines an analysis of the shifting policy and aesthetic discourses of community arts with a critical evaluation of the programme's achievements and limitations. She asks: is there such a thing as a community arts aesthetic? Is community arts an effective strategy for the democratic reform of arts policy? Is community arts a cultural programme whose time has passed?

Hayward, P. (2001). *Tide lines: Music, tourism and cultural transition in the Whitsunday Islands (and adjacent coast)*. Lismore: Music Archive for the Pacific Press.

Henkel, C. (2006). *Regional development of screen industries in the digital era: Prospects for the Northern Rivers region of NSW*. School of Media and Communications, CIRAC, Queensland University of Technology. www.mang.canterbury.ac.nz/ANZCA/All Abstracts/32.pdf accessed 21/02/09

This project explores the extent to which screen industry activity and related services are emerging in non-metropolitan rural and regional settings. These locations have a high need for opportunities to participate in the benefits of economic renewal that are perceived to accompany 'new' economic development. These benefits extend beyond questions of economic prosperity to issues of social enrichment and cohesion. This three year study will test the proposition that advances in digital technology and screen industry convergence provide new opportunities for regional development in non-metropolitan settings. It tests the usefulness of creative industries propositions, particularly those proposed by Richard Florida and Kate

Oakley in the development of sustainable screen industry sectors outside of capital cities. This project involves the mapping of screen industries in the Northern Rivers region over the period 2000 – 2004, developing a profile of the sector. It seeks to identify factors which contribute to sustainable regional screen industry development and growth. Email: cathyhenkel@hatchling.com.au

Hilbers, J. (2006). *Celebrations for personal and collective health and wellbeing*. Sydney: Faculty of Education, University of Technology. <http://hdl.handle.net/2100/354>, accessed 21/02/09

This thesis examines the experiences, context, processes and politics of celebrations and how they contribute to both personal and collective health and wellbeing. The two leading research questions addressed are: How do celebrations contribute to personal and collective health and wellbeing? and What is 'healthy' celebration practice? There are three sections in this thesis. The first discusses the Australian context of celebration activities, and explores definitions of celebrations. In the second section of the thesis the relationship of celebrations to various dimensions of health and wellbeing is analyzed. These dimensions include: social connectedness, identity, transitions and lifespan development, and community capacity. This research confirmed that celebrations can foster our connections; to ourselves, others, the earth, time and the spiritual. They can build relationships between individuals, groups and organizations. They can be spaces that allow for personal and collective healing. But the degree to which these positive dimensions can be achieved depends on the nature or quality of the celebration practice. And it is the practice of planning and facilitating celebrations that is the focus of the third section of the thesis. Some celebration practices are health enhancing while others are not. Celebrations can be an opportunity to explore not just ourselves but our communities and how they oppress particular individuals and groups. The thesis concludes by presenting an analytical framework to help understand the nature of celebration practice that is less or more likely to facilitate health and wellbeing. It is anticipated that this knowledge will stimulate discussion particularly within the health and community sector about how celebration practice can be integrated into the work of health professionals and community workers.

Hill Strategies Research. (2006, February). Artists in small and rural municipalities in Canada. *Statistical Insights on the Arts series, 4(3)*. Hamilton, ON: Hill Strategies Research.

This report finds significant concentrations of artists in small and rural municipalities across Canada. The study is based on a custom data request from Statistics Canada's 2001 census, commissioned by Hill Strategies Research.

Hodge, S. Pty Limited. (1998). *Miles ahead: Marketing that works in regional Australia*. Australia Council for the Arts. www.australiacouncil.gov.au/research/regional_arts/reports_and_publications/miles_ahead_marketing_that_works_in_regional_australia

A book of case studies from regional Australia describing the marketing activities and issues of 80 regional arts organizations, providing information about the specialized type of marketing required to reach regional audiences.

Hoffman, J. & Ratsoy, G. (2008). *It's your cue: The audience show*. Kamloops: Western Canada Theatre and the Small Cities CURA, 2008. Catalogue to accompany the exhibition, *It's Your Cue*, shown at Pavilion and Sagebrush Theatres in Kamloops, Fall 2008.

This contains several articles of information and discussion about audiences in small cities, notably according to surveys and data from Kamloops, plus photos and comments of fourteen audience members of Western Canada Theatre regarding the impact of the Company in the local community.

Hracs, B. (2005). *Culture in the countryside: A study of economic development and social change in Prince Edward County, Ontario*. Unpublished masters thesis, Graduate Program in Geography, York University.

A study of community economic development in rural areas, with a focus on creative industries, this thesis looks at Prince Edward County's revitalization efforts. One of the major research goals of this thesis is to determine whether or not there is a 'rural' creative class which is distinctive from Florida's 'urban' creative class, and if so to examine the economic and social differences between the two groups and the development strategies being used in urban and rural areas which are predicated on attracting its members. It also addresses over-commodification and contested spaces of development.

Hunt, J. (2006, Autumn). To build or not to build? Canvassing the solutions to the perennial regional arts issue of developing cultural infrastructure – to build, to refurbish ... or to think right outside the square. *Artreach: Focus on infrastructure*. Regional Arts NSW. http://www.regionalartsnsw.com.au/docs/artreach/to_build_or_not_to_build_06_apr.pdf

Jen Hunt, RADO for the South East region, NSW, discusses the options for solving the problem: to build, to refurbish ... or to think right outside the square.

Hunt, J. (2007, Autumn). Good clean art. *Artreach*, Regional Arts NSW. http://www.regionalartsnsw.com.au/docs/artreach/07_apr_good_clean_art.pdf accessed 4.3.09

Clean Energy for Eternity: An Art and Environment Project in Eden. A powerful and arresting image that carries an amazing story of what is possible when concerned people get creative.

Hunter, I. (2003, October; revised 2005, March). *Investing in rural creativity: New rural arts strategy. A proposed arts and cultural sector response to the new Rural Strategy, (DEFRA 2004)*. LITTORAL Arts Trust. http://www.littoral.org.uk/HTML01/pdf/NRA_Strategy.pdf

Section 1 of the report outlines the background to the current crisis in agriculture and the problems in rural communities in England. Based on Arts Council funded research that the LITTORAL Arts Trust undertook in the South West, East Midlands and Yorkshire regions during 2001- 2002, the report reveals that the arts are already playing a significant role in supporting rural social and economic inclusion initiatives, including arts-led support for rural education, rural healthcare provision, rural youth and children's programmes, and rural transport and disability access. Sections 2 - 3 discusses development of a national New Rural Arts Strategy and strategic framework for development of this new area of work. Sections 4 - 9 provides details about a proposed arts and agriculture strategy for England, and how this could be developed in practice. Section 10 - 12 outlines practical recommendations for a joint New Rural Arts and Arts and Agriculture strategy. Although this report focuses on rural and agricultural issues, it also mentions the need for an arts and cultural sector strategy in response to the plight of the fisheries communities and fishing industry.

Hunter, I. (2006, February 15). *A cultural strategy for rural England: Investing in rural community creativity and cultural capital*. Discussion paper prepared for Arts Council England. Rural Cultural Forum, LITTORAL Arts Trust. http://www.littoral.org.uk/HTML01/pdf/RCstrategyDCMS_Paper.pdf

The Rural Cultural Forum and proposed Cultural Strategy for Rural England are among the outcomes of a two year Arts Council England funded study: Investing in Rural Creativity; New Rural Arts Strategy, 2001 - 2003. This proposed a new role for the arts sector in support of the Government's Rural Strategy (DEFRA, 2004), including rural community development, social inclusion and economic regeneration priorities. It also discussed these ideas in terms of framing a wider arts and sustainability strategy, in response to climate change and the radical changes in the farming and agricultural sector driven by CAP reform. The report also advocated the establishment of Cultural Forum for rural communities in England (including the fishing port communities) and encouraged the urban arts and rural communities to work together to develop a coordinated arts and cultural strategy in support of the Government's rural regeneration programmes.

Hunter, I. (2008). *Creative rural communities: A cultural strategy for rural England*. Rural Cultural Forum, LITTORAL Arts Trust.

Rural communities, the countryside and the agricultural sector in Britain are experiencing a period of unprecedented radical change. Some rural commentators call this the *Third Revolution in British Agriculture* and, comparing it to the Enclosure Acts of the 17th and 18th centuries, highlight its potential for inducing radical new landforms and related social, environmental and economic challenges. Driven partly by reform of the EU Common Agricultural Policy (CAP) these issues are compounded by other demographic, environmental and economic pressures now acting on rural communities and the countryside. Some of which also have important implications for the cultural policy sector.

Hyyrylainen, Torsti. (1999). Changing structures of Finnish village action. *Finnish Journal of Rural Research and Policy*, 2(99): 98-105.

Ilić, Milica & DeVlieg, Mary Ann. (2003, May). *Every step has an echo (jumping to conclusions). An analysis of case studies of cultural cooperation projects between and amongst South Eastern and Western European artists and operators*. An IETM – Informal European Theatre Meeting study. www.ietm.org/docs/1402_69557_2814.doc

Impacts 08 – European Capital of Culture Research Programme. (2008). Research initiative. Liverpool: University of Liverpool & Liverpool John Moores University: <http://www.liv.ac.uk/impacts08/index.htm>

Impacts 08 – The Liverpool Model, is a joint research initiative of the University of Liverpool and [Liverpool John Moores University](http://www.liv.ac.uk/), which evaluates the social, cultural, economic and environmental effects of Liverpool's hosting the ECOC title in 2008. The research programme, commissioned by Liverpool City Council, examines the progress and impact of this experience on the city and its people.

The aim of Impacts 08 is to develop a research model for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to events across the UK and beyond. An obvious example is the [London 2012 Olympic Games](http://www.liv.ac.uk/), which will also incorporate a four-year cultural programme (cultural Olympiad) starting in 2008. Future European Capitals of Culture, such as [Essen and the Ruhr area](http://www.liv.ac.uk/), Istanbul and Pecs in 2010, should also benefit from and build on this research. Liverpool City Council has commissioned the two Universities to develop Impacts 08 in partnership with the Cultural Research Steering Group – made up of [Liverpool City Council](http://www.liv.ac.uk/), [Liverpool Culture Company](http://www.liv.ac.uk/) and representatives from [Culture Northwest](http://www.liv.ac.uk/), the regional cultural consortium, including [Arts Council England \(North West\)](http://www.liv.ac.uk/) and the [North West Culture Observatory](http://www.liv.ac.uk/).

Irving, S., Manganiello, F., Sciarra R., & Wiebe, C. (2007, June). To save a butterfly, must one kill it? *Culturescope.ca In Focus Series*, Gatineau, QC.

Heritage conservation in Canada is often identified with the notion of “freeze-drying” places as static monuments to the past thus removing them from everyday practical use. This idea is perpetuated by the widely held perception that heritage designation of property – heritage conservation’s most high-profile instrument – onerously imposes on property rights. So pervasive and resilient is this perception that it has become a historical artifact in its own right, one that unfortunately permeates the views and imaginations of individuals and governments alike. This paper examines the findings of the Rideau Heritage Initiative (RHI), a 2006 Ontario provincial summer pilot project, conducted in the predominantly rural municipalities of the Rideau Canal Corridor that was designed to advance the heritage conservation goals of the Historic Places Initiative (HPI). It seeks to show that rather than freezing places in time, a heritage conservation program such as the Historic Places Initiative can be a powerful tool for rural communities in managing their local heritage resources. However, these resources are most difficult to manage because they are linked to a complex legal web of property rights pertaining to a palimpsest of zoning bylaws, planning legislation and land-use restrictions that are subject to municipal bylaws and provincial statutes which vary from community to community.

Johnson, D. (1991). *The arts in rural areas*. London: Arts Council of Great Britain.

In this paper is explained what is to be understood by arts in the rural areas, how it is organised, and what can be done to improve it, both for the sake of these region's and for that of the nation's culture in general.

Jones, N. (2004). *Cream of the crop: Case studies of good practice in arts development in rural areas of the North West of England*. Prepared for Arts Council England. http://www.artscouncil.org.uk/publications/publication_detail.php?browse=recent&id=403

Case studies in good practice from nine arts organisations in the North West working within the rural sector.

Juska, A. Poviliunas, A. & Pozzuto, R. (2005). Rural grass-roots organizing in Eastern Europe: The experience from Lithuania. *Community Development Journal*, 41(2):174-88.

This article examines rural grass-roots organizing in Lithuania. A conceptual scheme is proposed to differentiate among three types of activities prevalent in rural community building: the initiation, voluntary communal activities, and not-for-profit communal activities. The model is applied to examine the establishment of one of the most successful rural non-governmental organizations (NGOs) in Eastern Lithuania – the Community Centre of Balninkai village (population 496). The

strategies that were used to initiate the Balninkai organization and to engage in voluntary communal and not-for-profit activities are identified. Internal and external factors influencing successful organizing are addressed as well as the potential impact of European Union membership. While there are numerous obstacles facing rural activists in post-socialist Lithuania, there are also significant opportunities for community organizations to contribute to sustained rural development in Lithuania.

Katz, G. (2000, May). *Using the creative arts to foster wellness in rural communities*. Workshop at "Rural Communities in the Global Millennium" conference, Malaspina University-College, Nanaimo, BC. <http://www.mala.bc.ca/ruralconf/Gkatz.htm>

An experiential workshop to look at the use of the creative arts to enhance and foster growth in self-image, self-esteem and healthy social interactions, resulting in enhanced community wellness.

The experience of isolation of individuals and families in rural communities is a well-known phenomenon, as are the concomitant symptoms of physical and psychological ill health which are believed to derive from such isolation. Social isolation is recognized as a health risk factor, especially as it relates to depression and suicide in rural and remote communities. One factor which has, historically, mitigated against isolation, is involvement in community arts. Yet, Western, technologically-focused societies have separated art from life, promoting the notion that artistic creation is only done by gifted individuals.

The current literature suggests that one sign of a healthy individual is someone who exercises their right to make their own creative mark. It is also widely accepted that art nurtures the soul; the arts engage the emotions and can free the soul. Over the last 10-15 years, arts specialists, working in health care and special education, have demonstrated the physical and psychological benefits to individuals and groups working with creative arts.

This workshop sought to demonstrate some of those benefits by considering the ways in which the integration of artistic process within a social context can help to promote the growth of a healthy individual and a healthy community.

Kebir, L. & Crevoisier, O. (2008). Cultural resources and regional development: The case of the cultural legacy of watchmaking. In P. Cooke & L. Lazeretti (Eds.), *Creative cities, cultural clusters and local economic development* (pp. 48-69). Cheltenham, UK: Edward Elgar Publishing.

Keller, J. W. (2000). The importance of rural development in the 21st century – persistence, sustainability, and futures. Keynote presentation at the First National Conference on the Future of Australia's Country Towns, Bendigo, Australia. <http://www.regional.org.au/au/countrytowns/keynote/keller.htm>

Kenyon, P. (2008). Economies in transition: Leveraging cultural assets for prosperity. Presentation at "Economies in Transition: Leveraging Cultural Assets for Prosperity" Forum, organized by MCPP and the Ontario Rural Council Forum, Brockville, ON. <http://www.slideshare.net/event/economies-in-transition-leveraging-cultural-assets-for-prosperity>

In Ontario, a growing number of rural communities are turning to municipal cultural planning as an approach to economic revitalization. Traditional dependencies on agriculture and industry have left many communities vulnerable and open to pursuing new avenues to help address escalating costs in the face of a dwindling tax base. To explore the potential of municipal cultural planning as a key strategy to support rural revitalization, TORC joined with the Municipal Cultural Planning Partnership to host a three-location Forum series across the province.

Kenyon, P. & Black, A. (Eds.). (2001). *Small town renewal overview and case studies*. Rural Industries Research and Development Corporation, Australia: Rural Industries Research and Development Corporation, Barton. http://eric.ed.gov/ERICWebPortal/custom/portlets/recordDetails/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=ED458055&ERICExtSearch_SearchType_0=no&accno=ED458055 'accessed 21/02/09'

Many small, inland, and remote Australian rural communities continue to lose population and businesses, a trend that has intensified over the last 2 decades. Mean age continues to rise, while the 15-24 age group contracts dramatically. Such declining demographics are caused by the stress and uncertainty of volatile world commodity markets, as well as by environmental concerns, technology changes, changing lifestyles, low income and rising debt levels, declining educational and health services, deteriorating infrastructure, high family and business costs, and recent policies that centralize services. However, some communities have been able to build resilient characteristics and plan and implement a range of survival

and revival strategies resulting in improved quality of life and economic opportunities. This handbook is designed to enhance the capacity of small rural communities to take proactive renewal initiatives by focusing on what communities are doing. Fourteen case studies are presented of small Australian towns with populations of less than 3,500 that have made positive local development possible. Although each case is unique, common themes include right timing; use of community planning processes; enthusiastic local leadership; positive attitude; local entrepreneurship; local investment; smart use of outside training, technical assistance, and financial resources; new community networks; and focus on retaining young people through employment, recreational, and educational initiatives.

Kingma, O. (2002). *Enabling communities through the arts: Case studies from the community cultural development fund of the Australia Council*. Sydney: Australia Council. <http://www.ncver.edu.au> accessed 21/02/09

The arts have the potential to encourage creativity, inclusiveness, empowerment and trust in communities – all elements of social capital. Community cultural development is a process which fosters the arts as a creative occupation in its own right but also as a vehicle for writing and enabling communities. This chapter uses case study projects to illustrate the inherent potential in CCD processes to overcome inertia in communities. Community Cultural Development Fund (CCDF) provides funding for activities where communities take an active role in artistic collaborations with professional artists.

Kingma, O. (2003a). Cooperation, competition and contemporary society. Paper presented at the NSW Local Government Community Services Association Conference, Port Macquarie.

Kingma, O. (2003b). Social traps, barriers to change and the arts. Paper presented at the NSW Local Government Community Services Association Conference, Port Macquarie.

Korten, D. C. (1980). Rural organization and rural development: A learning process approach. *Public Administration Review*, 40: 480-511.

