



Sustainable Development in a Diverse World (SUS.DIV)

POSITION PAPER OF RESEARCH TASK 4.2

“Cultural dialogue through art: Diversity in the cultural arena”

Diversity in arts production

Participants

Susanne K uchler, University College London, UK, **research task leader**

Lucy Norris, University College London, UK

Hisham Elkadi, Susannah Chan and Fodil Fadli, University of Ulster, UK

Ljiljana Simic, Oracle – Reseau d'Administrateur Culturel Europ eens, Belgium

Alaknanda Patel and Prachi Patankar, Centre for Development Alternatives, India

Manuela Hernandez Sanchez, Haagse Hogeschool, The Netherlands

L aszl  K urtti, University of Miskolc, Hungary

CONTENTS

Introduction

Approaches to the Arts and cultural diversity: policy and practice

The literature on cultural dialogue through the Arts

Summary and Outlook

The Projects:

- A. Cultural dialogue through the production of art and architecture in Northern Ireland (Hirsham Elkadi et al, University of Ulster)
- B. What is specific about art/cultural projects? (Ljiljana Simic, ORACLE, Brussels)
- C. Diversity and the fabric of fashion in London (Susanne Kuchler and Lucy Norris, UCL)
- D. Music in public space: Gujarat - A Case Study (Alaknanda Patel, CFDA, Ahmedabad)
- E. New places, new (invisible) spaces (Manuela Hernandez Sanchez, Haagse Hogeschool)
- F. Hungarian Popular Culture after 1990: Media, Music and the Arts (Laslo Kurti)

Key References

Introduction

“Cultural diversity” has emerged as a leading concept in the arts funding system, backed by Action Plans and national and international declarations. The UNESCO Universal Declaration on Cultural Diversity, which was adopted unanimously on November 2nd 2001 in Paris, sets out the agenda for future research and policies with its statement: “The cultural wealth of the world is its diversity in dialogue.” Cultural diversity is defined as a ‘living, and thus renewable treasure’ and as a capacity for expression, creation and innovation. The Universal Declaration makes it clear that cultural plurality and cultural dialogue sustain each other in a mutually reinforcing manner. As general guidelines for inter-cultural dialogues as the guarantor of peace set up against the background of 11 September 2001, the UNESCO Declaration does not, arguably, add a substantially new direction to a concern with cultural diversity that has preoccupied Arts Councils in some places, such as Britain, already for some 25 years. Its definition of ‘culture’ and of the role of the ‘arts’ is as broad and unwieldy as those used by National Councils; as it reaffirms that ‘culture should be regarded as a set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.’

Such a broad definition of cultural dialogue, while openly encouraging comparisons across activities, such as sport or creative expression, is not without its problems and has been noted as being at least in part responsible for shortcomings of research carried out to promote or review funding of the arts. Different research projects rarely define what has been labeled as “the arts” in the same way, and often the same study will include diverse activities and organizations, while making hypotheses of impact that are based on frequently contradictory and unexamined assumptions of what constitutes the ‘social’ basis of cultural diversity and what constitutes a measure of arts impact (Guetzkow 2002; Jermyn 2001; Jermyn & Desai 2001). It is striking that, from a policy perspective, the issue is no longer whether the existence of the arts has a beneficial impact, an assumption which was adopted *carte blanche* by arts councils irrespective of its negative assessment by the academic community, but whether money spent on arts programs will have more of an impact than other programs. By the same token, no research as yet has compared the success of the arts with other programs or industries, nor have economic impact studies of the arts been

systematically compared across social contexts (Breschi & Malerba 2001; Guetzkow 2002). In short, to describe current research on the arts which is carried out in the spirit of sustaining ‘diversity in dialogue’ as unregulated and based on under theorized hypotheses and ill-defined variables subjected to one-sided methodologies is an understatement.

The purpose of this position paper is to reflect on and critically define ‘diversity in dialogue’ in ways that sets out a clearer agenda for our research into the role the arts play which avoids the shortfalls of existing research. Against a critical examination of the notion of ‘social capital’ which has informed cultural impact studies over the last 15 years as well as the goalpost of “connecting with the mainstream” against which what the arts do is evaluated, we will aim to set out questions that will direct our own research. Research into the arts and arts organizations has in general accepted the premise that tangible cultural heritage, that is, that all expressions of creativity brought under copyright law reflect social categories of identity that exist in the form of neighborhoods or communities whose diversity can be mapped. Taking tangible cultural heritage as a given social fact, working definitions of diversity that are implicit in studies of the role of the arts in cultural dialogue are falling victim to a distinction operating in intellectual property law which devalues the plural dynamic implicit in intangible cultural heritage by restricting the flow of its expressions to state regulated networks and organizations. As new communication technologies and the rising economic significance of creative knowledge lead to a growing resistance to intellectual property law, new research into the role of the arts in cultural dialogue has to adopt a dynamic approach that observes how diverse knowledge technologies and concepts of materiality and agency are owned and exchanged against a background imposed by diversity regulations (Halbert 2005).

To meet this question, the proposed research projects intends to define the object of its analysis not in terms of diversity existing at the social or cultural level, but in terms of its articulation as concepts of materiality and of knowledge. Our researchers thus take the discrete materialities of architecture, clothing, public art, and music as both generic as well as contextually defined variables whose interrelation with processes of diversity construction can be observed and compared against the background of the role of creativity and innovation in contemporary knowledge economies. Within the remit of this proposal, a review of the literature will be followed by the description of case studies to be carried out within the first 18 months of funding. This initially takes

a quite straightforward question directed to the difference that diversity policy creates with respect to the production of material culture in its selected forms. The question we intend to ask is not whether diversity is desirable, but how diversity can be made productive and contribute towards the well-being of all groups. It is hoped that the engagement with conflicts and convergences over how to retain the diversity of creative input while making it productive will generate a new consensus among the team of how to drive forward the research in both methodological and ultimately theoretical terms.

The Literature on Cultural Dialogue through Arts

The social impact of the arts has been the subject matter of a number of studies and commissioned reports, and has been heralded as the solution for all kinds of problems ranging from the personal (improving student discipline and performance in schools) (Fiske 1999; Remer 1990), the improvement of individual well-being (Balkien 2000; Ball & Keating 2002; Turner & Senior 2000), to the communal which perhaps interest us most in preparation for our own project, yet of which there are only less than a handful that can be considered to be useful. Notable is a remark by Guetzkow that most studies, with the exception of economic impact studies, focus ‘on the benefits that accrue to individuals and organizations involved in the arts, rather than the direct impact of the arts on a community as such’ (2002:5). One notable exception is Stern (Stern 1999; Stern 2001) who demonstrates that a greater concentration of arts organizations in a neighbourhood leads to longer-lasting ethnic and economic diversity in that neighbourhood. Economic impact studies have further pointed out that the arts revitalize neighbourhoods and promote economic prosperity (Costello 1998; SCDCAC 2001; Stanziola 1999; Walesh & Henton 2001). Others have argued that the arts provide a catalyst for the creation of social capital and the attainment of important community goals, leaving, however, the nature of community vague and the factor of diversity unspecified, while also failing to distinguish between nature of short and long term impact (Goss 2006; Matarasso 1997; Williams 1995).