Koren, J. (2000, May). The public library as a partner in rural knowledge cooperatives. Paper presented at "Rural Communities in the Global Millennium" conference, Malaspina University-College, Nanaimo, BC. <http://www.mala.bc.ca/ruralconf/Jkoren.htm>

Knowledge is the fuel of community development. Schools and services deal in knowledge, as do businesses, and without access to it, all stagnate. Rural communities face a dual dilemma in their efforts to keep pace with knowledge developments. Their remoteness makes access to the knowledge of the world "outside" difficult, time-consuming and costly. At the same time, the very fact that there nevertheless is access of a sort can mean that local knowledge becomes lost or discarded as somehow inferior. The knowledge of indigenous peoples is particularly vulnerable. The challenge, then, will be to mobilize resources that enable access to valuable knowledge globally and concurrently mobilize resources that can conserve the best of local knowledge and, more, share that knowledge globally. The public library has been called a "strategic in-between element" between community and globality. It stands, Janus-like, as a portal providing access to information and knowledge resources through the traditional channels of the inter-library loan networks and now also through the Internet, and, at the same time, has collected locally-produced information and knowledge resources that are unique to the area that it serves. Alone, however, no single agency has the resources for such a task. Cooperation and collaboration is the key, as it was with electrification. Knowledge cooperatives are suggested as a solution, similar to the North Yukon Ecological Knowledge Cooperative, with a broader application.

Krishna, A., Norman, U. & Milton J. E. (Eds.). (1997). *Reasons for hope: Instructive experiences in rural development*. West Hartford, CT: Kumarian Press.

Labrianidis, L. (Ed.). (2004). *The future of Europe's rural peripheries*. Economic Geography Series. Aldershot: Ashgate.

Landry, C. (1994). Measuring viability and vitality of city centres in urban and regional quality of life indicators. In C. Mercer (Ed.), *Urban and regional quality of life indicators* (pp. 13-32). Brisbane: Institute for Cultural Policy Studies, Faculty of Humanities, Griffith University, Queensland.

Landry, C. (2006). *Culture at the hearth of transformation*. COMEDIA & Pro Helvetia.

Langton, M. (1994). *Valuing cultures: Recognising Indigenous cultures as a valued part of Australian heritage*. Canberra: Council for Aboriginal Reconciliation/Australian Government Publishing Service (AGPS). <http://catalogue.nla.gov.au/Record/2089603> accessed 21/02/09

The Council for Aboriginal Reconciliation aims to promote a process of reconciliation between Aboriginal and Torres Strait Islander peoples and the wider Australian community. This key paper, in contributing to the Council's objectives, examines how Aboriginal and Torres Strait Islander people's cultures can be better valued and recognized as an important part of Australia's heritage and future. This paper has been written by indigenous and non-indigenous contributors, focusing on a few issues which have the potential to contribute to the reconciliation process.

Laplante, B. & Godin, J.-F. (2001). *Occupations culturelles et territoire. Prélude à l'étude du cas québécois*. http://www.inrs-ucs.quebec.ca/Cours/laplante/Laplante_Godin_2001.pdf

L'objet de cet article est double, mais très circonscrit : il examine les questions préalables à l'étude de la répartition sur le territoire du Québec des gens dont les occupations relèvent de la culture et à procéder à un examen sommaire de cette répartition. On s'intéresse notamment à l'ambiguïté que la notion de culture pose dans ce genre d'études, à l'apport que peuvent fournir les différentes approches des études régionales et à la définition de cette population active du secteur culturel et aux moyens nécessaires pour la repérer dans la population générale. On examine ensuite la répartition de la population active du secteur de la culture et des communications dans les régions administratives du Québec. On montre ainsi que, toutes proportions gardées, cette population tend à se concentrer dans les régions les plus peuplées. On montre également que cette population telle qu'elle est définie au Québec, comprend surtout des personnes qui travaillent dans le secteur des télécommunications et que les artistes y sont minoritaires. Finalement, on s'interroge sur les raisons qui font que la répartition des artistes dans les différentes régions ne semble suivre aucune règle apparente.

Latrobe City Council. (2006). *Latrobe city business arts: Professional people forming creative partnerships*. Morwell: Latrobe City Council (local government publication). <http://www.abaf.org.au> www.latrobe.vic.gov.au

This document promotes a partnership between Latrobe City Council and the Australian Business Arts Foundation that sought to feature arts-business partnerships in the Latrobe region in southeastern Victoria, Australia. The illustrated book features a range of festivals, and arts and community groups that have worked with businesses to develop their activities and profile.

Lavanga, M. (2006, November 3-4). *Artistic explorations in cultural memory*. Report on the research workshop at the Faculty of Creative and Performing Arts, Leiden University. <http://www.eurocult.org/uploads/docs/488.pdf>

Artistic Explorations in Cultural Memory was a very intensive workshop on the interdependences and interrelations between contemporary creativity and cultural heritage, highlighting emblematic cases of confluence, interaction and mutual reinforcement between them. It explored the mechanisms that can be used to remember, the ways contemporary creativity uses to de-freeze and re-discover memories, to shape and alter cultural memory. The workshop, conceived and conveyed by dr. Dragan Klaić, sought to abridge the gap and compensate for a certain lack of mutual understanding between the professionals engaged in the contemporary creativity and those in the cultural heritage. This potential understanding and collaboration are to be anchored in the discovery and re-construction of a cultural memory that fuses memory sites and memory narratives.

Lea, T., Luckman, S., Gibson, C., Fitzpatrick, D., Brennan-Horley, C., Willoughby-Smith, J. & Hughes, K. (2009). *The creative tropical city: Mapping Darwin's creative industries*. Darwin: Charles Darwin University. <http://www.cdu.edu.au/sspr/documents/ctcreport.pdf> accessed 3.3.09

This research project's three stated aims are:

- To determine the nature, extent and change over time of the creative industries in Darwin
- To interrogate the applicability of national and international creative industry policy frameworks to Darwin
- To identify opportunities for transformation in the creative industries in Darwin.

Leader-Elliott, L., Smiles, R. & Vanzo, L. (2008). *Building community capacity and active citizenship: Australia's Creative Volunteering Training Program*. Regional Arts Australia. www.regionalarts.com.au/raa1/documents/community-capacity-active-citizenship.pdf

The paper has also been published in a peer-reviewed journal:

Leader-Elliott, L., Smiles, R., and Vanzo, L (2008). Volunteering and community building in regional Australia. The Creative Volunteering Training Program 2000-2004. *Australian Journal on Volunteering*. 13(1).

Many of the community organizations that sustain cultural life in regional Australia are run entirely or mostly by volunteers. These organizations are a vital part of the nation's cultural capital and they increasingly need skills in planning, marketing, obtaining resources and building networks to survive. A specially designed program, *Creative Volunteering – No Limits*- has been developed to train community-based volunteers in these and other essential skills in regional communities throughout Australia. The program was run successfully through 500 workshops in 125 Australian regions over 2003-2004. While it originated from the cultural sector, this training program has proved relevant to a broad range of community organizations and to small businesses in often isolated rural communities, and appears to have met its community building and cultural development objectives. This paper discusses the background to the program, the philosophies that underpinned its development, and key factors that led to its success. Findings from the program evaluation show that *Creative Volunteering* has strengthened existing organizations, and encouraged extensive community networking between organizations and individuals. New cultural and other community activities have been planned or implemented by people who attended workshops, and many of them report that they have gained the confidence necessary to work with change as a consequence of taking part in one or more of the workshops.

Leewis, Cees. (2004). Reconceptualizing participation for sustainable rural development: Towards a negotiation approach. *Development and Change*, 35(5).

In many popular intervention methodologies aimed at stimulating sustainable rural development (in the widest possible sense) the idea of 'participation' is a leading principle. This article demonstrates that the process in which actors are supposed to participate is often thought of as being a process of planning, decision-making and/or social learning. It argues that such an operationalization of development processes is based on inconsistent theoretical assumptions, and can easily lead to unproductive development interventions due to an inability to handle conflicts. As an alternative it is proposed to use negotiation theory as a basis for organizing participatory development efforts. The implications of such a shift in thinking about participation are far-reaching: it requires new modes of analysis, and different roles, tasks and skills for facilitators of participatory processes.

Lissonnet, S. & Neville, L. (no date). *A forum for indigenous culture building and preservation*. Toronto: Archives & Museum Informatics. http://www.aughty.org/pdf/forum_indig_cultures.pdf

This paper provides a context for a professional forum to consider the roles that can be played by museums, museologists, technologists and Indigenous cultural community members to support and rebuild cultural communities and to preserve Indigenous culture. As such work often does not take place within institutional walls, it is necessary to think about the many distributed tasks that can be combined to bridge the gap between ephemeral cultural knowledge and practices and the long-term preservation of representations of the culture. The authors' experience when working on a project that aimed to help repatriate the cultural resources of a north Australian Indigenous community focuses on the problems associated with the use of technology in the preservation of the culture of a community of which the technologists are not members. A community agent who has 'inside' knowledge and is educated in the ways of the community as part of the culture of the community has a better chance of knowing what matters to the community but perhaps less access to resources and technological expertise. Website ref

Longstreth, R. (Ed.). (2008). *Cultural landscapes: Balancing nature and heritage in preservation practice*. Minneapolis, MN: University of Minnesota Press.

Innovative essays on establishing best practices in cultural landscape preservation. Preservation has traditionally focused on saving prominent buildings of historical or architectural significance. Preserving cultural landscapes – the combined

fabric of the natural and man-made environments – is a relatively new and often misunderstood idea among preservationists, but it is of increasing importance. The essays collected in this volume – case studies that include the Little Tokyo neighborhood in Los Angeles, the Cross Bronx Expressway, and a rural island in Puget Sound – underscore how this approach can be fruitfully applied. Together, they make clear that a cultural landscape perspective can be an essential underpinning for all historic preservation projects.

Lubbren, N. (2001). *Rural artists' colonies in Europe (1870-1900)*. Birmingham: Barber Institute of Fine Arts.

Why did thousands of 19th-century artists leave the established urban centres of culture to live and work in the countryside? By 1900 there were over 80 rural artists' communities across northern and central Europe. This is a critical analysis of the phenomenon on a Europe-wide basis. It combines close visual readings of intriguing and little known paintings with a multi-disciplinary approach, drawing on sociology, geography and theories of tourism. Rural artists' colonies have been unjustly neglected by an art history preoccupied with the urban avant-garde. Yet these communities hatched some of the most exciting innovations of late 19th-century painting. Moreover, the practices and images of rural artists articulated central concerns of urban middle-class audiences, in particular the yearning for a life that was authentic, pre-modern and immersed in nature. Paradoxically, it was precisely this nostalgia that placed artists' colonies firmly within modernity, mainly through their contribution to an emergent mass tourism.

Luckman, S., Gibson, C. & Lea, T. (in press). Mosquitoes in the mix: How transferable is creative city thinking? *Singapore Journal of Tropical Geography*.

This paper contributes to recent debates about whether urban policy discourses are transferable and what is at stake in their translation. It draws on discussion of Darwin, a tropical-savannah location where the local government wants to promote itself as a 'creative city', without quite knowing what this might require. The authors discuss relevant debates on research knowledge construction; the creative city; and the path-dependent character of neoliberal governmental objectives. They then turn to the geographical, demographic and cultural characteristics that make Darwin a challenging and distinct context for translation of global theories of creative city rejuvenation. As well as arguing a case for more nuanced locationally-specific analysis of the capacity of places to embrace travelling policy discourses, we suggest ways in which creative city research can be refreshed, including intersection with literatures on (post)colonial urban politics, and through consideration of policy initiatives other than those targeted at 'creative industries' per se. We systematically outline the particular challenges that tropical cities in remote locations provide to accepted wisdom about creativity-led urban planning.

Luckman, S., Gibson, C., Willoughby-Smith, J. & Brennan-Horley, C. (2008). Life in a northern (Australian) town: Darwin's mercurial music scene. *Continuum*, 22(5): 623-37.

This article seeks to bring critical attention to the idea of 'scene' in relation to musical activity in Darwin, an iconic northern, remote, (post)colonial city. The idea of 'scenes', in the sense of 'connections between audiences, musicians, industry and infrastructure' (Street 1995, 255-63) is pervasive in music scholarship and journalism (Cohen 1999). The word 'scene' has a certain linguistic utility, and it conveys a sense of social allegiance and interaction imbued with positive overtones – of people hanging out, creating music and experimenting together, and sharing aural pleasures. Whether explicitly or by default, the corpus of music scene research has been particularly attuned to the uniqueness of place. Ethnographic methods invariably focus research in particular places (Cohen 1995; Bennett 2000) and, more often than not, locational discourses permeate talk of 'scenes' to the extent that a scene and its place are often considered inseparable – a form of 'place-consciousness' (Street 1995; Connell & Gibson 2003). In some places, musical 'sounds' become associated with place because of their genesis in scenes that emerged in particular eras around certain venues, record labels, shops or city districts.

Macaffer, J. (2008). *Wild earth blanket: Wildscapes of Warrigine community art project*. Victoria: Mornington Peninsula Shire. <http://www.culturaldevelopment.net.au/downloads/WildEarthBlanket.pdf>

The Wild Earth Blanket (WEB) started as a community art project to connect health and well being with the natural bushland of Warrigine Park in Western Port, Victoria.

MacDonald, R. & Joliffe, L. (2003). Cultural rural tourism: Evidence from Canada. *Annals of Tourism Research*, 30(2): 307-22.

Tourism has become a development tool for many rural and more isolated areas to supplement traditional industries that are often in decline. In this paper, development of cultural rural tourism is examined in a case study of a French Acadian region on an island in eastern Canada. The roles of culture and community-based partnerships are considered in a proposed framework with four evolving development stages. The findings suggest that the framework is useful for rural tourism development; that culture, which is often well preserved in rural areas, is a valuable resource to include; and that community-based partnerships such as cooperatives may be very effective.

Mackellar, J. (2006). An integrated view of innovation emerging from a regional festival. *International Journal of Event Management Research*, 2(1). <http://www.ijemr.org/docs/mackellar.pdf>

Scholars of economics, industrial systems and organisations have extensively examined the application of innovation theory in numerous economic environments and yet this adaptation has not been common in sociology. This paper reviews innovation theory in the context of a regional festival in NSW, Australia, where research has demonstrated the links between interactive network relationships and innovation. The research demonstrates an abundance of innovative activity that can occur at a regional event both from an economic and social perspective. It is suggested that a holistic typology may be useful for researchers and regional planners to more closely examine the characteristics of innovation occurring in a regional community.

MacLaughlin, L. (2005, March). Let art begin at home: The Amery story. *Community Arts Network Reading Room*. www.communityarts.net/readingroom/archivefiles/2005/03/let_art_begin_a.php

The "anywhere, USA" model of a small town building its identity through arts activity, and attracting residents involved in the arts.

MacLaughlin, L. (2008). *The Northern Lakes Center for the Arts: Our story*. www.communityarts.net/readingroom

Located on the western edge of Wisconsin and considered in the fifth ring of development of the Twin Cities (Minneapolis/St. Paul); Amery is a community of 2,800 people. The story of the Northern Lakes Center for the Arts is written by LaMoine MacLaughlin, the founding director of the organization. The center was incorporated with the following purpose statement: "The Northern Lakes Center for the Arts was established in 1989 as a comprehensive cultural center organized and designed to provide local residents with the opportunity to development and share their creative talents and abilities with one another and with the public. It covers the entire history of the Center, and how, along the way, the Center and its founders became major catalysts and contributors to the development of the new community arts movement in the United States. In 1992, it hosted the first Midwest Rural Arts Conference; became a National Guild of Community Schools of the Arts in 1993; and in 1996 received the Wisconsin Governor's Award in Support of the Arts for "bringing the arts to the people and the people to the arts." This tells the story of how working with people in rural/small communities can create a cultural center that can change a small community in a significant way.

Madden, C. (2001). *Using 'economic' impact studies in arts and cultural advocacy: A cautionary note*. Fuel4Arts.com www.fuel4arts.com

'Economic' impact studies have been popular in arts and cultural advocacy. Yet the application is inappropriate. 'Economic' impact studies are not designed for the purposes of advocacy. In the case of art and culture, they are more likely to be self-defeating. They also distract attention and resources away from the articulation of better advocacy arguments. Economists have warned against the use of 'economic' impact studies for advocacy, but their efforts have been only partly successful. This paper summarizes the case against using 'economic' impacts for advocacy, concentrating on commonsense issues for easy digestion by non-economists

Malinen, Pentti. (1993). From village research to development: Village as rural development agent. In P. Malinen, H. Jussila & M. Häkkinen (Eds.), *Finland's national rural policy: Facing the challenge of European integration*. University of Oulu. Research Institute of Northern Finland.

Manitoba Research Alliance. (no date). *Summary of rural issues related to CED in the new economy*. <http://www.manitobaresearchallianceced.ca/reports.html>

The Manitoba Research Alliance on Community Economic Development in the New Economy is a three-year research project to examine how communities might overcome obstacles and share in the benefits created by the New Economy. We identified Community Economic Development (CED), a development strategy that emphasizes local self-sufficiency, local decision-making and local ownership, as a strategic response to assist communities in taking up the opportunities and meeting the challenges created by the transition to a New Economy.

Marceau, J. & Davidson, K. (2004). *Social impacts of participation in arts and cultural activity*. Sydney: Australian Expert Group in Industry Studies, University of Western Sydney.

Markey, S., Halseth, G. & Manson, D. (2008). Challenging the inevitability of rural decline: Advancing the policy of place in northern British Columbia. *Journal of Rural Studies*, 24.

In current policy discourse, rural decline is often described as an inevitable process associated with such broader structural trends as globalization and urbanization. The purpose of this paper is to challenge the supposed inevitability of rural decline in northern British Columbia. The authors argue that rural decline in northern BC has been facilitated through an intentional policy program that views hinterland areas as a 'resource bank' from which to fund provincial infrastructure and services, without adequate attention to rural reinvestment. They highlight the potential discrepancies of this approach through a comparative study of two development eras in the province. In the first era, they examine the policies and development approach adopted by the W.A.C. Bennett provincial government, which governed from 1952 to 1972. They argue that the Bennett regime confronted the complexity of the post-war era with a comprehensive vision and coordinated policy program for 'province building' through intensive investments in industrial expansion and community infrastructure throughout the BC hinterland. By comparison, the post-1980s era in BC has witnessed a continuation of the resource bank approach, minus a concomitant commitment to hinterland investment. Reversing the inevitability of rural decline requires a renovation of the investment orientation witnessed during the Bennett era through an appreciation of the role of place in economic development. Recommendations for renewed rural development in northern BC are drawn from a synthesis of the Bennett lessons with those emerging within place-based development literature.

Markusen, A. (2006). *An arts-based state rural development policy*. Minneapolis, MN: Humphrey Institute of Public Affairs, University of Minnesota. www.hhh.umn.edu/projects/prie

While not evident in the title, this paper does focus on the impact of arts-related activities in rural/small communities. The author acknowledges that arts-centered activities are serving as an important growth stimulus for both declining downtowns and surrounding countryside. While the author's primary emphasis is on artists-based experiences, her recommendations can easily be translated into more general community-based arts experiences. Her recommendations include: Promoting and fostering artist/arts-centered rural activity, the author challenges state arts agencies to adopt a regional decentralized structure if they do not already have one (nine states currently have such programs); Think more creatively about rural economic development programs and ways they can be used to support the arts and artists in rural/small communities; Encouraging small town/rural development of arts and cultural space; by offering to match local capital or initial operation commitments (this includes having states re-evaluate their capital bonding practices which currently heavily favor large, urban arts projects over small/decentralized ones).

Markusen, A. (2007a). A consumption base theory of development: An application to the rural cultural economy. *Agricultural and Resource Economics Review*, 36(1): 1-13.

Export base theory, which posits that overall regional growth is a function of external sales of locally produced goods and services, dominates economic development practice. But the consumption base can also serve as a growth driver, especially in small towns and rural areas. Local investments may induce residents to divert expenditures into local purchases, attract new and footloose residents and tourists, and revitalize aging town centers. A consumption base approach is not reducible to import substitution, but seeks to serve latent demand and alter the broad portfolio of goods and services purchased locally.

Markusen, A. (2007b). An arts-based state rural development policy. *Journal of Regional Analysis & Policy*, 37(1): 7-9.

Markusen, A. & Johnson, A. (2006, February). *Artists' centers: Evolution and impact on careers, neighborhoods and economies*. Minneapolis: Hubert H. Humphrey Institute of Public Affairs, University of Minnesota.

This study finds that artists' careers are strengthened and urban neighborhoods and smaller city downtowns are revitalized with the presence of dedicated space for artists to convene, share workspace and equipment, find mentors, and compete for grants and opportunities to exhibit/publish/present.

Marshall, G. (2005). *A critical reflection on the implications for identity of public funding streams: Reconstructing the rural woman within frameworks of regeneration and regional development*. University of Leeds, UK.

This paper looks at the general circumstances in which rural regeneration and regional development in England are taking place, at public policy initiatives and the implications for rural women. Marshall interprets the power dynamics of identity formation and examines the links between individual identity and regulation, social policy and cultural policy.

Marshall argues that communities that are dependent upon public subsidy are more vulnerable to public intervention. And that, in the case of rural women, dependence on funding through grant schemes – administered by others at regional or national levels, who have their own priorities – allows maximum intervention in, and control over their activities. The paper asks the question: Are the power streams – global, national and regional – that are effecting, managing and regulating rural regeneration and development through directed funding streams, also regulating the identities of rural communities.

Martin, J., Radbourne, J., Haseman, B. & Scollen, R. (2004-06). Talking theatre: An audience development program for regional Queensland and the Northern Territory. <http://www3.interscience.wiley.com/journal/114171113/abstract> accessed 21/02/09

The Talking Theatre project (2004-06) was implemented in regional Queensland and in the Northern Territory in Australia as an audience development initiative focused on the consumer. The project sought to assist performing arts centres (PACs) to better engage with their local communities and to build new audiences for the future. In particular, the research aimed to understand non-attenders, their reasons for non-attendance and their reactions to a range of live performances they experienced under study conditions.

The Talking Theatre project provided the vehicle for introduction, communication and relationship building to occur to assist in attitudinal and behavioural change. The non-attenders enjoyed their experiences at the PACs and have begun attending performances outside of study conditions. Limited awareness of the performing arts' relevance to their lives combined with a lack of positive peer influence to attend, were the chief deterrents to attendance for the participants in the study.

Masters, T. (2007). *Supply and demand of creative arts in regional Victoria, Australia*. Unpublished doctoral thesis, RMIT University, Melbourne.
<http://www.rmit.edu.au/browse/About%20RMIT%2FHelp%2FMedia%20Assets%2FData%2FT%2F;ID=kj9dq4d5l4l.doc;STATUS=A>

This three-year project is being undertaken in conjunction with RMIT and Arts Victoria and aims to:

- Assess the entrepreneurial capacity in the arts industry in regional areas
- Produce economic models of the demand and supply of arts in regional Victoria
- Identify the social, cultural and economic characteristics, conditions and events that encourage successful entrepreneurial activity in the arts industry in regional areas
- Develop sustainable best-practice business models for small to medium sized arts enterprises operating in regional areas.

Project outcomes will include:

- A community development framework, which encourages growth in the creative industries for regeneration of regional communities

- Strategic models which will encourage growth in both the supply and demand of the arts in rural and regional Victoria
- Business models which incorporate best-practice entrepreneurial strategies combined with unique elements of the creative arts and regional conditions.

Matarasso, F. (1997). *Use or ornament?: The social impact of participation in the arts*. Comedia.
<http://www.creativecommunities.org.uk/essaychunkpdfs/2.5UseorOrnamentWholeText.pdf>

Matarasso, F. (2005a). *Arts in rural England: Why the arts are at the heart of rural life*. London: Arts Council England.

The document looks at the diversity of arts and creativity in rural England, and the key role that the arts play in rural regeneration. The review aims to identify key opportunities for development for arts in rural areas by:

- Gaining an understanding of the current situation;
- Engaging stakeholders and building partnerships;
- Clarifying and developing the rural dimensions of Arts Council policy;
- Preparing the case for arts investment in rural areas.

The process includes:

- Discussions with key partners in rural areas, including government departments,
- independent agencies, support organisations and others
- Seminars in each region, bringing together artists, arts organisations, local authorities
- and others concerned with rural affairs;
- Meetings for people with national and international expertise in the arts in rural areas.

Matarasso, F. (2005b). *The arts and rural England: Policy review stage 2: Summary of contributions to the consultation process*. London: Arts Council England.

Summary of contributions to the consultation process considers key characteristics of arts development in rural areas, the strengths and weaknesses of existing arts activity and the possible action that the Arts Council might take in rural areas within the framework of their five Ambitions for the Arts

Matarasso, F. et al. (2004). *Only connect: Arts touring and rural communities*. A Comedia report for the National Rural Touring Forum 2004.

Touring schemes, connecting voluntary promoters with professional performers, have been extending access to the arts in rural Britain for almost 25 years. How has rural touring developed, what is the nature of its practice and its distinctive contribution to the arts, and its impact on the communities where it works.

McCarthy, K., Ondaatje E., Zakaras, L. & Brooks, A. (2004). *Gifts of the muse: Reframing the debate about the benefits of the arts*. Santa Monica: Rand Corporation.

McCool, S.F. & Moisey, R.N. (Eds.). (2001). *Tourism, recreation and sustainability: Linking culture and the environment*. New York: CABI Publishing.

This volume addresses the role of tourism in the growing field of sustainable development, between the areas of economic development and natural resources management. This field of sustainable tourism is addressed with an overview of several frameworks, inviting critique and revision. The following section of the book addressed social and environmental consequences of tourism, and what it is that tourism should be sustaining. The third section focuses on communities and tourism development, addressing quality of life and the final section documents the experiences of various localities in using sustainable tourism.

McGauley, L. (2006). *IMAGINE: An external review of the Canada Council for the Arts' Artists and Community Collaboration Fund*.
http://www.canadacouncil.ca/publications_e/research/art_disciplines_sect/fd128050426037054919.htm

McGranahan, D.A. & Wojan, T.R. (2007a, April). Recasting the creative class to examine growth processes in rural and urban counties. *Regional Studies*, 41(22): 197-216.

Richard Florida's *Rise of the Creative Class* (2002) makes a compelling argument that regional development now depends on novel combinations of knowledge and ideas, that certain occupations specialize in this task, that people in these occupations are drawn to areas providing a high quality of life, and thus the essential development strategy is to create an environment that attracts and retains these workers. The present analysis of recent rural development in rural US counties, which focuses on natural amenities as quality of life indicators, supports the creative class thesis. A repetition for urban counties also shows a strong relationship between creative class presence and growth, although natural amenities play a smaller role. However, the results depend on a recast creative class measure, which excludes from the original Florida measure many occupations with low creativity requirements and those involved primarily in economic reproduction. The measure conforms more closely to the concept of creative class and proves to be more highly associated with regional development than the original Florida measure.

McGranahan, D.A. & Wojan, T.R. (2007b, April). The creative class: A key to rural growth. *Amber Waves*, 5(2): 16-21.
<http://www.ers.usda.gov/AmberWaves/April07/Features/Creative.htm>

- The creative-class thesis—that towns need to attract engineers, architects, artists, and people in other creative occupations to compete in today's economy—may be particularly relevant to rural communities, which tend to lose much of their talent when young adults leave for college, the Armed Forces, or “city lights.”
- The creative class lives mostly in urban settings, but is also found in rural areas with mountains, lakes, and other rural amenities.
- Nonmetro counties with higher proportions of people in creative class occupations tended to have higher rates of patent formation and manufacturing technology adoption in the 1990s— and higher rates of job growth in 1990-2004.

McKinnon, Malcolm. (2003). Small towns, big picture: Art, social research and community development. *Artwork*, No. 55. Adelaide: Community Arts Network SA.

McManus, P. & Connell, J. (2008). Country week: Bringing the city to the country? *Australian Humanities Review*, No. 45.

Recent decades have seen seemingly inexorable population decline in many parts of rural and regional Australia, despite local and national strategies to avert emerging economic and population imbalances (Country Shire Councils Association and Country Urban Councils Association Working Party; Pritchard and McManus). Since 2004 a novel initiative has sought to encourage new migration flows into rural Australia. Country Week, a three-day city fair operating in New South Wales and Queensland, involves rural and regional councils and other organizations publicizing the advantages of rural areas and small towns and encouraging households to relocate from cities. Unlike most strategies for regional development, which are usually based on stimulating business activity, Country Week is a private sector initiative (albeit supported by governments), and is targeted at particular households. Country Week seeks to revitalize less obviously attractive regional areas as well as meeting and matching employment demands and opportunities in thriving regional areas. In so doing it has stimulated new ways of conceiving the country, challenged some perceptions of an urban-rural divide and created more flexible images of rural life.

McQueen-Thomson, D. & Ziguas, C. (2002). *Cultures of wellbeing: A review of evidence for the health benefits of community arts practice*. Melbourne: Globalism Institute, RMIT University.

This report review concludes that the wellbeing outcomes (from a professional 'health' perspective) are not as effectively proven as, for example, 'wider social issues' such as social capital. Makes very useful recommendations for future research.

Mercer, C. (1997). Mapping regional cultures. In Warwick Mules & Helen Miller (Eds.), *Mapping regional cultures* (pp. 6-15). Rockhampton: Central Queensland University.

Miles, M. (2005, May). Testing the rhetorics of culturally led urban development. *Urban Studies*, 42(5/6): 889-911.

Since the 1980s, the cultural industries have gained a key role in strategies to deal with urban problems, seen as able to provide a new economic base in post-industrial settings. Cases of flagship cultural institutions such as Tate Modern or the Guggenheim in Bilbao imply that a cultural turn in urban policy delivers urban revitalisation. Following the turn in Glasgow's fortunes after being European Capital of Culture in 1990, it is easy to understand how city authorities and developers alike are captivated by cultural projects. An increasing number of voices of dissent in the arts suggest an alternative approach to urban regeneration. Paper questions the rhetoric of the cultural industries and investigates emerging alternative scenarios.

Mills, D. & Brown, P. (2004). *Art and wellbeing*. Sydney: Australia Council for the Arts.
http://www.australiacouncil.gov.au/publications/community_arts_and_culture/art_and_wellbeing2

This book reports ideas and case study material that illustrate connections between community cultural development and government 'wellbeing' initiatives. The case study material is grouped under seven themes, with rural revitalisation selected because of evidence that in every Australian state, arts activity are being used in programs that encourage economic revitalization in rural and regional communities. Two case study examples are featured.

- Wauchope, NSW (pop. 5000) where the demise of traditional local industry provoked a response through integrated cultural and economic initiatives shared with local government.
- The Atherton Tablelands region in Queensland that faces challenges because of the collapse of most of the region's key industries: timber, tobacco, sugar and dairy. Culture is seen to 'add value' to tourism strategies, as well as generating employment and regional income from a diverse range of arts activities.

Mission Australia. (2006). *Rural and regional Australia: Change, challenge and capacity*. Sydney: Mission Australia.
http://www.missionaustralia.com.au/document-downloads/doc_details/6-rural-and-regional-australia-change-challenge-and-capacity

This is a complex paper that examines non-metropolitan disadvantage in the framework of five key areas: economic capital; institutional capital; social capital; human capital; and natural capital. The report makes a number of recommendations and calls for a whole of government approach – in co-operation with business and community organizations – to decrease inequality between rural/regional and metropolitan centres across a range of areas.

Mitchell, C.J.A. (1998). Entrepreneurialism, commodification and creative destruction: A model of post-modern community development. *Journal of Rural Studies*, 14(3): 273-86.

The desire to experience the countryside ideal is a growing trend among North American residents. Entrepreneurs have reacted to this by commodifying the countryside and its associated rural heritage. The result has been the creation of heritage shopping villages: centres of consumption providing postmodern consumers with tangible keepsakes of the past. While contributing to the accumulation of capital within the community, investment in commodification may lead to destruction of the rural idyll. The process by which this occurs is outlined in a stage model of community development. The model is then tested in the community of St. Jacobs, a picturesque village located in the heart of Ontario's Mennonite country. It is concluded that the model presented here may be a useful tool for geographers and planners interested in guiding the fate of communities whose development has occurred around the commodification of the rural tradition.

Mitchell, C.J.A., Bunting, T.E. & Piccioni, M. (2004). Visual artists: Counter-urbanites in the Canadian countryside? *The Canadian Geographer*, 48(2).

Professional visual artists have always enjoyed considerable latitude in the selection of a place of work and residence. Recent decades have witnessed their growing presence within the Canadian countryside. This paper seeks to provide an interpretation of this phenomenon by exploring two sub-objectives. First is to determine whether artists who establish themselves in rural communities can be considered to be part of the counter-urbanisation movement, involving the relocation of urban residents down the settlement hierarchy. Second is to identify what types of migration are occurring and why. Our surveys of visual artists residing in the southern Ontario communities of Elora and Parry Sound reveal that most participants are part of a movement involving the decision to take up both residence and employment in a rural locale. We further find that the relocation of visual artists is driven to some extent by a strong attachment to natural landscapes. By way

of conclusions, we briefly speculate about the broader population of urban residents. We remind ourselves that artists often have been harbingers of new movements and that today there are growing numbers of workers outside the artistic community who also have increasing latitude in regards to choosing where to live and work. Overall, our findings suggest that there is ongoing blurring of geographic boundaries – between space and place, between place of work and place of residence and, of course, between rural and urban.

Mitchell, C.J.A. & Coghill, C. (2000). The creation of a cultural heritage landscape: Elora, Ontario, Canada. *The Great Lakes Geographer*, 7(2).

Elora, Ontario, has long been revered for its scenic, architectural and artistic amenities. These attributes have facilitated its transformation into a heritage shopping village, one whose economy is based, in part, on the production and consumption of handcrafted products reflecting local, regional and national heritage. This paper seeks to determine if this transformation parallels the stages of development identified by Mitchell (1998) in the model of creative destruction. The model demonstrated that the desire to accumulate capital drives entrepreneurs to invest in the production, sale and marketing of local heritage. These investments lure consumers whose presence inevitably leads to destruction of the rural idyll, an image of rural life that is happy, healthy and problem-free. To apply the model, data on entrepreneurial investment, visitor numbers and residents' attitudes are analysed for the period 1965 to 1999. It is concluded that the village of Elora is in the stage of advanced commodification, one characterized by relatively large investment levels, a growing visitor population, and partial destruction of the rural idyll. This state has been reached, and not exceeded, due to two factors. First, the existence of two other stakeholder groups whose actions are driven by the discourses of preservation and production. Second, the maintenance of a spatially separate central business district that caters to local residents. This situation has served to minimize resident-visitor interaction and promote relatively amicable relationships between the two groups. Results of this study confirm that while the premise of the model is sound, minor modifications are required to accommodate some of this study's findings.

Mitchell, C.J.A. & de Waal, S.B. (2008). Revisiting the model of creative destruction: St. Jacobs, Ontario, a decade later. *Journal of Rural Studies*, 25(1).

Ten years ago, the model of creative destruction was developed to predict the fate of communities that base their development on the commodification of rural heritage (Mitchell, 1998). Its application to the village of St. Jacobs, Canada, demonstrated that entrepreneurial investment had fostered the creation of a setting for aestheticized consumption. In this paper, the authors demonstrate that creative destruction has continued to unfold in the village over the course of the past decade. The evolutionary path taken is assessed in light of current literature on rural space. It is concluded that to fully understand the transformative process, one must integrate the demands of myriad sub-cultures, whose social relations, ideologies and actions will contribute to the development of a contested landscape of consumption. This finding necessitates that modifications be made to the model and its various stages. The most significant is recognition that the "heritage-scape" is an interim state of landscape change; one that displaces the productivist landscape of the industrial period, and precedes the creation of the "neo-productivist" leisure-scape of post-industrialism. Whether or not such a "final" state is achieved is dictated by the power struggle that inevitably arises amongst sub-cultures engaged in the transformation of rural space.

Moloney, R. (2006). *An economic assessment of the contribution of tourism to Cork City and its hinterland 2005*. Cork City Council.