Perhaps no other argument has been as widely used by reports on the role of the arts as that it is instrumental in creating the social capital necessary for community development. The idea of social capital appears to have received added currency in reports commissioned by arts councils and government organizations since Robert

Putnam's influential definition that "social capital refers to connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them" which may facilitate coordination and cooperation for mutual benefit (Putnam 1993a; Putnam 1993b; Putnam 1995; Putnam 1996; Putnam 1998; Putnam 2000). As DeFillippis points out "social capital is an 'elastic term' with a variety of meanings" (DeFillippis 2001; Moore Lappe & Du Bois 1997), but its slipperiness, defining different sets of actions, outcome and relationships as social capital, may not be the only reason to reassess studies which have used this term with care. In fact, it is rather Putnam's arguments of what social capital does, which, DeFillippis argues, "are deeply flawed and have little or no theoretical support", focusing on individual achievement or the lack of it while ignoring earlier groundbreaking work on the intrinsic relation between social relationships and economic capital (2001: 782-783; (Loury 1977) and to a much clearer extent Bourdieu (Bourdieu 1984; Bourdieu 1985). Two key components of earlier work on this topic by Pierre Bourdieu have been lost in Putnam's discussion of social capital. First, that the production and reproduction of capital is a process that is inherently about power. Second, since Bourdieu's interest is in the social production of classes, he distinguishes between the social networks that an individual is embedded in, and out of which social capital emerges, and the outcomes of those relationships. That is, social networks should not simply be equated to the products of those relationships, for doing so "would render invisible social networks that might be very dense but nonetheless unable to generate resources because of lack of access" (DeFillippis 2001:784).

De Fillippis (2001) offers an excellent analysis of the transformation in the definition of social capital offered by Putnam and its profound impact on the funding of community developments by national and international organizations, such as the World Bank, to which "social capital has become something of a wonder drug" in the debate over poor neighborhoods and the ills of society (Chupp 1999). Putnam, he argues, transformed social capital from something realized by individuals to something possessed (or not possessed – i.e. lacking) by either individuals or groups of people in regions, communities, cities, countries or continents. Conflating it with civil society, the principal agents of social capital creation become voluntary organizations, driven by individuals, whose participation is consequently one of the chief targets of measurement in reports on arts development. Voluntary organizations such as Bowling Leagues, PTA's (Parent Teacher Associations), church groups and

trade unions are shown to be theoretically, morally and politically comparable as articulations of ‘civic virtue’ which do not just promote and support democratic institutions of government, but can generate and sustain economic growth.

Putnam’s advertising of the wonder drug of social capital led to an explosion of research and practices which invoked his views as axiomatic of a measurable approach to the design and evaluation of community based funding (Office for National Statistics 2001) despite profound criticism of the concept as gender blind, ethnocentric, and based on secondary datasets not primarily established for social capital (Davies 2001; Sixsmith et al. 2001). Putnam’s recent and primary ethnographic study of *Bowling Alone* (2000) acknowledges what others have already pointed up as the tyranny of social capital, leading to the exclusion of outsiders, to a restriction of individual freedom and a downward leveling of norms as group solidarity is cemented by a common experience of adversity and opposition to mainstream society (Halpern 1999 ; Portes 1998). Yet perhaps most importantly for us, his methodology of merely measuring changing patterns, rather than decreasing patterns of membership, has been called into question, a criticism that has been failed to have been picked up on by research on the impact of the arts, which has so far merely measured ‘success’ and not the failure of projects (Guetzkow 2002).

Variables such as social trust that appear easily measurable based on Putnam’s approach have since been criticized as unreliable; not just are outcomes of statistical surveys anything but objective accounts, as they do not take into consideration that interpretations of concepts such as trust or even participation may vary, but that asking questions of individuals and aggregating their replies as if collective social capital is the sum of individual social capital is simply erroneous (Baron et al. 2000; Baron et al. Baron et al. 2006; Office for National Statistics 2001; Portes & Landolt 1996) moreover, have pointed out, that social capital has been aggregated up across different levels and that the validity of social capital depends on its contextualization.

A recent report on the impact of arts funding recommendations in Britain which broadly follow Putnam’s definition of social capital has given us a picture of policies that are based on one-sided and ethnocentric research whose failures are particularly apparent in relation to policies directed at ethnic minorities and the arts (Jermyn & Desai 2000). Diversity indicators are shown to use concepts of identity and ethnicity irrespective of the complexity of those terms in contemporary Britain which has been well described in academic literature ((Blanco 1998)) in Jermyn & Desai 2000).

The recommendation by the Arts Council of England in its Cultural Diversity Action Plan (Arts Council of England 1998) is that arts funding should address barriers to equity by concentrating on four key principles: diversity; advocacy; access; and development. Eighteen policy action teams were created to forward work in key policy areas such as the arts and sports, designed to engage people in poor neighborhoods, particularly those who may feel excluded, such as disaffected young people and people from ethnic minorities to “connect with the mainstream” and thus to regenerate communities by “valuing diversity”. By projecting access to the mainstream via attending arts events and institutions as a ‘good thing’, research has focused on a range of practical and psychological ‘barriers’ to improve access, measured in terms of attendance (Jermyn 2001; Jermyn & Desai 2000).

This emphasis on ‘barriers’ has diverted attention away from what people actually do there when participating in arts events or institutions and how it effects their life both in the short and the long term. De Fillippis (2001) and Cameron and Coaffee (Cameron & Coaffee 2004) give an even more damning picture of the self-fulfilling prophecy of funding devoted to the improved impact of arts on social capital which does not create advances for the community, but for the few in charge of investment capital who control the regeneration of communities. The ability of most of these community-based organizations to generate long-term economic growth for their communities has emerged as being rather limited (Lenz 1988; Stoecker 1997), “simply creating community-based organizations in inner city neighborhoods does not, by itself, generate economic prosperity or even economic security for the residents.” (DeFillippis 2001: 797). Guetzkow (2002), citing Zukin’s study of New York’s arts community as a key correlate of residential gentrification (Zukin 1989), argues that the artist is implicitly presented in arts development studies as a stalking horse for the needs of investment capital to revalorize neighborhoods. They point out that beyond the generalizing category of arts at play in funding reports, assumptions on the role of the individual artist prevail in cultural analyses which take such creativity as exemplifying an important agent of gentrification processes that far from reconnecting diverse populations to the mainstream, lead in the second stage of capital development to the exclusion and actual displacement of the original carriers of creativity.

Jonathan Burnett (Burnett 2004) takes this cynical assessment of funding policies in the arts that are based on notions of diversity and social capital a step further in his

Community, Cohesion and State in which he reviews the impact of the then Home Secretary David Blunkett's advocating of 'active citizenship' programs as a 'fundamental factor in the establishment of collective freedom' (2004: 1). For in its coupling with social capital and community cohesion as a desired outcome of its development, the concept of diversity promotes, through stereotyping, the belief that there is a cultural 'otherness' intrinsic to communities and that this factor is potentially problematic – itself a means of marginalizing, isolating and segregating such communities as latent potential source of criminality and unrest (Burnett 2004: 5). The assumption of the factuality of diversity, as measurable social entity, makes policies set up in the spirit of sustainability into an instrument of social control and community cohesion, abandoning any attempt to recognize cultural diversity as a legitimate social benefit in its own right. The very concept of community cohesion at the heart of current diversity regulation thus "became incorporated within a political circle of exclusion, segregation, and control (Burnett 2004:9).

Critical academic revision of the impact of social capital thinking upon the perception of diversity has pointed out that it is based on a simple error, fundamental to Putnam's research which linked associational life, high social trust and better government. The error was to adopt uncritically Putnam's (2000) assessment of weak, for diverse, ties transmuted into mobility opportunities through individual entrepreneurship which was based on his interpretation of earlier work by Granovetter (Granovetter 1973), *The Strength of Weak Ties*. The problem in inner cities where diversity in the form of 'weak ties' is presumed to prevail is according to DeFillippis (2001:797), however, "not that there is a lack of trust-based social networks and support, but rather that these networks and support are unable to generate capital. Thus, social capital already exists in the positive reading of diversity and does not need to be developed at all; yet what needs to be understood is why it fails to achieve economic success, security and sustainability beneficial to the whole of the community.

How can one escape this doubleness of the notion of diversity, seen as positive creative impulse ultimately only to be utilized by investment brokers who then get rid of diversity and as negative social factor to be brought into the mainstream? Clearly, for cities to become centers of creativity and innovation turning them into the playground for the mainstream, corporate funding is unlikely to achieve a sustainable result. Research into the cultural dialogue through art has the responsibility of turning this tide by asking questions that investigate what diversity does to creativity and

innovation, how it affects what people do with and through the arts in its many material manifestations. Our initial concern with how diversity regulation impinges upon the production of architecture, public art, fashion and music aims to isolate, through a comparison of case studies based on material rather social criteria, the questions and research methodologies that will allow us to investigate diversity from a more dynamic perspective that allows for both its failure as well as for its long term and unintended consequences.

Summary and Outlook

1. Sustainable Communities: Culture, Creativity and Inclusiveness

Sustainable cities and communities are ones that meet citizens' current needs as well as ensuring the necessary resources for their future, and for future generations. Increasingly, the four pillars of environmental, economic, social, and cultural dimensions are considered crucial to this long-term sustainability. The role of the fourth pillar – culture – in community development and sustainability has become a popular policy research focus. The contribution of culture to overall sustainability, as well as the way in which it links to the other pillars, is seen as an important topic of research inquiry, policy, and planning. As culture is more widely integrated into sustainability plans and related policies at all levels of government and in wider governance systems, the necessity of a broad understanding of its role in the community grows.

2. What is the relationship between culture, community development and sustainability ?

Community development looks at communities not as simple geographical spaces, but as rich places filled with people from different social and cultural backgrounds, who are constantly adapting to new environmental, economic, social, and cultural realities. Community development seeks models and strategies that are inclusive and adaptable to residents, instigating change through thoughtful, progressive policy initiatives.

Sustainable community development is concerned not just with retaining local industries, services, and resources, but also with doing so in an environmentally, economically, and socially beneficial manner. It increasingly recognizes the need to incorporate culture and creativity in sustainable plans and strategies. This is reflected in the proliferation and implementation of “creative city” approaches to policies,

development plans, and strategies in cities and communities around the globe. This wellspring of grassroots thinking, will, and activity has fuelled the emerging four-pillar model of sustainability that is gaining currency in policy and planning initiatives in Canada, Australia, New Zealand, and Europe.

This model recognizes that a community's vitality and quality of life is closely related to the vitality and quality of its cultural engagement, expression, dialogue, and celebration. The four-pillars model further recognizes that the contribution of culture to building lively cities and communities where people want to live, work, and visit, plays a major role in supporting social and economic health.

3. What are the cultural elements of a sustainable community?

The diverse cultural elements of a community, both tangible and intangible, are avenues through which many socio-cultural, economic, and environmental dimensions of a community are embodied. They reflect and enable community relationships, accomplishments, challenges, and hopes. They are resources to draw upon, and tools for action. Key cultural elements in a community can also be used as anchors and foci for policy and planning efforts to ensure cultural resources are integrated as a pillar of a community's sustainability. Identifying a community's key cultural elements and integrating this knowledge into broader contexts for action is a basic step in community cultural planning and policymaking. Concern for sustainability adds longer-term considerations and reflections to this work.

Cultural elements can be grouped under four general headings: i. physical assets; ii. opportunities for cultural engagement; iii. media; and iv. underlying policy and support systems.

4. Why does a cultural context matter?

Shared culture is the meeting place of healthy, heterogeneous communities. Cultural activities present opportunities for reinforcing diverse identities, for creating a sense of shared purpose, and for motivating people to become involved. In other words, they help to develop social capital and to strengthen social cohesion. To attain shared culture, communities need to find common linkages between individuals by breaking down social barriers and barriers to sharing. They need to welcome a range of perspectives. Shared culture means there is mutual respect for every culture and for the collective culture being created together. It embodies what the community – its history, resources, stories, hopes and dreams – means to the individual.

Shared culture is also referred to as intangible cultural capital, which has been described as “ideas, traditions and customs shared by a group of people,” (Throsby 2001) including intellectual capital such as language, literature, and music. A diverse, cohesive community is one where each citizen’s ideas, traditions, and customs are shared with the collective, and sometimes re-invented together. In the resulting mosaic, the different cultures and generations making up the community are respected, leading to social cohesion and, often, an important sense of individual comfort.

It was argued at the 2002 World Summit on Sustainable Development in Johannesburg that only through sharing, understanding, and mutual respect will the world be able to come to terms with the challenges it faces in term of loss of biodiversity, globalization, and poverty. Without an ability to adapt, communities become vulnerable to the negative effects of economic and environmental change. A sustainable community is a thriving, resilient place with the capacity to respond to change and to develop in ways that are beneficial to both the present and the future. Shared culture, which is an ongoing process very much about adapting to new social realities, is both the means and end of successful sustainable planning.