This study provides an economic assessment of tourism in Cork City and the surrounding metropolitan area. It is an updating of a previous study carried out for Cork City Council that was published in July 2004 (Moloney and O'Sullivan, 2004). Cork City and its hinterland are defined as the Metropolitan Area as set out in the Cork Area Strategic Plan (CASP). CASP defines the Cork City Metropolitan Area and the towns and areas in the immediate hinterland of the City of Cork as a single integrated unit. The area has a population of 264,000 and is the second largest urban area in the Republic of Ireland. The City of Cork has a population of 119,000. The study details the nature of tourism in Cork City and the overall Metropolitan Area and provides estimates of both income and employment related to tourist activities in the areas. All contributions are measured in quantitative terms.

Monagan, S., Christopherson, S. & Loker S. (2007). *Creative economy practitioner's toolkit: Taking advantage of campus and community resources (Part I)*. www.communityarts.net/readingroom/archivefiles/2007/08/the_creative_ec.php

This article focuses on strategies to maximize the capacity of higher education to support creative economy development in small, rural communities and medium-size cities. The strategies they cover include: Stakeholder gatherings; Super-Collaborators; Local and regional arts councils; Festival and special events' Collaborative organizational designs; service-collaborations and arts based brick-and-mortar projects. To view the project web site, enter New York Creative Economy. To access the entire paper, download it from the Cornell University site. While this study doesn't necessarily introduce anything new, it does reinforce a frequently overlooked resource for rural/small communities, those fortunate enough to have in (or nearby) institutions of higher education. Many times, rural/small communities are home to University satellite sites and, more often, smaller, two-year community colleges. All of these institutions are excellent resources to accomplish the strategies suggested by the authors.

Montana Arts Council. (2005). *Montana: The land of creativity*. Helena, Montana: MAC.

This publication consists of 30 stories that show the return on investment the Western way by summarizing the contribution the arts make to rural/small communities and providing concise but efficient case studies of various communities in Montana and the way the arts, heritage, and culture of these communities contribute to community vitality and creativity.

Montana Arts Council. (2006). *The arts mean business: Fund raising ideas that work in rural America*. Helena, Montana: MAC.

This publication provides 1-2 page case studies from rural/small communities across the United States, showcasing effective fundraising campaigns, ideas, successes, and in some instances, challenges and failures. This is an excellent quick resource for anyone looking for ideas on fundraising campaigns and the contact information necessary to follow-up with the organization and, in many instances, the individuals who were behind the ideas.

Montana Arts Council. (2007). *Building arts participation in rural America: Success stories/learning from Montana's arts organizations*. Written by Louise K. Stevens, ARTS MARKET, for the Montana Arts Council. Bozeman, Montana: MAC.

This small but valuable publication tracks the seven communities that were part of the Montana Arts Council Building Arts Participation in Rural America Project funded by the Wallace Foundation. It identifies essential elements of success. They include:

- Structure any project to build collaboration, partnership and a higher level of communication;
- Understand the culture of the community that is targeted, and respond according;
- Combine relevant programming with the right place;
- Recognize the essential role of volunteers and don't overwhelm them;
- Reach geographically, but not too far;
- Recognize the realities of staff and volunteer turnover, and make sure more than one person is carrying the torch;
- Evaluate progress and make changes as needed; and finally,
- Absorb a participation-building culture. Live it; Create something sustainable.

Muir, J. (2003). *The regional impact of cultural programs: Some case study findings*. Canberra: Communications Research Unit, Department of Communications, Information Technology and the Arts.

The Department of Communications, Information Technology and the Arts (DCITA) and the Australia Council collaborated on a study to gather evidence on the economic and community impact of cultural programs in two regional centres, Port Lincoln and Maryborough. Both centres had recently opened major new cultural facilities, developed under the Commonwealth's Federation Fund program – the Nautilus Theatre and Walter Nicholls Gallery in the Port Lincoln Civic Hall redevelopment, and the Brolga Theatre and Convention Centre in Maryborough – and hosted a number of Commonwealth-funded touring programs. Both centres also supported a range of community-based cultural activity, assisted under Commonwealth, State and local government funding arrangements. The study examined the changes in the cultural,

economic and social environment in both cities following the introduction of the programs. It drew on data made available by program managers and others and on field interviews with cultural and community representatives and business operators conducted in December 2002.

Mulligan, M., Humphery, K., James, P., Scanlon, C., Smith, P. & Welch, N. (2006). *Creating community: Celebrations, arts and wellbeing within and across local communities*. Melbourne: Globalism Institute, RMIT University, & VicHealth.

This research, funded primarily by the Australian Research Council, was conducted over nearly four years in St Kilda, Broadmeadows, Daylesford, and Hamilton, found that people who take part in community arts find new ways to deal with challenges.

Mulligan, M. & Smith, P. (2006). Stepping out of the shadows of neglect: Towards an understanding of socially applied community art in Australia. *International Journal of the Arts in Society*, 1. Victoria: Common Ground Publishing.
<http://www.culturaldevelopment.net.au/downloads/EdinburghPaper.pdf>

This three-year study assessed the role of arts in community development strategies across four diverse local communities, inner-urban and rural Victoria. The study analyses the work of community arts practitioners, focusing on how community arts can help local communities negotiate the impacts of globalization.

Mulligan, M. & Smith, P. (2007). *The case for a regional arts development officer network in Victoria: An evaluation of the regional cultural partnership program of Regional Arts Victoria*. Melbourne: RMIT University.
http://www.rav.net.au/erave1/files/RAV%20evaluation%20report_May%2008.pdf accessed 4.3.09

The research report investigates the impact of Regional Arts Development Officers (RADOs) on the cultural vitality of their communities. Researcher Martin Mulligan documented significant positive outcomes of the RADO program, finding plenty of evidence that the RADOs had succeeded in drawing down more arts funding for the regions in which they worked, and had helped co-ordinate federal, state and local government arts development initiatives. They had been able to strengthen regional networks of arts practitioners and link these to statewide networks and resources. RADOs have also been able to shift the thinking within LGAs about the strategic importance of investing in local and regional arts development. The report strongly recommended a continuation of the program, finding that the three RADOs have matched the high expectations placed on them by funding bodies. RADOs have been able to demonstrate that arts development officers who have both local knowledge and a good understanding of art practices are essential for any strategy aimed at building more diverse and sustainable regional arts sectors. Their work has demonstrated that investments in regional arts should be seen as a long-term investment in the sustainability of local communities. The authors identified two aspects of the model critical for its success: a dynamic partnership that fully engages local government, and a sustainable investment in regional staff whose role is to support community organisations and individuals in a way that encourages self-determination.

The authors caution that investment in cultural vitality cannot be seen as seed funding for the establishment of new industries that can become self-financing. They recommend that our economy should support an investment in cultural vitality rather than the other way around.

NACCHO & Oxfam. (2007). *Close the gap: Solutions to the Indigenous health crisis facing Australia: A policy briefing paper*. The National Aboriginal Community Controlled Health Organisation & Oxfam Australia. <http://www.ahmrc.org.au/Downloads/CTG.pdf> accessed 17.2.09

Social injustice is identified as holding responsibility for the disparity between indigenous and non-indigenous Australians. This policy briefing provides solutions to help solve the health crisis between Aboriginal and Torres Strait Islander people and non-indigenous Australians, and argues that the poor health of indigenous problems is preventable. This paper uses comparatives between indigenous and non-indigenous populations in Australia, New Zealand and Canada health indicators to illustrate the gaps in health standards experienced by Australia's Aboriginal and Torres Strait Islander people.

Nagam, J. (2006, Fall-Winter). Transforming indigenous cultural politics through art and dialogue in rural and remote Manitoba. *Women & Environments International Magazine*, pp. 50-53.

In this paper, I will be discussing the role art plays in our global society; in western or colonial countries such as Canada the function of art has been somewhat confined to a gallery space with visual aesthetics being the primary rationale for art production. However, there is a shift in the function of art, thus challenging the way art and artists are viewed in contemporary Canadian society. This shift permits art and artists to rebel against gallery or exclusive art space to site-specific or socially engaged art, which allows people to communicate issues facing them and their communities. For the women artists I have interviewed in Manitoba their art and community work is functioning as a tool to empower themselves and the people in their community. As a scholar, activist and an artist I feel it is vital to document and explore this community-based and socially engaged art since it is impacting and strengthening communities in Manitoba. Therefore in this paper I want to explore the use of dialogical aesthetics in performance and socially-engaged art by Indigenous women artists in rural and remote areas of Manitoba to the concept of activism through their art and relationship to their community. I will be discussing case examples and the role of their work in their community.

Nagy, M. (1996). *Rural America in Transition: Innovative Responses*. Washington, DC: National Assembly of Local Arts Agencies. www.artsusa.org/NAPD/modules/resourceManager/publicsearch.aspx?id=8841

This early monograph was published by the National Assembly of Local Arts Agencies (now Americans for the Arts). This monograph examines how local, community arts agencies in rural communities are taking a leadership role in their communities by using the arts to strengthen economies, increase community pride, and develop innovative partnerships during the beginning of an on-going period of transition for rural/small communities in the United States. One of the pioneering articles in the field of rural/small community cultural, community, and economic development. Nagy describes how five communities are using the arts to address such issues as economic development, environmental impact, youth-at-risk, and cultural tourism. It also discusses how some communities have built computer linkages that present new opportunities for communication and resource development among arts and cultural organizations in rural/small communities. One of the strengths of this monograph is that it shows rural/small community arts agencies on the cutting edge of local economic, community, and cultural development, long before the term creative economy came into usage in the national arts vocabulary.

National Rural Touring Forum. (2004). *Eyes wide open: A practical guide to rural touring for companies and performers*. Arts Council England.

Eyes Wide Open is a practical guide for all companies and artists wanting to tour their work to rural and community venues through one or more of the rural touring schemes that operate across England and Wales. It is intended for new and emerging companies representing mainstream and specialist work, and for established companies and artists who wish to engage with rural audiences.

Nemez, G. (2005). *The politics of rural development in Europe*. Institute of Economics Hungarian Academy of Sciences. Discussion Papers 2005/5.

This paper explores the evolution of rural policies in EU, making some comparisons with CEE rurality. In the first chapter I explore some theoretical concepts on how policies are transferred from one country to another, what a policy paradigm means and how it might change over time with special reference to the changing conceptualisation of rural development. The rest of the paper is based on literature review; document analysis; and interviews and experiences gathered at the European level. In the second chapter an account is given of how the modernisation paradigm prevalent in EU and CEE rural policies has been eroded during recent decades, and what the expression 'rural development' might mean for various actors and stakeholders of this story. Then I analyse some early documents of the SAPARD programme, to show the original intentions of EU policy makers at the beginning of the pre-accession preparation. In the last chapter I make some conclusions on the EU's strategy for eastern enlargement and its possible implications for the evolution of European rural policies.

New Media Partners & Culture Finance North West. (2004). *Financing creativity*. Culture Finance North West. News release: http://www.artscouncil.org.uk/pressnews/news_detail.php?browse=archive&id=197

Culture Finance North West, the pilot project for access to finance for the creative industries in England's North West, completed a review of the supply and demand for finance for the region's creative sector. The research looked at three aspects of finance for the creative sector:

- The demand for different types of finance from small businesses and arts organisations in the region.
- The supply of loans, grants, banking services and investment finance for the sector.
- A comparison of the needs of creative businesses in rural and urban areas. (Smiles, 2006, p. 14)

NGA Centre for Best Practices. (2001, June 25). *The role of the arts in economic development*. Issue Brief. <http://www.nga.org/portal/site/nga/menuitem.9123e83a1f6786440dcbbeb501010a0/?vgnnextoid=0f8b5aa265b32010VgnVCM100001a01010aRCRD>

The non-profit arts industry, with \$36.8 billion in annual revenue, is a potent force in economic development nationwide. States and communities have integrated the arts into their economic development arsenal to achieve a wide range of direct and indirect economic goals. Arts programs have served as components of high-impact economic development programs by assisting state and local government in: Leveraging human capital and cultural resources to generate economic vitality in under-performing regions through tourism, crafts, and cultural attractions;

- Restoring and revitalizing communities by serving as a centerpiece for downtown redevelopment and cultural renewal;
- Creating vibrant public spaces integrated with natural amenities, resulting in improved urban quality of life, expanded business and tax revenue base, and positive regional and community image; and
- Contributing to a region's 'innovation habitat' by simultaneously improving regional quality of life—making communities more attractive to highly desirable, knowledge-based employees—and permitting new forms of knowledge-intensive production to flourish.

Governors can position their states to use the arts effectively by promoting new partnerships among state agencies, communities, and the business sector and by harnessing the power of the arts and culture as tools that unite communities, create economic opportunity, and improve the quality of life.

Nicholls, C. (2005). *Promising practices in community partnerships: Lessons learned from the Canadian rural partnership*. Ottawa: Research and Analysis Unit, Rural Secretariat Agriculture and Agri-Food Canada.

Canadians living in rural, remote and northern regions face many challenges to their communities' sustainability and viability. The Government of Canada, in collaboration with rural communities through the Canadian Rural Partnership, has responded to these concerns by developing policies, programs and services that, among other things, help build capacity at the community level. Community capacity building plays an important role in community development because the process builds on strengths, identifies opportunities, and takes effective action. A thorough review of a selected sample of community projects funded at close to \$1.8 million over a period of six years, between 1998 and 2004, has yielded many lessons learned and best practices. Key findings identify the importance of building community partnerships and networks, and of having a participatory approach that involves as many stakeholders as possible, including youth and Aboriginal peoples.

Nivin, S. & Plettner, D. (2009). Arts, culture, and economic development. *The IEDC Economic Development Journal*. Washington, DC.

The premise of this recent article is that the U.S. economy has transitioned to an era in which creativity drives competitive advantage and labor is increasingly mobile in search of communities that satisfy creative as well as practical needs. Their conclusion is that because of these factors, the creative industry and the creative economy it produces has become correspondingly more important. The article documents the economic impact of the creative sector across the country and states emphatically that we are now in *The Creative Age*, one in which the work being done by creative people in each

economy create the value-added and drives economic growth and development through out the U.S. (and everywhere else). The authors believe that as innovation becomes more important to the development of regional economies, it will also become more important for regions to develop communities that foster the creativity activity of innovation, pointing to the development of vibrant arts and cultural infrastructure as being critical to the success of the development of any region. The authors further maintain that creative environments drive economic development through what is called its “artistic dividend – the aggregate economic impact that would not occur without the presence of artists.” They cite five components of this artistic dividend including: the work that artists do to enhance the design features of a region’s manufacturing products; the success of photographers, painters, authors, poets and graphic designers in exporting their work out of the region over the internet, arts fairs, or via other direct sales routes; the revenues and income to groups or individual artists who tour with theatrical, musical or dance performances; the incomes earned and human capital created by the any artists who teach others their craft; the incomes generated for support workers who build sets, edit manuscripts, etc. After citing statistics citing Creative industry economic impact by region, the authors turn to San Antonio as a specific example of how supporting and promoting creative industry is influencing that economy.

Nolte, J. (2007, August). Commentary: Community arts in rural settings. *Culturescope.ca In Focus Series*.

This paper is a reaction to John Brotman’s paper, “Community Arts in Rural Settings,” delivered in May 2007. Questions what is meant by the word “rural”, and if it is the sense of isolation that Brotman highlights. Rural areas have diverse economies but often lack the social capital to sustain cultural capital, therefore need the transformation that Brotman speaks of. Rural art for Brotman has a goal of empowerment, capacity building, collaboration and networking. Brotman stresses a synthesis of community and professional arts, which breaks down previous polarities between the two. In this way Brotman introduces a challenge to the hierarchy between professional and amateur. The participatory ‘rural arts’ introduce a problem to ‘professional’ arts as control over a production is dispersed throughout a community. Professional artists can emerge with an experience of a process-based approach to art, and the human element of creation – a ‘reconnection’ to location and community.

Norgaard, R.B. (1994). *Development betrayed*. New York: Routledge. (Cited in Kebir & Crevoisier, 2008.)

Nowak, J. (2008). Distressed places and creativity. *Grantmakers in the Arts Reader*, 19(3).

The article is based on a public lecture presented at the Penn Institute for Urban Research, University of Pennsylvania, September 25, 2007.

The Reinvestment Fund, TRF, provides financing and high-quality information in support of a wealth-building mission, and pursue strategies based both on people and on place. People-based strategies seek to increase opportunities for families throughout the regional market-place where they live, work, and learn; and place-based strategies seek to restore the vitality of places that for historical and contemporary reasons under-perform and thus limit prospects for mobility and wealth creation.

After more than two decades, the direct investment of nearly \$700 million, and participation in development projects that total more than \$3 billion, we would be hard pressed to make an easy analytical distinction between people-based and place-based pursuits; in practical terms each feeds off the other. High performing places function as attractors and incubators for individuals and families. In the absence of appropriate economic skills and social supports, individuals and families have limited choices including the choice of place.

O’Connor, J. & Wynne, D. (1993). *From the margins to the centre*. Manchester: Institute for Popular Culture.

O’Leary, C. (2006). Rural touring in Ireland. Paper presented at Community Based Arts Programming Networks Review. <http://ruralculture-em.org/site/resources/publications?p=2>

For the last four years, an innovative arts and community development model has been implemented in a number of counties around the country. The goal of this model has been to improve access and increase participation in the arts through the hosting of a sustainable program of arts and cultural activities by locally based arts programming networks. The formation of these networks is a response to the cultural disadvantage experienced by many regions throughout

Ireland. Empowering a regional network or committee of volunteers was identified as the key means of bringing about change. This paper explores case studies of the communities which implemented the project.

Oliver, P. (2003). *Regional strengths strategy: Follow-up evaluation*. New Zealand

Six regional partnerships participated in the Regional Strengths Strategy in 2001, with positive outcomes (see the *Report on an evaluation of Creative New Zealand's Regional Strengths Strategy, November 2001*). The key research question for the follow-up evaluation was: What has a second year of funding from Creative New Zealand (albeit at a reduced level) generated for the partnerships, the regions in which they are based and their future development?

The review found that the majority of the regions have built substantially on their Year 1 outcomes and now have sustainable entities, including regional Arts Trusts, to progress regional arts development in those regions. It was generally agreed that the offer of "matched" funding had assisted the project groups to acquire an ethic of leveraging funding creatively from a broad base. There was a widespread perception that the continued development of the Regional Strengths concept was a positive direction for arts development in New Zealand.