The notion of culture as an element of sustainable development, including the four pillar model, is new and is the subject of some debate. Relative to other areas of cultural policy research, the evidence base is incomplete.

The projects outlined below will consider:

the extent to which cultural diversity is a source of innovation, creativity and entrepreneurship and

how this can become a positive force releasing new energy and resources for development.

They will seek to understand

how the combination of different cultural skills and attributes leads to new and divergent thinking and what are the conditions that most encourage this.

They will explore

the extent to which increased intercultural dialogue, exchange and activity is the catalyst for this process,

They will examine

the role of intercultural networks and intermediary change-agents,

finding out who they are, how they work and what are the conditions which either encourage or hinder them.

They will explore

the institutional barriers and opportunities to maximizing economic benefits and aim to provide guidance for future policy on diversity and wealth creation.

While these gaps in knowledge provide many opportunities for cultural policy researchers, they also challenge cultural policy analysts, planners and decision-makers who are currently considering how to integrate culture into their policy approaches.

The Projects

A: Cultural dialogue through the production of art and architecture in Northern Ireland (Hirsham Elkadi et al)

Introduction

The research team at Ulster University (UU) has been working on a variety of research theme as well as providing training in the subject of Cultural Diversity and its impact on artistic and architectural production in Northern Ireland. The projects and case studies investigated or under investigation will help understand different types of creative activities. The work is categorised into two parts: the Research part and the Training part.

Research

The UU research team investigates how artists, architects and designers in Northern Ireland develop modes of creative practices which involve strong links with diverse public audiences. These practices create meaningful engagements with spatial composition and public spheres. The impact of ethno-cultural diversity on the spatial creation, with all the dimensions it represents, is the core of these studies.

The research team developed different studies which tackle the main issues related to the impact of Cultural Diversity on Artistic and Architectural production. The UU research team investigated the theme of Migration, hybridity, and dialogue in art and theory. This study considers the impacts of migration on artistic production. While emigration and ‘the Irish diaspora’ are well-established themes in arts practices, an

increasing number of arts and cultural practitioners are exploring themes of immigration in a context of Ireland and Northern Ireland. Processes and outcomes are varied, and include artists and filmmakers facilitating open-access projects with migrants, and refugee networks; and artists addressing themes of migrant labor, citizenship etc. through their own artworks. What are the different methodologies at work? What ethical models inform the collaborative projects, especially those between non-migrant arts practitioners, and refugees or migrants?

Examples of the team's effort in this field include an AHRC (Art & Humanities Research Council) application (Elkadi and Chan 2006) and Migration & Art (S. Chan, 2006). Mia Lerm Hayes has continued to focus on art and curatorial practice in Northern Ireland in relation to the work of Joseph Beuys. Beuys's focus on Ireland (North and South) in visual art, community art, performance, captured by the formula "unity in diversity", which he coined with regard to the Giants' Causeway. It analyses Beuys' visual as well as social methodologies towards a vision of sustainable development through diversity, and their impact 20 years after his death. The study discusses Beuys' role in current theory (relational aesthetics), and Irish theoretical and practical research. Dr. Lerm-Hayes explores the Western art Canon and its persistence among migrant artists in the west coupled with continuing Western expectations to see "native" art by migrant artists. The research also questions how can one theorise and interpret a break with or connection to the parent culture in this (art historical) context? (Research questions, case studies and methodologies in art and curatorial practice, C. M. Lerm-Hayes, 2006). The work has led to several articles and development of two exhibitions.

Spatial and cultural identities, media, and cultural production represent another relevant theme which has been explored by the UU research team. This research work (towards the production of critical theory) addresses how cultural identities and productions amongst first and second generation diasporans in Ireland (North and South) are engendered by digital and electronic media. Do they allow hybridised, cultural productions? Can their use enable a sense of 'home' and belonging in Ireland, where language barriers, mono-cultural or exclusionary notions of 'Irishness' or 'Northern Irishness' can result in marginalization from the cultural/social mainstream? Cultural identities are inextricable from the spaces in which they are produced and interact. Are new media enabling trans-national temporalities; how can they be theorized, and do they destabilize singular, place-based notions of national

affiliation. Who are the cultural producers here? Amongst more general questions I'm addressing are productions of alternative spaces/places, how 'place' is used to construct and represent both dialogic and exclusivist identities, and a critique of confluences of 'race', 'ethnicity' and 'place' in (national) identity discourses.

The UU research team is also investigating how is cultural expression preserved and transformed? This work analyses the built environment of literary/artistic sites: spaces of importance for heritage/art/literature. How can these spaces be curated to encourage difference, rather than forge mono-identities. Curating "open" works/exhibitions and how can viewers perform their own meanings in and through artwork – in a non-essentialising way? Can Interactive artworks/exhibitions and/or architecture involve changes to be used to encourage/promote fluid concepts of identity? Does the artwork propose a functional model of society? i.e. is artistic creativity "translatable" into other spheres of life? Can curating/creating rites of passage in a non-denominational, non-specific cultural way address issues of cultural biography or answer human needs to punctuate lived time/life stages?

Dr. Lerm-Hayes and Antje von Graevenitz investigate how can one curate, display and value cultural heritage that is immaterial, because the artefacts are either missing or is non-visual, e.g. literary. Dr. O'Beirn, a practicing artist and researcher in the field of multi-cultural societies and art production, is carrying out the investigation. From an artistic point of view, the work is researching the possibilities of using interventionist practice as a research tool, which investigates and questions the notion of cultural diversity in relation to the politics of place. By framing interventionist practice as a research tool, it is hoped that developing a form of practice will allow for the collaborative collection and presentation of vernacular information which was previously under or unrecorded, but which nonetheless is pertinent in terms of looking at how diversity informs the politics of place.

The research would involve material and collaborative methods and outcomes that will also feed into theoretical investigations. The study will define the role unofficial accounts of place can have in generating debate about the politics of place. (www.aislingobeirn.fsnet.co.uk). Professor Elkadi has also finalised his book, *Cultures of Glass Architecture*, which investigates the political and cultural aspects of place making. The book looks at the impact of the production of architecture on the collective and individual identity of a community. A series of articles has been also produced under this subject, particularly in the role of architecture conservation,

including delivery of two keynote speeches in International conferences. Dissemination of output has not only limited to academic domains. A project has been finalised by Professor Elkadi looking into ‘understanding of heritage’. The project, funded by the Art Council, has provided an insight of the appreciation of cultural built heritage among children of different cultural backgrounds. A keynote speech to the Irish Museum conference has also outlined some of the findings of the research.