Organization for Economic Co-Operation and Development. (1994a). *Creating rural indicators for shaping territorial policies*. Paris: OECD.

Organization for Economic Co-Operation and Development. (1994b). *Tourism strategies and rural development*. Paris: OECD.

Since its creation in 1961, the OECD Tourism Committee has endeavored to grasp the overriding trends, including structural change, in the tourism, travel and recreation industry, to give governments a clearer understanding of their role and of how they must tailor their actions. The Tourism Committee devoted several of its sessions to these issues, undertaking in particular to ascertain, in the light of national experience, whether rural tourism had any distinguishing characteristics, whether it could develop in all rural areas, whether it was truly capable of generating employment and attracting capital to such areas, whether it presented drawbacks for the countryside and whether it required action on the part of national or local governments.

Overton, P. (1987). *An investigation of organizational activities and asserted values of rural and small community arts agencies in Missouri*. Unpublished doctoral dissertation, Department of Communication, University of Missouri, Columbia.

This is one of the first, doctoral dissertation research projects focusing on rural and small community arts in the United States. The research project, under the auspices of the newly formed University of Missouri Communication Department, took emerging theories on for-profit organizational culture, in particular, the role of organizational core/shared values, and applied them to the not-for-profit rural/small community arts agencies that were members of the Missouri Assembly of Community Arts Agencies (MACAA).

The study challenges the preconceived notion that the problem facing rural and small community arts agencies is the lack of funding and low audience attendance. Instead, the author maintains that the lack of funding and low audience attendance are the result of these agencies not effectively communicating who they are, what they do, and why they do it. The author concludes the arts in rural/small communities represent a value shift from *arts as product and citizen as patron* to *arts as process and citizen as participant*.

Overton, P. (Ed.). (1992). *Grassroots and mountain wings: The arts in rural and small communities*. Columbia, Missouri: Columbia College Center for Community and Cultural Studies.

This publication is a collection of essays from 17 of the most well known and successful community arts development practitioners in the United States. These essays were commissioned by the Columbia College Center for Community & Cultural Studies and were presented and a national symposium held in 1991 by the same title of the book. Published in 1992, the book begins with a presentation by Robert Gard, bridging the early work he and others did in the forties through the seventies to the "new old work" that is currently being done all across the United States. The book is about community arts development, "who we are, what we do, and why we do it." It represents one of the strongest collective advocacy statements about the arts in rural and small communities published to date. Quoting from the Introduction by the Editor, "The arts are an invitation. They invite us to tell our story and they invite us to listen to the story of those around us. They

also invite us to celebrate who we are together. In rural and small communities all across our country, community arts provide a new gathering place, a cultural and spiritual touchstone that is a source of community revitalization and neighborhood revival.

Overton, P. (1994a). Creative collaborations and partnerships. *Leisure Information Network Conference Transcript: From Artspeak to ArtsAction*.

Collaboration and partnership are two different words. This presentation explores why arts organizations choose to collaborate or partner and what benefits this provides to communities and creative projects.

Overton, P. (1994b). The role of community arts development in nurturing the invisible culture of rural genius. *Leisure Information Network Conference Transcript: From Artspeak to ArtsAction*.

This presentation explores the nature of culture in rural areas in the context of state and federal funding, which often don't support rural culture as it doesn't fit in their regular guidelines or the traditional "criteria of excellence" used by these agencies to fund programs. The presentation also address the fact that often this culture is only widely experienced if it is marketed as a product under the name of "traditional art" and taken out of its context.

Overton, P. (1999). *The poetry of place: Seeking the new prairie grass*. Keynote presentation at Midwest Rural Forum, Northern Lakes Center for the Arts, Amery, Wisconsin.

Overton, P. (2001a). *At the edge*. University of Massachusetts Arts Extension Service, Robert Gard Lecture Series. <http://www.artsextensionservice.org/index.php/publications/publications-resources/robert-gard-lectures/2001-lecture>

This lecture was given in conjunction with the 2001 Robert Gard Award from University of Massachusetts Arts Extension Service. The presentation is in two parts. The first is a review of 25 years of work in the community cultural development field and the way in which major historical events influenced the author's baby-boomer generation and influenced the author's in his work in rural/small communities. His premise is that his generation is a "between" generation, having spent most of their lives standing at the edge of something ending and something new taking its place. The second half of the lecture introduces the concept of *cultural ecology* and links the work of community cultural development to deep ecology. In addition, the author introduces his concepts of how *sense of place* (how geography impacts the people who live in a place) needs to be coupled with a community's *poetry of place* (how the people in a place and the way they interact with each other impacts the geography of a place). The author maintains that the sense of place and the poetry of place combine together to produce a community's *essence of place*.

Overton, P. (2001b). *Rebuilding the front porch of America: Essays on the art of community making*. Astoria, OR: PrairieSea Press.

Through the informal and community-based arts we strengthen our sense of rootedness, our sense of attachment to or belonging within our "homeplace," our community. (excerpt from Bash, 2006, p. 7)

Overton, P. (2008). From extraction to expression economy. *State of the arts newspaper*, Montana Arts Council. <http://art.mt.gov/soa/pr.asp?ID=936>

This article introduces the concept of Expression Economy in the Montana Arts Council state newsletter. Montana is one of the Western states that has had its economy heavily defined by extraction industry. As the extraction winds down, it leaves many rural/small communities having lost their one and only major economic engine. Focusing on the concept of creativity as manifested through "Rural Genius," the article highlights the ways in which creativity/arts/culture can encourage people to become participants rather than spectators; increase their civic engagement; and provide new and innovative ways in which the economy in these communities can begin to strengthen to meet local needs. The article focuses on the way the arts promote/develop human, and social capital.

Palmer, R. (2004a). *European cities and capitals of culture*. Study prepared for the European Commission. Brussels: Palmer-Rae Associates.

Palmer, R. (2004b, November 1). The European capitals of culture: An event or process? *Arts Professional* (London), p. 5.

Palmer, R. & Richards, G. (2007). European cultural capital report. Arnhem, Atlas. http://www.atlas-webshop.org/epages/61492534.sf/en_GB/?ObjectPath=/Shops/61492534/Products/ATL_00048

This report seeks to cover the many different aspects of the ECOC, including its cultural, economic, organisational, political and social implications. It provides an independent analysis of the ECOC, identifying trends and best practice that can help those involved with this and other major cultural events to make decisions that are better informed. By extending and enriching the data collected for the Palmer Report, this publication provides new insights into the workings of the ECOC.

Regular updates will be produced that will keep a finger on the pulse of the ECOC and its stakeholders, providing timely and relevant information. Each edition of the ECOC Report will concentrate on different themes related to the ECOC, as well as featuring case studies of different cities or different aspects of management and organisation. This first issue concentrates on profiling the host cities in general and identifying economic trends. In forthcoming issues, the spotlight will be turned on other topics, such as organisational issues, marketing, economic impact studies and tourism flows. This publication should be of interest to all those involved in the planning, organisation, analysis and assessment of the ECOC, as well as cultural events in general.

Panelli, R. et al. (2008). Beyond bluff oysters? Place identity and ethnicity in a peripheral coastal setting. *Journal of Rural Studies*, 24(1).

Studies of culture and place form a long tradition in geography but, within rural studies, less attention has been given to the ways in which contrasting ethnicities intersect with specific places and landscapes. Recently, an increasing number of authors have noted how dominant Anglophone, western, ethnicities (frequently labelled 'white') have been privileged in British, Australian and New Zealand settings and this paper engages that literature. We use a detailed case study of place identity in Southern New Zealand to show how a composite appreciation of ethnicity provides a deeper understanding of place identity. As such we demonstrate how place and ethnicity intersect via diverse landscapes, social interaction sites and cultural practices.

Pascual i Ruiz, J. & Dragojevic, S. (2007). *Guide to citizen participation in local cultural policy development*. Amsterdam: European Cultural Foundation.

This book aims to identify concretely who the makers and shakers of local cultural policies are in today's Europe, and, by doing so, to put forward the theoretical premises that frame the future evolution of local urban policies - those that directly influence the individual's level of cultural participation and well being. Culture, as a fourth pillar of development in relation to human rights, and urban space as the place for cultural participation, are only two of the key issues discussed in the guide.

Phipps, P. (2009). Garma and beyond: Indigenous cultural festivals for decolonization. In G. Devy et al. (Eds.), *Indigeneity: Culture and representation* (pp. 368-377). New Delhi: Orient Black Swan.

Pritchard, W., & McManus, P. (2000). Introduction. In W. Pritchard & P. McManus (Eds.), *Land of discontent: The dynamics of change in rural and regional Australia*. Sydney: UNSW Press.

Prohaska, S. (1995). Trends in cultural tourism. In M. Conlin & T. Baum (Eds.), *Island tourism: Management principles and practice* (pp. 33-51). London: Wiley.

Quinn, B. & O'Halloran, E. (2006). *Cork 2005: An analysis of emerging cultural legacies*. Research Paper.

Radbourne, J. (2003, September). Regional development through the enterprise of arts leadership. *Journal of Arts Management, Law and Society*. http://findarticles.com/p/articles/mi_hb3260/is_200309/ai_n7959779

The literature in the field suggests that a community without arts-practice risks its future. Contemporaneously, evidence suggests that the future of some communities, specifically regional or rural communities, are at risk because of the withdrawal of essential services, which leads to economic and social decline. There is also evidence that arts practice has

revived economic and social activity (and performance measures) in regional cities and towns. Radbourne discusses a 2001 research project in Australia on the crisis faced by its regions. The study shows that even though the regions experienced decrease in services in many areas, regional arts activity is continuing, which affects economic and social factors such as employment, community participation, and education. Based on the study, she argues that the arts foster regional sustainability, and proposes that a collective arts leadership associated with vision and creativity is needed for arts to achieve it.

Regional Arts Victoria. (2001). *.....such fertile ground.....* <http://www.abc.net.au/arts/fertile/essay.htm>

Series of critical essays about arts in community project ... **such fertile ground...** project involving 12 regional communities in Victoria, Australia throughout 2001. Index of critical essays:

Pitts, G. (2002). [What's this all about?: An introduction to a critical analysis of the arts in community project ... such fertile ground... involving 12 regional communities in Victoria, Australia throughout 2001.](http://www.abc.net.au/arts/fertile/essay_intro.htm)
http://www.abc.net.au/arts/fertile/essay_intro.htm

Matthews, P. (2002). [In the beginning was the idea.](http://www.abc.net.au/arts/fertile/essay_3.htm)

Peter Matthews, Director of Regional Arts Victoria, reveals the ideas behind the 'such fertile ground' project and how it was managed. http://www.abc.net.au/arts/fertile/essay_3.htm

Jackson, D. (2002). [Barter and exchange – for great art and social change.](http://www.abc.net.au/arts/fertile/essay_4.htm)

Donna Jackson, Artistic Director of such fertile ground project examines how her deeply felt beliefs about art and the community came into play during the development of the project. http://www.abc.net.au/arts/fertile/essay_4.htm

Reark, S. (2002). [My experience working on the power of Bra-Rakat.](http://www.abc.net.au/arts/fertile/essay_5.htm)

Sarah Reark provides an artists' account of ...such fertile ground... recording her search for a suitable form and content for a community-based art-work, and her revelation of the reality of indigenous issues.
http://www.abc.net.au/arts/fertile/essay_5.htm

Pelchen, A. (2002). [3,492 poly bags and a ploughed line.](http://www.abc.net.au/arts/fertile/essay_6.htm)

Artist Anthony Pelchen muses personally and intimately on his experiences during and after the project.
http://www.abc.net.au/arts/fertile/essay_6.htm

Romanis, G. (2002). [Blue sheep – mapping the cross-roads of difference.](http://www.abc.net.au/arts/fertile/essay_7.htm)

Artist Glen Romanis interrogates the meaning of "community," the role of the "community artist" and the reasoning behind the many decisions an artist has to make on an artwork. http://www.abc.net.au/arts/fertile/essay_7.htm

McDonald, M. (2002). [Us and them and the others.](http://www.abc.net.au/arts/fertile/essay_8.htm)

Writer Meme MacDonald examines the cultural divides and convergences within the context of the ...such fertile ground... project. http://www.abc.net.au/arts/fertile/essay_8.htm

Montano, M. & Fensham, R. (2002). [Fertile signs.](http://www.abc.net.au/arts/fertile/essay_9.htm)

Art-making academics look at art-works similar tosuch fertile groundcreated overseas and also critique some of the concepts of the project. http://www.abc.net.au/arts/fertile/essay_9.htm

Thiele, M. (2002). [Exploring the great divide.](http://www.abc.net.au/arts/fertile/essay_10.htm)

Community cultural development arts-worker Martin Thiele compares and sometimes disapprovingly contrasts the community consultation models used by different artists and organisers. http://www.abc.net.au/arts/fertile/essay_10.htm

Shiels, J. (2002). [A fertile practice.](http://www.abc.net.au/arts/fertile/essay_11.htm)

One of Australia's most experienced and respected community artist-organisers Julie Shiels challenges several orthodoxies, not least those about the role of the artist in community art creation. http://www.abc.net.au/arts/fertile/essay_11.htm

Hawkes, J. (2002). [Virtual monuments.](http://www.abc.net.au/arts/fertile/essay_12.htm)

Former Director of the Community Arts Board of the Australia Council for the Arts, Jon Hawkes, dissects the debate of permanence versus impermanence. http://www.abc.net.au/arts/fertile/essay_12.htm

Gray, B. (2002). [The great round.](http://www.abc.net.au/arts/fertile/essay_13.htm)

Artist and arts therapist Bronwen Gray discusses the relevance of Jung and mandalas to a diverse analysis of ...such fertile ground... http://www.abc.net.au/arts/fertile/essay_13.htm

MacNeill, K. (2002). [Does ownership matter?](#)

Lawyer Kate MacNeill supplies possible answers that cut to the essence of questions of legal, moral and aesthetic possession. As in all the contributions, generalities are based on specific examples.
http://www.abc.net.au/arts/fertile/essay_14.htm

Regional Arts Australia. (2005a). *National directions: Regional arts*. Port Adelaide: Regional Arts Australia.
<http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf> 'accessed 18.2.09'

Regional Arts acts on behalf of the communities and artists of regional, rural and remote Australia in representing and resolving at a national level the issues, concerns and resource needs pivotal to the level of a viable regional arts industry and a vibrant cultural life.

Regional Arts Australia. (2005b). *National directions: Regional arts – National community consultation report*. Published as an appendix to *National Directions: Regional Arts*. Port Adelaide: Regional Arts Australia.
<http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf> 'accessed 18.2.09'

The report, on behalf of Regional Arts Australia, represents the most comprehensive consultation ever with country Australia concerning challenges and opportunities of their work in and aspirations. In the process of setting its strategic direction for the next 3 years, Regional Arts Australia identified the following important themes to help shape its priorities for the future: community capacity building; encouraging strong regional centres; indigenous people; the environment; and cultural tourism. These themes were explored through a national survey and community consultation – incorporating the ideas of over 1200 people from over 300 locations around Australia.

Regional Arts Australia. (2007). *Recommendations to the review of the Regional Arts Fund, incorporating an overview of the Regional Arts Fund July 2004 to June 2007*. Port Adelaide: Regional Arts Australia.
<http://www.regionalarts.com.au/raa1/develop/default.asp?pageid=55> accessed 18.2.09

This report is a summary of the operations of the Regional Arts Fund as managed by Regional Arts Australia and its member organisations. It also draws upon the experience of Regional Arts Australia members in managing its components of the Fund to provide some direction for the future of the Fund.

Regional Arts Australia (2008). *Big story country: Great arts stories from regional Australia*.
<http://www.regionalarts.com.au/raa1/support/default.asp?pageid=84>

The third publication in a series of arts stories from rural, regional and remote Australia. These stories about place, community and creativity describe how the activities come about and what they mean to the individuals and communities who create them.

Regional Arts Australia's 2008 national conference, "Art at the heart" Regional Arts Conference (2008, October 3-5). Hosted by the Northern Territory Government, Alice Springs. <http://www.artattheheart.com.au/ah/1.asp> 'accessed 23/02/09'

A total of 950 delegates, including 192 conference presenters and 254 festival artists from a diverse cultural backgrounds and geographic areas from regional and remote Australia met in the desert town of Alice Springs for Regional Arts Australia's sixth biennial conference *art at the heart*. The conference provided artists, arts workers and arts volunteers the opportunity to gather, discuss, perform and celebrate the arts and cultural achievements of regional Australia. Approximately 45% of presenters were indigenous and the Artistic program featured a rate of 40:60 indigenous to non-indigenous artists.

13 people from across Australia received the prestigious new national Regional Arts Australia Volunteer Award at a ceremony under the stars at the Alice Springs Telegraph Station on Saturday 4 October during the art at the heart conference dinner. The awards are brand new and are designed to give volunteers national recognition for their contribution towards the arts across regional, rural and remote Australia.

Regional Technology Strategies, Inc. (2007, April). *Clusters of creativity: The role of the arts and design in North Carolina's economy*. North Carolina. www.rtsinc.org

This paper was produced by Regional Technology Strategies, Inc., one of the leaders in the field of creative economies. The paper is based on a study commissioned by the North Carolina Arts Council to better understand the arts not only as a cultural amenity, in which capacity they play an important economic role, but also as an engine for economic development itself. As stated in the preface of the paper, "the study provides a starting point for North Carolina to consider new ways that the arts can simultaneously boost regional economies, create job opportunities, and improve qualities of life." Among the major findings of the study include the following: creative enterprises include a wide range of industries, many of which are not usually considered artistic; commonly available data sources miss much significant creative and artistic activity; creative enterprises are highly concentrated in some areas of the state thought to lack economic vitality; among the factors examined, and only the number of arts and design works has a significant impact on tourist spending.

Regional Technology Strategies, Inc. (2009). www.rtsinc.org/craftnet

This is the website for Rural Technology Strategies, Inc. programs and has links to various studies and publications this organization has produced. This is an outstanding resource for anyone doing work in rural/small community cultural development. This organization is doing innovative work in promoting creative economies for rural/small communities and regions in the United States. The site has several programs worth exploring, in particular, the link to "craftnet" on creating viable Network/Clusters in partnership with community colleges that have programs in the arts or design. This is a valuable site for innovative, cutting-edge work being done, not just talked about. This organization and its staff continue to provide innovative leadership in the field of community/economic/cultural development in rural/small communities and rural/remote regions all across the United States.