Current research under this theme explores how an integrated approach to the study of architecture would work in the socio-cultural framework. The study is based upon a discussion of four areas of socio-cultural analysis with regards to the Architectural production. Historical emergence, sociopolitical and economic structuring, patterns of social use, and experiential meanings constitute the means of working out of the methodological implications of a broader social construction within theoretical perspectives. Case studies are analysed in order to provide an accurate illustration of the social mediating processes of spatial practices, symbolic meaning, and social control that provide insight into the conflicts that arise as different groups and sociopolitical forces struggle to claim and define these culturally significant public spaces. (Architectural production, society and culture; Chan and Elkadi, 2005, and Elkadi and Fadli, 2006).

Dr. Fadli has joined the research team as a Research Associate to strengthen this area. In order to understand how the built environment of a community changes and evolves in the spatial-temporal scale, the development of a modeling tool is primordial. The selected methodology is mapping cultural diversity. Mapping has become the favoured approach at national level for governments to study and understand their creative industry sectors before making policy decisions. Mapping, which involves a comprehensive effort to identify all relevant cultural aspects, economic activities, organisations, employment and links in a given area such as a town or region, has the added advantage that the actual mapping process itself can generate substantial awareness and foster collaboration across a wide range of creative stakeholders. This study explores and analyses theories concerning the identification of sustainability indicators involved in mapping cultural diversity in urban contexts. The main aim of this study is to draw the outlines and develop an innovative model which would enable architects and urban designers in assessing, monitoring and measuring levels of sustainability at the socio-cultural dimensions of an architectural project both in generic (European) and in specific (Northern Irish) contexts.

Training

The course team is preparing for delivery of a complete training programme. The programme is ultimately designed as Ph.D. taught modules. The programme will however allow different pathways. These pathways will allow various points of exit and entry to enable CPD provision to the cultural industry in Northern Ireland. The University of Ulster has supported the provision of this programme and the team has finalised the first step in this provision. The programme aims to provide opportunities for the SUS DIV partners to deliver relevant modules. The outline of the modules and their contents will be discussed in the next SUS-DIV conference.

The team has also continued to provide training and CPD to the cultural industry in Northern Ireland through series of workshops, seminars, and exhibitions. As part of the ‘Understanding Heritage’ project, a workshop was organised to provide children with knowledge on their shared built environment.

Conclusion

The UU research team takes into consideration The Guidelines for a Cultural Diversity Policy, published by Northern Ireland’s Community Relations Council. This report envisages roles for architecture and arts projects in the promotion of cross-cultural understanding; yet can its aims be achieved within the parameters of the “Cultural Diversity Events” outlined in the document?

It is unclear to what extent policy is informed by the practices developed by artists and architects for meaningful critical engagement with the public realm, or if they instead simply make assumptions about the use of art in celebrating cultural diversity. Hence, the UU research team will develop in a final report; its own guidelines in order to achieve a sustainable cultural diversity in Northern Ireland (Arts policy, Northern Ireland, and defining “cultural diversity”, UU research team).

B: What is Specific about Art/Cultural Projects? (Ljiljana Simic)

This project considers the contribution made by art/cultural initiatives to the development of multiple identities in some of the European cities by focusing upon the subjectivity of the artists concerned and the plurality of the surrounding cultures. The art/cultural projects (AES- Russia, Europe Art Train – Holland, and Life Station – Austria amongst others), each with an intercultural dimension, are particularly salient examples as they are dealing with meaning, and enable dialogue between people in different social groups. The examples will be taken from different European countries, which aim to reinterpret the reality of life, to show, answer, and question its contradictions.

The attention will be focused on their political, educational and aesthetic contribution to the community construction having in mind their desire for new intercultural policy and practices. Every artist crosses borders daily but those who choose to cross cultural borders (language, expression, music, tradition) enter into a fertile, but dangerous field.

Artists do not aim specifically to produce multicultural work but since they are living in specific time, and since art is rooted in real life, the realities of everyday life are transposed into their work. This paper is fundamentally interested in the role that art projects can play in a modern society and promotes the initiative that links an artistic dimension to a form of interactive social urban situation. All projects are representing 'laboratories' that use public spaces.

It is more than obvious that the social and the economic fields are not separated from the cultural one beside the tendency that is putting them in opposition as artists and the world rather than artists in the world. In the last two decades, the world of the arts has economised rapidly. Increasingly, artists have turned the economy into a subject of their own work. Art/cultural projects engage people's creativity, and so lead to problem-solving. They encourage questioning, and the imagination of possible future actions. They offer self-expression, which is an essential characteristic of the active citizen. Some experiences from the art/cultural field are shifting attention towards the people themselves: their imagination, motivation, demands, fantasies and only then the city is becoming a cultural product, a community construction.

C: Diversity and the Fabric of Fashion in London (Susanne Küchler and Lucy Norris)

Clothing, as a crucial component of cultural life, is fundamentally implicated in the social construction of identity, of gender and of class distinction, and serves as one of the more visible indicators of diversity: it turns nature into culture, layering cultural meanings on the body, while ‘naturalizing’ the cultural order by suggesting commonsense readings of dressed bodies. It is thus not surprising that the clothed body has been the subject of fascination in disciplines that are concerned to understand the parameters of social and cultural change. The centrality of dress to social order has made it the prime target of sociological investigations that reached well beyond historically oriented studies of the garment as textile to its performative potential through which persons appear to stand in relation to each in ways that appears to literally bring communities to life.

Cultural studies have tended thereby to understand dress semiotically, as a ‘sign’ system (Hebdige 1979; Wright 1992); or as comparable to a text (Barthes 1985; Brooks 1992; Triggs 1992) rather than as adornment of bodies. Others such as Elizabeth Wilson (Wilson 1985), Joanne Entwistle (Entwistle 2000) and their joint work (Entwistle & Wilson 2001) have attempted to grasp the importance of the ‘body within’ for an understanding of dress and the practice of dressing, moving away from the stillness of a garment to its analogical relation to social process.

In general we can separate an older tradition of writing on fashion and a more recent trend to investigate modes of dressing and the materiality of clothing. The older, primarily semiotically influenced, theory focused on eliciting the dynamic of fashion history in terms of narratives that are linear and reductive, failing to recognize fashion as a socially constituted practice. Recent work, by contrast, has turned away from fashion to clothing as a situated practice that results from complex social forces and individual negotiations in daily life (Barnard 1996). Dress knots together the social, the aesthetic and the psychological through fashion (Wilson 1985). Yet even in the more recent studies of clothing as social practice, the approach to fashion through the lens of communication, drawing analogies between dress and language, lingers on. This is apparent by the fact that both classical pieces such the work by Simmel (Simmel 1957), as well as more recent commentators on fashion such as Davis (Davis 1992) characteristically give scant attention to the details of fabric while concentrating

on how quickly these change as part of a fashion system, implicitly assuming that it is the temporality of knowledge that commands respect, not the form taken by fashion at any given moment. Symptomatic of current work is a quasi ‘biographical turn’ emphasizing individual narratives of dressing as ontological processes within a larger theoretical appraisal of clothing consumption (Woodward 2005).

While aspects of the now vast literature on fashion, dress and clothing will indeed be useful to the proposed project, as it is often the case, those who work against the grain are more provocative in suggesting new directions for research. We are thinking here of the work of a single anthropologist who focused, to date in unparalleled ways, upon the development of a new fiber, this being polyester, whose complex history of rejection and uptake told its own story about creativity, innovation and multiculturalism in mid-twentieth century America (Schneider 1994). In this spirit, the project will be based upon two/three complementary case studies investigating the production and consumption of diversity through the design, manufacture and retailing of clothing strategies in London.

Taking a non-essentialist view of identity formation as its correlate, the study of sustainable diversity necessarily entails the contextual study of the dynamic formation of social relationships between subjective persons with multi-dimensional identities, rather than focusing upon categories and ‘diverse’ homogenous groups. To this end, the contextually situated anthropological study of the ‘social life’ of clothing and fashion can reveal the nuances and complexities of a range of diverse attributes aggregated into shifting notions of persons and group relations. The focus upon materiality and its attendant arenas of art and design processes highlight the means through which members of migrant communities, especially local designers, continue to articulate emerging constructs of identity through fluid negotiations of materials and images grounded in a complex web of perceptions. These may include both nostalgic constructions of identity (which can be highly diverse) and the dominant market constructions based on implicit assumptions about such identity (which may be rather homogeneous). We will thus ask what kinds of products are created to service cultural diversity, both for consumers who may broadly share the same cultural background across permeable and shifting boundaries and for consumers from the wider, dominant culture (Costa & Bamossy 1995). By looking at failed projects, or at the kinds of things which did not succeed as products, as well as the

success stories - we aim to grasp the material resonances of a cultural diversity in dialogue.

The projects aim therefore to investigate the hypothesis that within London certain migrant populations produce certain types of clothing for sale or home consumption based upon the perception and stereotyping of those populations as ‘diverse’ or ‘other’, while at the same time articulating within the fabric of the material a re-negotiation of diversity as an internal constitutive factor of identity.

Case Study: “Asian Chic” – the production and consumption of diversity? (Lucy Norris)

Despite the continued luminosity of South Asian fabrics, ornament and design in British markets, high street shops and popular literature since the late 1990s in the form of fashion, home furnishings and “lifestyle accessories”, remarkably little empirical work has studied the economic or socio-cultural framework within which it is produced and marketed, nor the influences on consumption patterns that presumably continue to create a high demand for such products. The efflorescence of embellishment derived from the Indian cultural repertoire was widely noted in the press and dubbed “Asian chic” in the late 1990s, following its highly visible uptake by icons such as Madonna, high-end fashion labels such as Dolce & Gabbana, and the prominence of Asian musicians such as Asian Dub Foundation and Talvin Singh.

Such references to mainstream popular culture have now become commonplace, but in his review of commercial cultures, Jackson (Jackson 2002) chose to include the commercialization of Asian cultures within British society as a particularly complex and contested site of cultural interplay. For he noted an inherent tension, whereby musician Nitin Sawhney had been vocal in denouncing the mainstream (non-Asian) craze for Asian culture as trivialization and fetishisation, akin to the broader Orientalist paradigms and postcolonial discourse of appropriation by a dominant culture for its own ends. Punwar (Punwar 2002) has also outlined the necessity of a historical overview for the response of South Asian women to this phenomenon whereby multicultural capitalism valorises signs of ethnicity for which they were until recently reviled. The broader sphere of recent publications on Asian dress confirm the continuing dominance of the Orientalist powerplay, whereby fashion is seen to be exclusively Western thus reconfirming the boundaries between East and West (Neissen & Leshkovich 2003).

Looking specifically at British-Asian fashion (referring to the British population of Asian decent resident in the UK), Jackson's review reveals the paucity of work in this area, which is mirrored by a similar lack of research into British Asian music, art and other major cultural forms. At its heart, the development of British Asian fashion is intertwined with the politics of dress within South Asia and its relationship with the experience of Asian immigrant communities in the UK over the past two to three generations. Thus Khan's overview (Khan 1992) of the 1970s and 1980s looked at the possibilities for British Asian designers in the UK catering for consumers where in differing social settings either "traditional", "western" or innovative hybrids might be suitable. Beginning with suitcase trading and small-scale enterprise based at home, the growth of boutiques and designer brands catering to an immigrant population evolved alongside high-end retailers aiming at the East-West elite.

More recently, Parminder Bhachu revealed the role of British Asian women in opening up new landscapes and ethnicities (Bhachu 1993; Bhachu 1998; Bhachu 2004). She emphasizes the symbolic importance of the salwar kameez as 'reflective of the stitching and suturing of many terrains and textures in which Asian women are situated' (Bhachu 1998: 198) and of the active negotiation of new cultural forms by British-Asian entrepreneurs who continuously reformulate their "ethnic" traditions through the filters of their British class and local cultures (Bhachu 1993: 101, quoted in Jackson 2002: 11-12). Thus transnational fashion can be seen to be inspired by those working in the social and economic margins where creativity flourishes. Jackson concludes that in between 'the negative associations of cultural borrowing and an equally uncritical celebration of the positive potential of cultural hybridity' lies the politically contested middle ground, where 'cultural cannibalism and economic exploitation rub shoulders with the emergence of more critical forms of multiculturalism' (2002: 14).

D: Music in Public Space: Gujarat, a Case Study

(Alaknanda Patel)

Multiculturalism is an integral part of the Indian ethos; Gujarat, a state in the Western Coast of India, reflects it in a major way. The state's long navigable coastline enabled it to have interaction of ideas, exchange of goods and migration of people for centuries. In contemporary Gujarat too there is a wide variety of cultural practices depending on geographical location, climate, migration pattern, political environment, i.e. not only current politics but whether the area was part of the British colony or of a princely state, caste make-up, tribal affiliation and religion. Even in a simple matter like hand embroidery, designs and stitches delineate caste, tribe, region and religion. These differences not only define for a person her role, place, responsibility and commitment to society, they also, to a great extent, determine her approach to the 'other'. Religion, history, politics, social mores are intertwined in Gujarati society; any study of cultural diversity, whether in art or other fields, has to pay attention to this fact.

The major faiths practiced in this region are Hinduism, Islam, Christianity, Jainism with Parsis and Sikhs in smaller numbers, each faith having its own individual expression of culture. The fact that there is no one Hinduism nor one Islam carries diversity even further.

While one must emphasize the difference, one must also acknowledge a similarity in lifestyle, language and approach to life. A common pool of culture is not surprising considering they are all Indians and have lived side by side for generations whether in amity or in suspicion. The performing arts, classical, religious or popular, reflect both synthesis and difference.