Reimer, B. (2005). The rural context of community development in Canada. *Journal of Rural and Community Development*, 31.

This paper examines contextual conditions that limit or enhance community capacity processes. Four contextual conditions are considered in the analysis: integration to the global economy, stability of the local economy, metro-adjacency, and institutional capacity. Data from rural Canada are used to explore how these contextual characteristics condition the relationship between the use of social capital and four community outcomes: labour force participation, household incomes, employment, and life expectancy. Results from the New Rural Economy Project in Canada suggest that these contextual characteristics place important conditions on the capacity processes considered. In some cases, they accentuate the strength of the relationship between social capital and the outcomes, in others they reduce it, and in a few, they reverse the direction of the relationship between the two. The paper concludes with some comments on the implications of the findings for policy development and community development practice.

Reimer, B. (2006). The historical context of rural research. *Journal of Rural and Community Development*, 46.

This issue highlights research results from the New Rural Economy Project: a national, multidisciplinary research and education project initiated by the Canadian Rural Revitalization Foundation (CRRF). After ten years of meetings, discussions, and presentations, CRRF decided it was time for coordinated, national research activity on behalf of rural Canada. Too often its discussions were hampered by the lack of systematic, high quality data, theoretically grounded insights, and corroborated claims. It could refer to many good detailed community studies and excellent analysis of Canadian conditions in general, but seldom could it find systematic comparative analysis of those communities or rural-specific analyses of the general conditions. What was needed was a program of research that was comparative, collaborative, and comprehensive.

Reimer, B. (2008) Rural vitality – From surviving to thriving: Insights from the new rural economy project. (presentation)

A presentation on the New Rural Economy project with respect to innovation and adaptation in rural communities, specifically Prince Edward, Lennox and Addington Counties.

Rhodes, A. (2002). *The heart of sustainability: An encore for the arts and culture*. A background discussion paper prepared as a submission to the state sustainability strategy, Institute of Sustainability and Technology Policy, Murdoch University.

Richards, G. (Ed.). (2007). *Cultural tourism: Global and local perspectives*. Binghamton, NY: Haworth Hospitality Press.

This book is one of the products of a transnational research project developed by the Association for Tourism and Leisure Education. The omnipresence of cultural tourism is discussed from a global perspective, with cultural tourism defined as quality tourism that cares for the culture it consumes while culturing the consumer. It is positioned as avoiding the common pitfalls of "traditional" tourism, however, as cultural tourism has expanded its definition has grown wider. From being associated with fixed, tangible heritage it has moved into the realm of mobile, intangible products of contemporary culture. The volume is divided into sections on tourism, globalization and authenticity; cultural tourism development in a globalizing world; sensitizing tourists and communities; and cultural events and festivalization.

Richards, G. & Rotariu, L. (2008). *Sibiu European Capital of Culture 2007*. ATLAS.

This study of the impact of the European Cultural Capital in Sibiu in 2007 is part of an ongoing programme of research initiated by the European Association for Tourism and Leisure Education (ATLAS) in 1999. This programme of research aims to examine the implementation and effects of this increasingly popular event throughout Europe. To date, ATLAS members have been involved in assessments of the impacts of the ECOCs held in Helsinki (2000), Rotterdam (2001), Porto (2001) and Salamanca (2002). This study of the ECOC in Sibiu is the first such study to have been completed in an Eastern European country, and therefore provides an interesting contrast to the previous research. This study also benefits from the long association of the Lucian Blaga University in Sibiu with the ATLAS network. The university has been collecting data on cultural consumption in the city for a number of years as part of the ATLAS Cultural Tourism Project. This will eventually enable us to monitor longer terms in cultural consumption in Sibiu and therefore to provide a longitudinal assessment of the event.

Richards, M.J. (2005). *Arts facilitation and creative community culture: A study of Queensland Arts Council*. Unpublished doctoral thesis, Queensland University Technology. <http://eprints.qut.edu.au/16036/>

This thesis adopts a Cultural Industries framework to examine how Queensland's arts council network has, through the provision of arts products and services, contributed to the vitality, health and sustainability of Queensland's regional communities. It charts the history of the network, its configuration and impact since 1961, with particular focus on the years 2001-2004, envisages future trends, and provides an analysis of key issues which may be used to guide future policies and programs. Analysis is guided by a Cultural Industries understanding of the arts embedded in everyday life, and views the arts as a range of activities which, by virtue of their aesthetic and symbolic dimensions, enhance human existence through their impact on both the quality and style of human life. Benefits include enhanced leisure and entertainment options, and educational, social, health, personal growth, and economic outcomes, and other indirect benefits which enrich environment and lifestyle.

The resulting network of affiliated LACs provides a potentially highly effective mechanism for the delivery of arts related products and services, the decentralisation of cultural production, and the nurturing across the state of Creative Community Cultures which equip communities, more than any other single asset, to survive and prosper through an era of unsettling and relentless change. Historical, demographic, behavioural (participation), and attitudinal data are combined to provide a picture of arts councils in seven case study sites, and across the network. Typical arts council members are characterised as omnivorous cultural consumers and members of a knowledge class, and the leadership of dedicated community minded people is identified as the single most critical factor determining the extent of an LAC's activities and its impact on community. Analysis of key issues leads to formulation of eight observations, discussed with reference to QAC and LACs, which might guide navigation in the regional arts field. These observations are then reformulated as Eight Principles of Effective Regional Arts Facilitation, providing a framework against which to evaluate arts policy and practice.

Richards, M. (2006a). *Growing the arts, reap the harvest: Queensland's Arts Councils and how the arts build stronger communities*. Post Pressed: Teneriffe, Queensland. <http://www.e-contentmanagement.com/books/96/grow-the-arts-reap-the-harvest>

Richards argues that community arts and cultural events and activities have a very important role to play in building stronger local communities in the contemporary world. Over a period of three years (2001-04), Richards worked on an Australian research Council Funded study conducted by the Queensland University of Technology for Queensland Arts Council on how autonomous local arts councils across Queensland contribute to building stronger communities. Richards suggests that the

recent emergence of theories regarding the role of the arts in building 'creative industries' for economic development had attracted new interest in the arts but because these theories subjugate the arts to economic imperative, and are driven by an economic rationalist thrust, ignoring much of what is valuable about the arts. "We need to go back to a more fundamental human understanding of the arts because the arts are a direct expression of what makes us human and we cannot truly be human without them," writes Richards.

Rideau Canal Connections: The Newsletter of the Rideau Heritage Network, No. 1 (2006, November).

The Rideau Heritage Network is a network of heritage professionals and volunteers working at various levels of government and in nongovernmental organizations, led by a steering committee which coordinates the activities of the Network.

Riggs, A. (2008). The creative space: Art In the shadow of trauma, grief and loss. Paper presented at the "Persons Intimacy and Love" Conference in Salzburg, Austria. http://web.mac.com/annergiggs/iWeb/Anne%20Riggs/Papers%20/A4C8E904-217A-44A2-9293-266789D7D3DB_files/The%20Creative%20Space-1.pdf accessed 31.3.09

The paper discusses how the artist contributes to the creation of various spaces which enable women who have been abused to find creativity, skills, and comfort.

Robinson, G. (Ed.). (2008). *Sustainable rural systems*. Burlington, VT: Ashgate.

This volume addresses "sustainable development," beginning with the 1987 Brundtland Report at the World Commission on Environment and Development. Sustainability is addressed within social, economic, environmental and cultural areas. The volume is divided into sections on Sustainable Agriculture and Sustainable Rural Communities, with an introductory section on Agri-environmental Governance.

Robinson, M. (1995). Towards a new paradigm of community development. *Community Development Journal*, 30(1).

This paper canvasses some recent literature on the changing nature of Community Development and traced new opportunities for practice in "green" small business, NGOs, academia, law and community-based consulting. As the economic power of the state wanes and contractual obligations between the state and individuals weaken, the potential for growth of all elements of civil society increases. It is in this milieu that the next generation of community development practice will root and flower, especially around environmental and social justice issues requiring community action. The author thinks that the new paradigm of community development will focus on participatory methodologies of research, on practical and generalist skills, on locally-derived revenues in small business and NGOs, on rethinking and redesign of virtually every product, process and service (Hawken, 1983), on international small business trade networks rather than aid networks, and on the integration of leisure and work.

Roca, M. de Nazaré Oliveira. (1998). Youth and rural development in Europe – Policy issues and responses in the European Community. In *Increasing the involvement of young men and women in rural development in Europe*.

In Europe, rural society continues to play an important role. Europeans feel a strong connection to their rural heritage. In the last few decades, parallel to the process of European economic and political integration, traditional rural values, habits, arts and crafts have been revitalized out of a need to preserve and enhance both national cultural identity and regional specificity. The natural receivers and transmitters of this heritage, the rural youth, have become an increasingly rare added value. In most rural regions, the number of young people has decreased as a consequence of negative trends in natural demographic growth, and of out-migration and/or emigration of both young men and women. The situation has been aggravated by a variety of causes related to social, economic, cultural, demographic and geographic/environmental conditions, both internal and external. This has contributed to increased disparities in the standards of living and economies of rural and urban areas.

Over the last decades, traditional European agricultural landscapes have been changing substantially or even disappearing due to processes such as counter-urbanization, establishment of secondary residences, diffusion of industry and services, commuting, telework and telecommuting, growth in capital intensive and labour extensive agriculture related to an

increasing importance of agribusiness, increasing pluriactivity and income diversification among rural households, and the growing economic and social value of rural areas that can produce organic foods and/or provide peace and refuge.

Environmental degradation has also become a common feature of rural Europe because of the under-utilization or abandonment of cultivable land as well as excessive use of agricultural inputs such as fertilizers, pesticides and irrigation. Threats to biodiversity have become ever more evident. Viable solutions to social, economic and environmental problems and sustainable development of rural Europe are increasingly jeopardized due to the decreasing presence of young women and men as the most productive, innovative and flexible members of society. The establishment and implementation of mechanisms to promote gender-equitable involvement of youth in rural development has become a priority of the Member States of the European Union (EU). Lessons learned from their experience at policy and practical levels could be useful for the European Countries in Transition (ECTs), where rural development has been particularly affected by a lack of productive involvement by young men and women. This study has three main objectives:

- To highlight socio-economic and gender-related problems and policy issues regarding the status and role of rural youth in the EU;
- To identify existing mechanisms for increasing the involvement of youth in rural development; and
- To assess the potential transfer of positive experiences from market economy countries with important rural sectors to the ECTs.

Rodning Bash, S. (2006). *Thriving arts: Thriving small communities*. St. Paul: MN: Metropolitan Regional Arts Council.

In 2004-05, the Metropolitan Regional Arts Council, with support from the Bush Foundation, set out to find those factors that make Tracy, Minnesota, among other small communities, a fine example of community arts development. Field research was conducted to answer the question "Are there critical ingredients or common themes necessary to build long-term vitality for the arts in rural and 'suburban fringe' communities?" The study aimed to uncover factors or conditions under which a thriving and sustainable arts sector might develop in small communities and, through this work, inform future investment toward the nurture of small town community arts.

Rogers, M. (2003). Small Towns: Big Picture – Social sustainability indicators and the arts. In *Social dimensions of the triple bottom line in rural Australia*. Bureau of Rural Sciences. <http://www.latrobe.edu.au/csarc/publications/socSustainability.pdf> accessed 31.3.09

The *Small Towns: Big Picture* project is a community development initiative that draws together these concepts of Triple Bottom Line auditing of performance, the development of community based indicators of progress, and the need to stimulate and engage community in a collaborative and creative process. Over 1500 people from the townships of Dunolly, Wedderburn, Carisbrook, Talbot and Maldon, together with La Trobe University's Centre for Sustainable Regional Communities, the Cultural Development Network (Vic), and a team of community-based artists, have been working together to develop a shared understanding of their progress toward social, economic and environmental sustainability. Integration of the arts in the process has been critical to the community engagement process – enabling greater communication, more fun, and producing surprising, often unexpected outcomes. Drawing on the work by Max-Neef et. al (1987), Wackernagel & Rees (1998), Rogers & Golding (2002), and Pinge (2001) the project has produced an initial set of benchmark indicators, namely:

- A community cohesion index
- An energy footprint measure
- A community connections directory
- An economic activity measure

Rogers, M. & Spokes, J. (2003). Does cultural activity make a difference to community capacity? A key question addressed by Small Towns Big Picture project. *New Community Quarterly*, 1(4): 7-12. Paper presented to the National Congress of Local Government Managers, July 2003. http://www.latrobe.edu.au/csarc/publications/culture_community.pdf accessed 31.3.09

Many rural communities are confronted with a host of unprecedented challenges, caused by globalization and economic restructure, community fragmentation as a result of service withdrawal, and increasing distrust in political processes. These pressures have emphasized the need to re-ignite creative energies and build community capacity to effectively respond in determining their own future. Small Towns: Big Picture was a community development process designed to foster creative,

energetic and collaborative action by 5 small rural communities in central Victoria - focusing specifically on the development of social, environmental, and economic sustainability indicators. The project brought together artists, researchers and local communities to produce a coherent and shared understanding of the sustainability issues and opportunities. The main question addressed here concerns the role of the arts in building community capacity – more specifically, what difference did the cultural activity make to the engagement of people in the process, and their ability to act to improve their social, cultural and economic well-being?

Rogers, M. & Walker, R. (2005). Sustainable enterprise creation: Making a difference in rural Australia and beyond. *The International Journal of Environmental, Cultural, Economic and Social Sustainability*. Proceedings of the Sustainability Conference <http://www.latrobe.edu.au/csrc/publications/sustEnterprise.pdf> accessed 4.4.09

In the face of unprecedented change, many rural communities in many diverse parts of the world are rethinking the concept and implications of socio-economic development, and creating new and innovative responses to emerging political, social, and environmental conditions. The magnitude of change, on many fronts, is demanding a quantum shift in thinking about the way communities develop – the way resources are used, the structure of economic and social enterprise, and the way progress is defined and subsequently measured. This is a challenge faced by many rural communities throughout Australia seeking to sustain a future. This paper discusses the nature and implications of this challenge and, with reference to three examples, highlights exciting and innovative ways some communities are crafting socially and environmentally beneficial economic enterprise, suggesting that small communities may be providing leadership in the great leap forward needed to achieve sustainability. This paper also outlines a research project aimed at identifying such initiatives throughout Australia with a view to understanding what such enterprises might look like, how they emerged, how they operate and the difficulties encountered. The aim of this research is to develop a useful frame of reference to support and enable comparable sustainable regional growth and development throughout Australia and beyond.

Romanow, P. & Bruce, D. (2005). Communication and capacity building: Exploring clues from the literature for rural community development. *Journal of Rural and Community Development*, 28.

Capacity building for rural development takes place in the context of communication practices and processes. Historically, much rural development has taken place through communication in terms of education through university extension programs, radio and other traditional media, and perhaps most importantly, through the communal ties which are created and fostered by face-to-face communication. In today's world, rural development is also becoming increasingly tied into new information and communication technologies such as the Internet. Further, an examination of the literature surrounding rural development and capacity building reveals that in virtually all of it communication is inextricably involved in the process. The literature also provides some important clues as to why those involved in rural development for the new rural economy in a North American context as outlined in the introduction to this issue, need to pay attention to existing and potential communication tools and practices (or the lack thereof) when building capacity in their communities. With this end in mind, this article presents an overview of the literature concentrating on the following ideas: 1) communication as a framework of oil, glue, and web; 2) communication and capacity building, that is, the role of communication in enhancing capacity and the capacities that good communications creates; 3) participatory communications strategies; and 4) communications capacity and conflict resolution in rural communities.

Rooney, M., & Smith, R. (Eds.). (2008). *Australian Humanities Review*, no. 45. Published by the Australian National University E-Press.

A special section on Rural Cultural Studies addresses the "Cultural Turn" in rural studies and "Rural Turn" in Cultural Studies. While rural studies have looked at socio-economic and health issues with culture as a factor, they lack the depth of study that has been given to urban culture. Four essays look at the urban/rural binary, rural identities, the function and protocol of cultural studies in rural locations.

Rosenfeld, S.A. (2008). *Networks and clusters: The yin and yang of rural development*. A report to the Federal Reserve Bank of Kansas City. Regional Technology Strategies, Inc. <http://rtsinc.org/publications/pdf/KCFed.pdf>

This article provides the background for development of Networks and Clusters in the rural setting. The work was inspired by the success of clusters of globally competitive, locally cooperative, small artisan manufacturers. This approach to

growing an economy was translated into the rural/small community setting. The article points to two factors that determined the success of this venture. First, the history of agricultural cooperatives, which made networks more familiar in rural/small communities and therefore more readily acceptable. The second was the emphasis on finding new ways to build sustainable economies in persistently poor areas such as the Mississippi Delta, Appalachia, and Native American lands. Cooperation was consistent with agrarian traditions as well as with the values of community organizing and collaboration help by many nonprofit organizations working in rural areas. This article provides valuable information for how networks and clusters can be adapted in rural/small communities in the United States and contributes to the concept of using arts and culture in very targeted strategies to bring into existence the creative economy needed to help these communities achieve sustainability and maintain self-determination.

Ross, J. (1999). *Regional Victorian arts festivals: From community arts to an industry-based model*. Unpublished masters thesis, University of Melbourne.

Rowley, T. (1999). *Rural telecommunications: Why your community isn't connected and what you can do about it*. Staff paper – TVA Rural Studies Program.

A study of the attractions and obstacles to high-speed telecommunications networks in rural areas, this paper looks at the reasons why many major suppliers do not invest in these communities, as well as the opportunities for communities to attract this infrastructure and make positive use of it. As rural areas do not have the competitive market share that major suppliers look for in order to invest in costly telecommunications infrastructure, these communities could look at alternatives to simple market forces such as regulatory and property management procedures, developing publically owned infrastructure and developing educational programs to ensure end-user obstacles.