Public art is a comparatively new phenomenon gaining in importance only as the 20th century moved on. Until almost the 1930's much of the arts in North India flowered because of patronage by the princely states and the elite. Classical music performance was restricted to the 'salons' of the wealthy; even its knowledge and practice was confined to specific families called gharanas. It was sort of 'by a few for the few'. With the rise of nationalism in the late 19th century, an attempt was made to break open the barriers so that anyone could learn, perform or listen and by the time the

country became independent in 1947 a new era in the performance and propagation of music was already under way.

A mention must be made of the princely court at Baroda for the city is a part of this study. Unlike the general trend music here was not restricted to the confines of the palace, but was part of the public domain. India's first school for classical music was started here in 1886 and the Court, composed of the best of classical musicians from around the country, performed regularly at public platforms. Music was played in public gardens, atop city gates, even in the hospital; the last as a balm to the painful and dreary life of a patient. The Maharaja's commitment to multiculturalism was so strong that he sent one of his court musicians to England in the 1890's to learn Western music!

Patronage had to change after the merger of the princely states with independent India. The central government took a deliberate decision to encourage the arts, with All India Radio and State-run academies as main sponsors of music, both for classical and regional. In fact, there was a deliberate attempt to encourage diverse popular forms coming from different areas. Music and dance festivals, major art exhibitions in large arenas open to public became annual features in the central and state capitals. Even in the programming, radio stations took care to have programmes incorporating regional styles, beamed at different areas. 'National Integration' with a cultural mix was the general motto.

Over the years, specially since the 1970's private and corporate sponsorship have taken almost center-stage for producing art in public space. The political, economic and social scenario too has changed here vastly with obvious fallout in the composition of programmes and artists. The project attempts to assess the attitude towards diversity in the light of these changes and examine the issues that situate public art.

As the socio-cultural scene in India is much too varied and has different hues and issues depending on the region, we concentrate on one particular area. In this study we look at the state of music in the public domain in Ahmedabad, Baroda and Rajkot, three major cities in North and Central Gujarat, cities with rich musical traditions and cultural diversity in terms of religion, language, lifestyle diversity reflected strongly in the art forms.

References: (Wade 1971; Gupta 1991; Wade 1993; Ganguli & De Votta 2003; Goswami 1996)

E: New places, new (invisible) spaces (Manuela Hernandez Sanchez)

The opening of borders in the EU has created increasing student mobility among the member states. One of the initiatives that stimulate student mobility in the EU on a temporary basis is the Socrates II/Erasmus programme. Its aim is to support the European activities of higher education institutions through the promotion of the mobility of teaching staff and students. Only during the period 2003-2004 a total of 135,586 students and 18,496 teachers participated in exchange programs within the EU. Since its introduction in 1987, more than a million university students had participated in an exchange programme under SOCRATES/ERASMUS and about 2,200 higher education institutions are currently participating in the programme (EUROPA 2006).

This increasing and dynamic student mobility across European borders leads to temporary settlements (at least initially) in countries other than students' origins. In this experience, a convergence of identities and diversities take place not only in the educational institutions where students follow their courses, but also outside the walls of their host universities.

One of the main (extracurricular) issues in international student programmes is the quality of their housing and the quality of their social life. These two elements are essential in order to guarantee students' well being in their process of adaptation to a new environment which has become their "new" home at least for an average period of approximately 7 months (In general, students stay for a period of a half academic year, while others choose to stay for the complete study year. See cited website for statistics about length of stay).

Housing is not only a practical problem that students need to solve prior to their arrival, but it also becomes their new 'niche' where their identities and their world views are displayed through their material possessions and through their choices of decoration. The physical environment of a room not only influences behaviour and feelings, but it also tells us a story of its inhabitants and the way they experience and think about their space: a story of his or her identity, a narrative of their experience and a statement of their view of who they are and who they become in their new environment (Bachelard 1994; Gudykunst & Kim 2003; Noble 2004).

F. Cultural dialogue in the media: Minority, ethnic and nationalist cultural production in Hungarian popular culture after 1990 (László Kürti)

The main objective of this research is to gain insight in the new kinds of media initiatives that contribute to creating arenas where cultural dialogue can take place and ethno-cultural diversity unfold. In Hungary today, in the dominant media-empires balanced participation and European-ness are advocated both for the majority and minority populations. Coupled with this, a further reinforcement of existing social hierarchy of differences places unrealistic demands on the country's young people and ethno-national minorities. The project aims at highlighting those aspects of media practices which work to destabilize the creation of social cohesion, co-existence and group identities. At the same time, it will analyse those attempts which serve to identify those contemporary artistic productions which have managed to introduce cultural democracy and civility. By so doing, this project may serve as grounds for initiatives to avoid such imbalances in popular gender and ethno-stereotypical programming. Since 1990, much of the newly liberated Eastern European states faced new demands in their cultural policies. On the one hand, there was a drive toward re-establishment of a non-communist, pre-WWII national self, an area that has been based on the continuation of former bureaucratic media structures. On the other hand, new styles of artistic endeavours, cultural programmes and debates have been emerging reinforcing cultural identities, co-existence, and multiculturalism prompted by the liberalisation of media and arts productions as well as the EU enlargement.

No doubt, from literature to media and from music to sports, Hungarian culture has produced some impressive results and can boast of several outstanding representatives in both the immediate and the more distant past. Not surprisingly, the political and economic transformations after 1990 created equally noticeable and sometimes questionable developments in the country's cultural sphere as policy-makers and industry moguls follow general trends towards privatization creating structures of hierarchy and difference. Book and newspaper publishing was one of the more visible successes as new enterprises were created and joint ventures proliferated as a result of large-scale privatization. Hallmark of censorship for thirty years, Hungarian television was split into a dualistic (public and commercial) network complex in 1997, a date signaling the lifting of state-control of frequencies. With all these changes in the number of television stations and ownership, the period under discussion saw major transformations in the quality of media programming: many

new faces were introduced to Hungarian viewers to keep up with the growing demands for reporters, actors, show managers and media hosts. However, in this new 'democratic climate', ethnic minorities, transnational workers, women and neighboring populations have not received their equal share in media programming. Instead, evening television shows, advertisements and documentaries have continued to refashion stereotypical images of women, foreigners, Jews, neighbouring groups (Romanians, Serbs for example) as well as Hungary's pariah population, the Roma. Unfortunately, in the case of the latter the government has not implemented any changes in structuring programs in order to ensure a balanced representation of minority cultures in the media; nor, it must be stressed, for the suppression of gender imbalances emanating from the dominant nationalistic ideology of media programs ("Ciao Darwin," "Big Brother," "A nagy ő," etc) and ethnic stereotyping. An analysis of television shows will serve to illustrate how such programming reinforces existing masculine cultural values, ethnic stereotypes and imbalances in cultural policies.