Ruane, S. (2007). *Paving pathways for youth inclusion: The contribution of community cultural development*. Perth: Community Arts Network Western Australia. www.canwa.com.au/resources/Paving%20Pathways_SRuane.pdf 'accessed 23/02/09'

The increasing level of social disadvantage and economic polarization being experienced in Australia has, in recent times, been identified in the political and academic arenas as a sustainability issue that warrants research and policy attentions. The term social exclusion, whereby certain individuals and groups of people are disadvantaged due to their limited involvement in, and access to, mainstream society, is being widely used to describe this phenomenon. Social exclusion embraces, and expands upon, the concept of poverty. The purpose of this paper is to contribute to practice and policy relating to the fields of the arts, youth and community development by advertising the important question: how and to what extent can youth focused CCD practices contribute to social capital creation and foster social inclusion?

Rudd, L. (2005). *'Meet, meld, merge': Art bringing a community together – the 'Toil Art' project*. Yea, Victoria: Berry Street <http://www.culturaldevelopment.net.au/downloads/ToilArt.pdf>

The 'Toil Art' community art project focuses on the much-utilized facilities of the Yea Public Toilets.

Rural and Small Town Programme, Mount Allison University. (no date). *Rural repopulation in Atlantic Canada – discussion paper*. Prepared for Pan Atlantic Repopulation Committee.

Repopulation can only occur when individuals see that there is economic opportunity, access to services, and the possibility of a good quality of life for them. They will define these on their own terms. In addition, these will be different among youth, immigrants, expatriates, and others who may consider staying in or moving to rural communities and small towns. Repopulation strategies are likely to be more successful if they are developed from communities and regions, rather than from senior levels of government, and with active involvement and participation from a wide range of community and regional stakeholders. They will be more viable if they are tied closely to the economic development and labour force development plans of each region.

Sarantakos, Sotirios. (1998). *Quality of life in rural Australia*. Centre for Rural Research, Charles Sturt University.

Schimpf, Michael & Sereda, Paul. (2007). *Towards a geography of culture: Culture occupations across the Canadian urban-rural divide*. Ottawa: Statistics Canada.

This paper examines the extent of the culture workforce in cities and rural areas across Canada. We find that size, represented by the number of workers in the overall workforce, is important for determining the proportion of the workforce in culture occupations in large cities but less so for smaller cities and rural areas. In particular, we find that as the workforce of a city increases, the share of the workforce in culture employment also increases. We also identify those areas of significant culture employment across Canada, which we refer to as culture clusters. Finally, we examine the culture occupational diversity of cities and rural areas and find that diversity varies significantly across the urban-rural spectrum. Rural areas with significant culture employment tend to have very specialized culture workforces while culture employment in cities is much more varied.

Scollen, Rebecca J. (2007). Regional voices talk theatre: Audience development for the performing arts. *International Journal of Nonprofit and Voluntary Sector Marketing*, 12(3).

The Talking Theatre project (2004-06) was implemented in regional Queensland and in the Northern Territory in Australia as an audience development initiative focused on the consumer. The project sought to assist performing arts centres (PACs) to better engage with their local communities and to build new audiences for the future. In particular, the research aimed to understand non-attenders; their reasons for non-attendance, and their reactions to a range of live performances they experienced under study conditions.

The Talking Theatre project provided the vehicle for introduction, communication and relationship building to occur to assist in attitudinal and behavioural change. The non-attenders enjoyed their experiences at the PACs and have begun attending performances outside of study conditions. Limited awareness of the performing arts' relevance to their lives combined with a lack of positive peer influence to attend, were the chief deterrents to attendance for the participants in the study.

Sen, A. (1999a). *Development as freedom*. New York: Alfred A Knopf.

Shearman, Claire. (2004). Communities, networks, creativity and culture: Insights into location within globalization. In Michael Talalay, Chris Farrands & Roger Tooze (Eds.), *Technology, culture and competitiveness: Change and the world political economy*. London: Routledge.

Shifferd, P.A. (2005). *The arts in small communities: Report of a study of ten Minnesota towns*. St. Paul: MN: Metropolitan Regional Arts Council.

A field study of ten small Minnesota communities undertaken to provide insight into the factors associated with an art sector that is both vibrant and integrated into the larger structures of community life. A logic model which hypothesized four levels of cultural development – background, emerging, sustaining and mature – proved useful in classifying the communities according to characteristics of the arts sector and of underlying social context. Three of the communities possess some of the background factors – ecumenicism, sense of place and some arts leadership – but do not exhibit the diversity of arts activity or the coalesced leadership structure of the emerging level. Four communities do exhibit these factors and also the beginning of a broad vision for cultural development. The final three towns are approaching sustaining development, with, an addition to the previous factors, the emergence of an established arts council, broad support, media coverage, and recognition of the importance of the arts in community building. Demographic and social factor associated with greater or lesser levels of arts activity are identified, including rates of population growth and cultural diversity. Recommendations are provided about ways to encourage the growth of the arts sector and to nurture the work of artists in small towns.

Shoveller, J., Johnson, J., Prkachin, K. & Patrick, D. (2007). "Around here, they roll up the sidewalks at night": A qualitative study of youth living in a rural Canadian community. *Health and Place*, 13.

The paper is based on an ethnographic study conducted in a rural community in British Columbia, Canada. The study examined the impact of community culture on youth's development as sexual beings. We describe how social and geographical forces intersect to affect youth's lives and trace the ways in which deprivation of various forms of capital as well as social practices contribute to some youth being located in undesirable social positions. Our findings illustrate how the

effects of stigmatization, self-segregation, and other forms of symbolic violence can extend beyond health impacts and into the broader social realm.

Singh, Vik. (2006, June). Rural employment in the culture sector. *Rural and Small Town Canada Analysis Bulletin*, 6(8). Statistics Canada catalogue no. 21-006-XIE. <http://www.statcan.gc.ca/pub/21-006-x/21-006-x2005008-eng.pdf>

The objective of this paper is to document the nature of culture employment in rural Canada. Summary:

"The culture sector tends to be an urban-based sector. The culture sector contributes only 2.8 percent of rural employment whereas the culture sector contributes 3.9 percent to the national workforce.

The urban concentration increased slightly during the 1996 to 2003 period because rural culture employment growth was less than the national rate of growth of culture employment. However, within rural areas, culture employment is growing faster than overall rural employment. Thus, culture sectors are a leading group of sectors in rural areas. The heritage sector (museums, heritage and historic sites, zoos, botanical gardens etc.) is a relatively large rural culture sector.

Rural culture workers are more likely to work part-time, compared to other workers.

The culture sector in rural Newfoundland and Labrador and in rural Alberta reported strong growth during the 1996 to 2003 period." (p. 12)

Slater, L. (2006). An end to forgetting? Lisa Slater reports from the Garma Festival of Traditional Culture. *Meanjin*, 1, pp. 29-34.

Slater, L. (2007). My island home: Indigenous festivals and archipelago Australia. *Continuum: Journal of Media and Cultural Studies*, 21(4): 571-81. <http://www.informaworld.com/smpp/content~content=a783714977~db=all~order=page>

Slater, L. (2008a). Indigenous cultural festivals – Impact on community health and wellbeing. Conference paper. www.margins2mainstream.com/abstracts/pdf/M2M2008_0059.pdf

This paper will deliver findings from an ongoing research project that examines the impact of Indigenous community festivals on the health and wellbeing of the children, young people and the communities who participate in them. The research project is an Australian Research Council Linkage between The Globalism Institute, RMIT University and Telstra Foundation. The project explores the immediate and longer-term impacts of selected Indigenous festivals, across five sites, on community wellbeing (Telstra Foundation supported: Crocfest – Aurukun, Qld, Derby, WA, and Shepparton, Vic; Garma, NT; and Dreaming, Woodford, Qld). The research is designed to make a difference to the policy framework and industry support for this increasingly significant sector, with potential to make a real difference to the lives of Indigenous people. The research is grounded in detailed, fieldwork-based case studies of each festival. The research: analyses the role of festivals in improving the health and wellbeing of children, youth and community; examines the role festivals play in strengthening and promoting Indigenous cultural identity and belonging and how this contributes to health and well-being; details the initiatives that grow from festivals and analyses the extent to which they enrich social connection and community capacity.

Most of the studies to date on the contribution of community arts and festivals to improvements in health and wellbeing have relied heavily on the self-referential assessments made by project designers and managers. Not nearly enough research has been done on the experiences of project participants and very few researchers have either gathered pre-participation data or returned at a later time to examine claims for enduring benefits. This project uses a range of complementary research methods that covers both a breadth and depth of experience and uses innovative forms of analysis that can relate local experience to broader social processes and influences.

Charter Recommendations:

1. Recognition of the crucial role that Indigenous culture plays in enabling and maintaining Indigenous wellbeing;
2. Indigenous people have expressed concern about indicators of wellbeing. For example, selected indicators can't be just based on what government agencies consider success to look like – they have to focus on developing Indigenous measures of success.

Slater, L. (2008b, September 24). 'Yo, turn around and look at Yolngu people, we are here': Indigenous cultural festivals and wellbeing. Paper presented at seminar, Australian National University. <http://www.anu.edu.au/caepr/events08.php> , accessed 4.3.09

This paper is a part of a larger ARC Linkage project, with the Telstra Foundation, that examines the immediate and longer-term impacts of selected Indigenous festivals on community wellbeing. In recent years wellbeing is a concept that has gained salience and urgency, indeed it has become standard currency in economic and political models of welfare and development. Concerns have been expressed about the indicators of wellbeing and the lack of recognition that notions of health and wellbeing and socio-economic inclusion and exclusion are culturally constructed. The Globalism Research Centre's previous research on wellbeing in Victoria concluded that social inclusion is a crucial wellbeing factor, and that public celebrations and festivals are one way social policy-makers can support social inclusion. The current project focuses on Indigenous festivals and examines if and how they make a difference to the wellbeing of Indigenous young people and their communities. This seminar presents the preliminary findings of the research, and in so doing, examines the discourse of wellbeing, and asks what role do these social spaces play in supporting or enabling wellbeing and what might festivals tell us about what makes for a 'good life'?

Smiles, R., with Andersen, L. & Latter, J. (2006, December). Cultural development in rural and remote areas. *D'Art Topics in Arts Policy*, No. 23. Sydney, Australia: International Federation of Arts Councils and Culture Agencies.

The report is divided into three main parts. The first looks briefly at approaches to defining 'rural' and 'remote'. The second provides a discussion and analysis of the annotated list of information resources provided in the third part, which groups largely English-language information resources into three areas: (1) Publications; (2) Conference and events; and (3) Other resources, including projects, organizations, and networks.

Sonn, C., Drew, N. M. & Kasat, P. (2002). *Conceptualising CCD: The role of cultural planning in community change*. Perth, Western Australia: Community Arts Network of Western Australia.

There is a growing recognition of the importance of engaging grassroots communities in all aspects of community building and other initiatives to address concerns about declining community wellbeing. Within the domain of community development there is an emphasis on building individual, family and community strengths to build capable communities. Community Cultural Development (CCD) is one of the methodologies used by the Community Arts Network Western Australia (CAN WA) to foster local community participation, using culture and arts as means for promoting community capacity and sense of community. However there is still lack of clarity about the mechanisms and processes for how this is achieved. The aim of this research is to develop a clearer conceptual understanding of how CCD activities impact on community.

State of Queensland (Dept of Housing and Dept of Education and the Arts). (2005). *The art of renewal: A guide to thinking culturally about strengthening communities*. Brisbane: State of Queensland Government.
<http://www.communityrenewal.qld.gov.au/resources/publications/art.shtm> accessed 1/2/09

This publication was developed by the State Government of Queensland, Australia, to assist people in strengthening their communities and improve quality of life through arts and culture. It is intended to embed cultural matters within the broad planning and decision-making processes of neighbourhoods and agencies and offers techniques and examples for thinking, planning and acting creatively. As most of Queensland, other than the capital city of Brisbane, can be considered rural or remote, the book's content is relevant to this project.

The guide's topics include:

- Thinking culturally about strengthening communities
- The art of renewal planning pathway
- Variety of creative practice
- Useful information

States and the creative economy. (2005). State policy briefs: Tools for arts decision making series. National Assembly of State Arts Agencies. www.nasaa-arts.org

This short document introduces the term creative economy into the state arts agency environment. It calls for development of shared vocabulary, shared understanding of the contribution the arts make to economic development at every community level, and explores the roles state arts agencies in the United States can play in promoting creative economies at the local community level. This is a good launching point for further research in public policy and funding for community cultural development and creative economy.

Stathopoulou, S., Psaltopoulos D. & Skuras D. (2004). Rural entrepreneurship in Europe: A research framework and agenda. *International Journal of Entrepreneurial Behaviour and Research*, 10: 404-15.
<http://www.emeraldinsight.com/10.1108/13552550410564725>

The present work provides an integrated view of rural entrepreneurship and sets the agenda for future research in the area. Rurality defines a territorially specific entrepreneurial milieu with distinct physical, social and economic characteristics. Location, natural resources and the landscape, social capital, rural governance, business and social networks, as well as information and communication technologies, exert dynamic and complex influences on entrepreneurial activity in rural areas. Rurality is viewed as a dynamic entrepreneurial resource that shapes both opportunities and constraints. Rural entrepreneurship is depicted as a three-stage sequential process highly influenced by specific territorial characteristics. The proposed research agenda addresses issues related to theoretical studies concerning entrepreneurial processes in rural areas and more applied issues concerning the formulation of integrated and competent policies supporting entrepreneurship in such areas.

Stegner, Wallace. (1986). *The sense of place*. Madison: Wisconsin Humanities Committee/Silver Buckle Press.

The Wisconsin Humanities Committee selected the theme, A Sense of Place in History and Literature, to encourage reading and discussion on the relationship of myth, story, and history. Stegner was chosen to keynote this theme because of his lifetime commitment to explore the mythical, literary, and historical dimensions of the human psyche. This copy of Stegner's address at the state convention in 1986 to focus on this topic was published by the Silver Buckle Press, a working typographical museum located in the Helen C. White Library at the University of Wisconsin – Madison (Wisconsin Humanities Committee).

Stegner identifies the post-frontier America as a country filled with a sense of the "Adventurous, restless, seeking, asocial or antisocial, the displaced American persists by the million long after the frontier has vanished. He refers to most contemporary Americans as "the New World transient." In other words, a people who are "not placed," or, as he puts it more directly, "dis-placed." The author acknowledges that he knows what this life is like because he was born on wheels, among just such a people. "I know about the excitement of newness and possibility, but I also know the dissatisfaction and hunger that result from placelessness."

His hypothesis is simple: no place is a place until things that have happened in it are remembered in history, ballads, yarns, legends, or monuments. Or, as he states in his address, "No place, not even a wild place, is a place until it has had that human attention that is at its highest reach we call Poetry."

This is a short but seminal contribution to the study and understanding of rural/small communities and the sense of place that defines them as a people. He concludes his presentation with the statement "Only in the act of submission is the sense of place realized and a sustainable relationship between people and earth established."

Steinman, J. (2008, November 25). Sowing grain and goodwill. *The Tyee*.

This sixth episode of the Local Grain Revolution series looks at the relationship between food and culture, and how one agriculture co-operative has sown human goodwill (along with a whole lot of grain) in their Kootenay community.

Student to Industry Program. [2007]. *Picasso cows – A MOOving work of art*.
http://www.sip.net.au/index.php?page=cs_picasso_cows.php accessed 21.3.09

This project used an arts project as the medium to inform school students about environmentally sustainable dairying industry. Themes investigated were healthy waterways; healthy soils; and energy efficient dairies. Students translated the ideas by painting onto a life-size fibreglass cow. Picasso Cows-A MOOving Work of Art was launched as a pilot project by Catchment Management Authority regions in 2007 to address climate change concerns in our communities. With no nearby dairy farm to visit, the Woden students took advantage of the opportunity to learn more about the dairy industry through a trip to the Canberra Show.

Terkenli, T. & d'Hautesserre, A-M. (2006). *Landscapes of a new cultural economy of space*. The Netherlands: Springer.

This book seeks to contribute to theoretical advances, analytical approaches and applied studies in the broader interdisciplinary field of contemporary landscape transformation research. The purpose of the book is to tie together various perspectives, insights and constructions pertaining to contemporary landscapes and landscape representations from different theoretical and methodological positions as well as from diverse geographical and historical contexts in order to elucidate and illustrate processes of cultural transformation inscribed in space. The unifying theme, as well as the main goal and prospective contribution of this book, then, lies in the exploration of these developing forces and characteristics of the new cultural economy of space in the contemporary landscape(s). The primary objective of bringing together in this book geographical perspectives from various subdisciplinary fields is to examine and discuss ways in which the complexities of this newly-emerging cultural economy of space are applied on various sorts of landscapes, i.e. urban and rural landscapes, landscapes of everyday life, landscapes of tourism and recreation, postcolonial and hybrid landscapes, landscapes of economic production, landscapes of the street and of public life, "national landscapes" and so on. The overarching question, thus, is: how do these processes work in different geographical contexts and contribute to place and landscape creation?

Throsby, D. (2001). *Economics and culture*. Cambridge: Cambridge University Press

Throsby has led the research on the economic impact of the arts in Australia. His view of 'the economy' has always been much broader than mere financial matters and his commitment to cultural development is total. 'This book brings together two very disparate areas, economics and culture, considering 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'.

Throsby, D. & Hollister, V. (2003). *Don't give up your day job: An economic study of professional artists in Australia*. Sydney: Australia Council for the Arts.

http://www.australiacouncil.gov.au/publications/artists_and_employment/dont_give_up_your_day_job_an_economic_study_of_professional_artists_in_australia 'accessed 23/02/09'

A survey of the economic circumstances of 1063 practicing professional Australian artists. The last decade has seen extraordinary changes in our political, economic, social and cultural environment. As part of the globalization phenomena, the communications revolution has transformed the way in which information is stored, transmitted and received around the world, changing economics structures. An understanding of the implications for and conditions of professional artistic practice is essential if effective measures for nurturing the growth of the arts in Australia are to be developed.

Don't give up your day job is the fourth in a series carried out over the past 20 years at Macquarie University, with funding from the Australia Council. The surveys provide information about the economic circumstances of professional artistic practice across all major art forms, apart from film. This survey, undertaken in 2002 and covering the 2000-01 financial year, updates and expands the information collected in the earlier studies

Tiepoh, M. & Remer, B. (2004). Social capital, information flows and income creation in rural Canada: A cross-community analysis. *Journal of Socio-Economics*, 33: 427-448.

This article proposes that (I) social capacity, defined as the ability of people to organize and use their social capital, does influence their level of income, and that (II) this is because social capital use facilitates the flow of income-related knowledge and information between economic agents. Tests of these propositions based on a framework classifying social capital as a productive asset embedded in four types of social relations, and using data on household and community social capital for rural Canada, revealed some supportive evidence.

Tonnaer, A. (2008, August). Entangled dreams: A discussion of the intercultural appeal of Australian Indigenous tourism. Seminar presentation, Australian National University. <http://www.anu.edu.au/caepr/events08.php>

In Australia Indigenous cultural tourism is presented as a treasure trove for economic, social, and cultural opportunities, praised as it is in policy documents, advertising campaigns, travel brochures, and, for instance, in the hospitable invitation of an Aboriginal tourism enterprise in north Australia to 'come share our culture'. The question I will especially address in this paper is: to whom does 'our' refer?

On the basis of ethnography on several Indigenous tourism enterprises in northern Australia I will discuss the nature of the intercultural domain in cultural tourism. I assess the pervasive belief in the benefits of tourism for Indigenous people as a rather straightforward road to economic and cultural empowerment – a belief which underlies much of the upbeat and pivotal rhetoric on 'sharing culture'. However, I do so without disregarding the interest for tourism consistently expressed by Aboriginal people I encountered in this environment; rather I try to explain the active role many Aboriginal tour guides and cultural performers often played in sustaining the appraising view of tourism. In order to gain an understanding of the capacity of tourism, either positive or negative, it is necessary to view Indigenous people as agentive in trying to delve its potential 'riches', at least on the level of everyday life.

Tonts, M., & Atherley, K. (2005). Rural restructuring and the changing geography of competitive sport. *Australian Geographer*, 36(2), 125-44.

The geography of sport has received relatively little attention from those interested in processes of rural social and economic change. This is despite the important role that sport plays in the structure of rural communities and regions. In addition to the obvious health benefits associated with physical activity, sport contributes to community identity and provides opportunities for social interaction. There is, however, considerable evidence to suggest that processes of restructuring are having direct impacts on sport in rural areas. Drawing on a case study from rural Western Australia, this paper argues that economic adjustment in the farming and business sectors, service withdrawal, and population decline are just some of the changes undermining the viability of sporting clubs in rural areas. We suggest that while sporting clubs have tended to be resilient in the face of restructuring, it is also clear that one of the outcomes is a changing geography of sport in declining rural areas.

Tốt, Trần Văn. *Thiện Chí ("Goodwill") theatre*. (No date). Case study. Creative exchange: The network for culture and development. www.creativexchange.org/hivaid/thienchi

Thiện Chí was set up as a consulting and training organization, promoting rural development, by Vietnam Plus - Mékong Plus. Thiện Chí has recently become an independent NGO: Thiện Chí, Center for Community Support and Development. Thiện Chí implements poverty reduction and other community development programmes in the poor and remote areas of Bình Thuận province. These areas are inhabited mostly by immigrants from northern and central Vietnam. Although the people in these areas are from a variety of ethnic origins (Khmer, Gia Ray, Cham, Ede, K'Ho and others), most of them understand Vietnamese language, so the theatre group does not perform in any minority languages.

Thiện Chí's key goal is to provide cost-effective community services based on the spirit of Lão Tử (700 BC) who said: *Go to the people. Learn from them. Love them! Start from what they know. Build from what they have. So, when it will be done, they will say: We did it ourselves!*

Tresize, B. (2007). *Quotes, stats & facts: An armoury for regional arts advocates*. Sydney: Regional Arts NSW.
http://www.regionalartsnsw.com.au/docs/quotes_stats_and_facts.pdf accessed 18.2.09

This research brief collates current studies on the social and economic impact of arts practice with national statistics on participation in the arts and cultural industries and data on cultural funding awarded to regional and metropolitan areas. Collectively, the information compiled can be used to show how increased investment in the arts, specifically in regional areas, can impact the viability and sustainability of those areas in significant ways. Ultimately, the research creates an argument for how communities faced with the economic, industrial and population problems endemic to regional areas can strategically develop the arts to manage and sustain livelihood and economies.

Trewin, D. (2005). *Regional policy and research in Australia – the statistical dimension*. Canberra: Australian Bureau of Statistics.

Trotter, R. (2001). Regions, regionalism and cultural development. In Tony Bennett & David Carter (Eds.), *Culture in Australia: Policies, publics and programs* (pp. 334-355). Melbourne: Cambridge University Press.

There are increasing claims in socio-economic and cultural discourses that the local is being subsumed within a new global culture and that local identities, as historically and culturally constructed, are giving way to a more globalised citizenry. More ambiguous and complex arguments assert that regionalism offers a counterbalance to globalization. How local, regional, national and international relationships are being worked out in 'the regions' themselves is the underlying theme of this chapter. Intersecting with this is another set of issues that centre on community, citizenship and national identity.

United Nations Development Program. (1990). *Human development report*. Oxford: Oxford University Press.

Uphoff, N., Milton J. E. & Anirudh K. (1998). *Reasons for success: Learning from instructive experiences in rural development*. West Hartford, CT: Kumarian Press.

Reasons for Success draws from lessons presented in the earlier work, *Reasons for Hope*. It is enriched by the knowledge and insights the authors have gained from decades of participation, observation, and scholarship on Third World development. Concerned that rural development is increasingly neglected in economic development circles, the authors demonstrate that improving rural living standards depends more on ideas, leadership, and appropriate methods and less on money alone.

USDA National Agricultural Library Rural Information Center. (2009). *Arts and humanities in rural America*.
www.nal.usda.gov/ric/ricpubs/artspub.html

Based on the premise that "Communities, traditionally bound together through cultural activities, revitalize their local economies through heritage or cultural tourism by sharing their heritage and folk crafts with others." this website provides a comprehensive overview of the arts and humanities in rural/small community America. It covers an expansive listing of internet resources and direct links focusing on: The Arts and Humanities; Funding trends, Community Benefits; Economic Impact; Planning Resources; Case Studies, Best Practices, and Model Programs; and Federal and Private funding sources. In addition to the internet resources, it provides a broad list of Journals, State and Regional Arts Agencies and Humanities Councils, Art Organizations, and Humanities Organizations. This is one of the most expansive listings and links to resources of any one site that is available, providing anyone interested in a broad overview of the impact of creativity and the arts on rural/small communities with a wealth of information through just a few simple clicks on the computer. This is an often overlooked resource and is a must for anyone serious about rural/small community cultural development in the United States.

van der Ploeg, J.D., Long, A. & Banks, J. (Eds.). (2002). *Living countrysides: Rural development processes in Europe – The state of the art*. Rural Sociology Group, Mansholt Graduate School of Social Sciences. Foreword:
<http://www.rso.wur.nl/UK/Publications/Selected+Publications/Living+Countrysides/>

This book presents a comprehensive and path-breaking overview and analysis of rural development processes throughout Europe. It profiles how new countrysides are emerging, characterized by new multi-functional enterprises, strong regional economies, new professional identities, and networks that interlink the rural and the urban. Multi-functionality, as the case

studies from the different regions show, is a central feature of these changes, allowing farm enterprises to engage in new activities, such as agro-tourism, the production, transformation and commercialization of quality products, the management of landscapes and nature, the production of energy crops, part-time farming and new co-operative arrangements. By engaging in these processes, rural enterprises are strengthened and the countryside as a whole is more able to effectively meet the new demands emerging from society at large.

VicHealth Letter. (2004, Winter). Issue 23, Carlton, Victoria: VicHealth

<http://www.vichealth.vic.gov.au/Resource-Centre/Publications-and-Resources/VicHealth-Letter/VH-letter-winter-2004-Issue-23.aspx>
'accessed 23/02/09'

VicHealth recognises the arts as an effective way to promote health for both participants and audience alike. Since its inception VicHealth has supported health promotion activity through the arts. In 1999 a new framework to promote mental health and wellbeing was developed by VicHealth. Since 2000 VicHealth has supported 10 major arts organizations, 16 local governments engaged in Art and the Environment work, 135 prospects through the Community Arts Participation Scheme and numerous small festivals and events.

This issue looks at: the health benefits of social circuses; evaluating community arts participation; the benefits of public art in housing estates; key partnerships with arts organizations that are marking arts more accessible for everyone; and more.

Vickery, J. (2007). *The emergence of culture-led regeneration: A policy concept and its discontents*. CCPS Research Papers, University of Warwick, UK.

An analysis of the concept of 'culture-led regeneration' and the national policies and policy frameworks within which the term has gained meaning and credibility. The period of time covered is 1997-2007, concentrating particularly on the shift in policy priorities under New Labour in the UK between 1999-2004.

Vision of cultural policy in the Kaliningrad region. (2006). European Cultural Foundation & NGO Agency for the Support of Cultural Initiatives "Tranzit": <http://www.eurocult.org/uploads/docs/410.pdf>

Voluntary Arts Network. (2005, March). The voluntary arts – assets at the heart of rural communities. *VAN Update*, 40. www.voluntaryarts.org/uploaded/map2004.pdf

Voluntary Arts Network. (2006, June). The economic impact of arts and crafts on rural communities. *VAN Update*, 45. Article commissioned by the Carnegie UK Trust. www.voluntaryarts.org/uploaded/map3746.pdf

Waitt, G. & Gibson, C. (2009). Creative small cities: Rethinking the creative economy in place. *Urban Studies*, 46(5). [accepted for publication, in press]

Williams, D. (1995). *Creating social capital: A study of the long-term benefits from community based arts funding*. Adelaide: Community Arts Network of South Australia.

Winikoff, T. (Ed.). (1995). *Places spaces: Placemaking in Australia*. Sydney: Australia Council for the Arts.

This book of essays presents a variety of experiences in placemaking from all around Australia along with case studies which vary in scale from the revitalization of whole towns and suburbs to the design of smaller projects like parks, play spaces and public art. Many regional and rural communities are featured. The book includes 'how to' guidelines for putting ideas into practice, directory of resources and extensive bibliography.

Wojan, T.R., Lambert, D.M. & McGranahan, D.A. (2007a, April). The emergence of artistic havens: A first look. *Agricultural and Resource Economics Review*, 36(1): 53-70.

Nearly all applied research on arts activity has examined phenomena in metropolitan areas. Findings from this past research confirm an arts specialization in a limited number of cities. This paper finds a similar pattern in nonmetropolitan areas, where a limited number of counties maintain or develop a distinct specialization in the arts. We document the

emergence of these “rural artistic havens” and identify county characteristics associated with the attraction of performing, fine, and applied artists. The implications of these findings for rural development strategies focusing on the arts are discussed.

Wojan, T.R., Lambert, D.M. & McGranahan, D.A. (2007b, November). Emoting with their feet: Bohemian attraction to creative milieu. *Journal of Economic Geography*, 7(6): 711-36.

Creative class theory posits that creative people are attracted to places most conducive to creative activity. The association of the share of employment in the arts with various indicators of economic dynamism provides plausible support for this conjecture. We explicitly test this conjecture by modeling the 1990 share of employment in the arts at the county level, and then use the residual from this regression to explain differences in various measures of economic dynamism between 1990 and 2000. Our results support the hypothesis that an unobserved creative milieu that attracts artists increases local economic dynamism.

Wojan, T.R. & McGranahan, D.A. (2007, April). Ambient returns: Creative capital's contribution to local manufacturing competitiveness. *Agricultural and Resource Economics Review*, 36(1): 133-48.

This paper addresses the possibility that competitive rural manufacturing is increasingly driven by quality-of-life factors required to attract highly skilled and creative workers. Recent findings that highly creative workers are drawn to amenity-rich rural areas provide the empirical leverage for testing anecdotal claims that these areas tend to contain small manufacturing bases that are more reliant on innovation. This contrasts with the cost advantage rationale of traditional rural manufacturing, an advantage that is eroding with increased globalization. The analysis provides the first empirical evidence that the start of entrepreneurial manufacturing plants and the adoption of advanced technologies and management practices are strongly associated with the local employment share in highly creative occupations.

Wood, R. E. (2008). *Survival of rural America: Small victories and bitter harvests*. Lawrence, Kansas: University Press of Kansas.

According to the author, one of every nine Americans live on two-thirds of the land. This publication talks about the increasing “de-population” of rural communities and its impact on the nation. Part One focuses on the decline of rural communities including the Depopulation of Rural America; Prospects for a Rural Revival; and Rural Communities at Risk. Part Two presents strategies in the rural fight for survival and is a collection of case studies of various rural communities; and Part Three focuses on policy options for rural America including the role of the Federal Government; the return to Sustainable Agriculture and various strategies for reinventing rural America. While this book doesn't focus on creative economies and/or the value of the arts in the rural/small community setting, it does provide a good overview of life in rural/small communities and the challenges and opportunities faced by the people who live in this setting.

Wood, P. & Taylor, C. (2004, November). Big ideas for a small town: The Huddersfield Creative Town Initiative. *Local Economy*, 19(4): 380-95.

Whilst much of the attention of those concerned with culture and regeneration has rightly been focused upon the core cities and regional capitals, it would be a mistake to assume that smaller towns and cities do not also have a role to play. Huddersfield, West Yorkshire, is one of a number of towns clustered around the Pennines that grew, and for a hundred years prospered, from the textile trade but which, by the 1980s, were in serious economic decline. This article examines how culture has contributed to the regeneration of the town and the wider local authority district. It reviews the developing role of the creative industries within the district and, in particular, the role of the local Council as a key catalyst for many of the institutional and policy shifts that have contributed to this development. The paper is very much intended as reflection on a particular case study. It is certainly not offered as a blueprint but as an opportunity to contribute to the developing knowledge base concerned with the role of the cultural and creative industries in urban development.

Wright, F., & Morphy, F. (1999). *The art and craft centre story: A survey of thirty-nine Aboriginal community art and craft centres in remote Australia, undertaken by Desert Inc*. Canberra: ATSIC.

A three-volume collection of surveys, recommendations, and examples of best practice, of 39 government supported community art and craft centres in remote Australia undertaken by Desert Inc. Desert Inc is the Alice Springs-based

association of Central Australia's Aboriginal arts centres. This project was undertaken to gather basic information about the centres, their activities, staffing, role in their communities and their relationships with commercial and non-commercial sectors of the Aboriginal arts industry. Using the information gathered we assessed funding of the centres and identified areas of best practice as well as problems to be addressed. The additional purpose of the project was to raise the consciousness of art centre governing bodies and staff about the ways in which they determine and carry out their roles.

Xinhua News Agency. (2008, November 16). Massive state funding for culture projects. News release.

China will invest 800 million yuan (US\$117 million) this year improving cultural facilities in rural areas where some 800 million people live. In addition to 200 million yuan allocated earlier this year, the investment, announced last week, will mainly be used to build cultural centers while improving old ones in small towns and villages, according to the Ministry of Culture.

Additional online resources

Arts Council England: www.artscouncil.org.uk/ruralarts

Art Research Digest: <http://www.arts-research-digest.com/>

Association of Candidate Cities to the European Capital of Culture: <http://www.candidatecities.com>

Boekman Stichting: Digital Library: <http://boekman.nl/search.aspx?formtype=simple>

Calouste Gulbenkian Foundation: www.gulbenkian.org.uk/publications/arts/rural-arts

Carnegie U.K. Trust: <http://rural.carnegieuktrust.org.uk>

Charles Landry: Books and Publications section: <http://www.charleslandry.com/index.php?l=books>

Communities and Local Government: Publications section: <http://www.communities.gov.uk/corporate/publications/all/>

Community Arts Network: www.communityarts.net/readingroom

Creative Rural Industries: Arts and Rural Regeneration Conference, May 2006, LITTORAL Arts and the Rural Cultural Forum, East Lancashire, United Kingdom: www.littoral.org.uk

Cultural City Network Graz: Publications section: <http://www.ccn-graz.net/ccn.php>

Culturelink: Research section: <http://www.culturelink.org/research/index.html>

Distant Voices. Migrant Workers, Representation and the Arts, 17 October 2007, Guildhall Arts Centre, Grantham. http://ruralculture-em.org/resources/publications/Distant_Voices_Seminar_Report_web.pdf

East Midlands Arts in Rural Areas Network: Publications section: <http://ruralculture-em.org/site/resources/publications>

Engime (International research network on Economic Growth and Innovation in Multicultural Environments): www.feem.it/engime

Ethnic Society (online community for news and reviews on cultural economic and social affairs relevant to the ethnic society): <http://www.ethnicsociety.com/>

European Association of Historic Towns and Regions – Downloads: <http://www.historic-towns.org/downloads.asp>

European Capitals of Culture, official website: http://ec.europa.eu/culture/our-programmes-and-actions/doc413_en.htm

European Cultural Foundation, Capacity Building programme – publications section: <http://www.eurocult.org/key-documents/#capa%20docs>

European Rural Bloggers Network: <http://ruralnetwork.cafebabel.com/en/>

European Rural Development Network: Documents: http://www.iiasa.ac.at/Research/ERD/net/net_2.htm

Intercultural Dialogue conference and exhibition. 22-23 November 2006, Headquarters of The Committee of the Regions – Brussels. http://ec.europa.eu/dgs/education_culture/dialogue/index_en.html

International Village of Culture: www.nrtf.org.uk/ivoc

LabforCulture: Publications section: <http://www.labforculture.org/en/Resources-for-Research/Contents/Publications>

National Rural Touring Forum: www.nrtf.org.uk

Network of European Cultural Capitals and Months: Cultural Capital Studies: http://www.eccm-cultural-capitals.org/cc_studies.html

OECD, Bookshop on Urban and Rural Development: <http://www.oecdbookshop.org>

Partners for Liveable Communities: <http://www.livable.com>

Relais Culture Europe: Resources section: <http://www.relais-culture-europe.org>

Rural Europe: Leader Library for Rural Development: <http://ec.europa.eu/agriculture/rur/leader2/rural-en/biblio/>

Trans Europe Halles Projects: <http://www.teh.net/>