Skewed minority representation, anti-foreign attitude and sexism are the hallmarks of cinema and popular music, where one can find outright sexist portrayal of women and racist stereotyping of ethnic groups. Surely, the once-famous Hungarian film industry is now gone; in its place there are many smaller studios vying for state funding and visibility on the European screens. Hungary's film production is still impressive despite the decentralization and privatization after 1990: Hungary's annual feature film output closely approximates those of Greece, the Netherlands, and Norway. Theater life, on the contrary, is more vibrant now than ever before and despite some cutbacks (indeed some theaters that were closed and companies disbanded), it will continue to flourish in the first decade of the new millennium.

The same may also be said about the music industry: it too is experiencing both a sense of rejuvenation with a post-communist identity and the creation of a new music-management-sponsorship mentality. The media-music industry has managed with great deal of difficulty to lift itself up after the initial shock of the early 1990s. Rock music, now largely produced by independent concert and record labels, is more or less a mediocre copy of the international pop music scene, with a small, but noisy groups adhering to specific genres and operating within the confines of their subculture (folk, satanic rock, nationalist, country, etc). In contrast, Hungarian music industry, with its top position in the world in selling classical music world-wide, will definitely continue on its upward direction for several years to come. But small firms

and local artists can only hope for a breakthrough either by signing with a western record label or one of the major multi-national producers operating in Hungary. Despite all this, music and media are fundamentally intertwined producing images and messages that are wholly antithetical with the values of post-socialism, Europeanness, human rights and civil society. New images available from television, cinema and popular music are, however, replete with negative and stereotyped portrayal of young men and women, whose number one goal in life is to “make it” regardless of the means and costs involved. For example, in a popular television singing contest (“Mega star”) young men and women are lured into believing that there is an easy life in the music industry to be had. Young women are under pressure to live up to the majority heterosexual mentality by being fit, skinny and dressed as an overtly-eroticized Barbie doll. Young Roma men and women, to offer another example, are portrayed solely as fun-loving and careless teenagers who possess expensive consumer goods, fashionable clothes, and happiness. In this wonderland-mentality, young among the Roma live in a joyous environment, drive cars, sing native folksongs and perform fancy dances. Their in vitro existence has little to do with the plight of the Roma, a destitute, marginalized and jobless ethnic group that make up 7-8 percent of the country’s population living below the poverty-line.

Foreigners, such as Japanese tourists or Chinese migrant workers, are portrayed as living in their own world without any care of what the host society is all about. The former are portrayed as rich but silly tourists or businessmen (the show “Micuko” for example), the latter as living in a completely isolated secret subculture with its strange customs, criminality and questionable business practices. Similar misconceptions are also noticed with regard to neighbouring populations: Romanians, for instance, are continually referred to as lazy, dirty and untrustworthy people; Serbs do not fare any better. Films about the Roma are a special genre on its own producing stereotyped images, stories and characters.

Focusing on gender, ethnicity and nationalism, this study will highlight existing problems of Hungarian popular culture in the past fifteen years. In specific, it will draw attention to the fact how current popular culture a majority-nationalist value system operates. It will analyze how, in addition to enduring social exclusion, racist assaults, dwindling employment opportunities and a general deterioration of their standard of living, Roma in post-communist Hungarian popular culture are denied equal access to public media participation. This unevenness is part of the larger

picture: the majority imagination and cultural policy reproduced by existing media hierarchy based, as it has for some time now, on a general nationalist orientation with elements of racism, ethnocentrism, sexism, and ageism. However, it will also be a challenging aspect of this research to see how new artists manage to carve out their own space in cultural institutions, media forms and artistic endeavors to counter such dominant cultural policies and practices leading to a more balanced multicultural understanding and social cohesion.

References

(Guy 2001; Bennett & Khan-Harris 2004; Guy et al. 2004; Kurti et al. 2004; Deltcheva 2004; Kurti 2001a; Kurti 2001b; Kurti 2001c; Kurti 2002a; Kurti 2002b; Kurti 2002c; Kurti 2003; Kurti 2006; Markowitz 2000; Mursic 2003; Pogany 2004; Ringold et al. 2005; Szemere 2001)

Bibliography

Arts Council of England.1998. Cultural Diversity Action Plan. London: Arts Council of England.

Bachelard, G.1994. The Poetics of Space. Boston: Beacon Press.

Balkien, B. 2000. Culture is Healthy.

Ball, S. & Keating, C. 2002. Researching for Arts and Health's Sake. Wellington, New Zealand.: 2nd Conference on Cultural Policy Research.

Barnard, M.1996. Fashion as Communication. London: Routledge.

Baron, S, Field, J., and Schuller, T (Ed). 2000. Social Capital: Critical Perspectives. Oxford: Oxford University Press.

Barthes, R.1985. The Fashion System. London: Cape.

Bennett, Andy and Khan-Harris, Keith (Ed). 2004. After Subculture: Critical Studies in Contemporary Youth Culture. Basingstoke, New York: Palgrave Macmillan.

Bhachu, P. 1993. Identities constructed and reconstructed: representations of Asian Women in Britain. Oxford: Berg.

Bhachu, P. 1998. Dangerous Design: Asian Women and the New Landscape of Fashion. London: Hamish Hamilton.

Bhachu, P.2004. Dangerous Designs: Asian women fashion the diaspora economies. London: Routledge.

Blanco, R. 1998. No Difference, No Future: Action for Cultural Diversity in Greater Manchester. Manchester: North West Arts Board and Association of Greater Manchester Authorities.

Bourdieu, P.1984. Distinction. London: Routledge and Kegan Paul.

Bourdieu, P. 1985. The Forms of Capital. New York: Greenwood.

Breschi, S. & Malerba, F. 2001. The geography of innovation and economic clustering: some introductory notes.

Brooks, R. 1992. Fashion Photography: the Double-page Spread. Berkeley: University of California Press.

- Burnett, J. 2004. Community cohesion and the state.
- Cameron, S. & Coaffee, J. 2004. Art, Gentrification and Regeneration - from Artist as Pioneer to Public Arts. Newcastle: University of Newcastle: Global Urban Research Unit.
- Chupp, M.1999. Investing in People through Place: The Role of Social Capital in Transforming Neighborhoods. A Literature REview of Social Capital and Neighborhod. Cleveland: Cleveland State University, Levine college of Urban Affairs.
- Costa, J. A. & Bamossy, G. J.1995. Marketing in a multicultural world: ethnicity, nationalism, and cultural identity. Thousand Oaks, California: Sage Publications.
- Costello, D. J. 1998. The Economic and Social Impact of the Arts on Urban and Community Development.
- Davies, A. 2001. But we knew that already! - A study into the relationship between social capital and volunteering. Sheffield: Conference paper, Home Start.
- Davis, F.1992. Fashion, Culture and Identity. Chicago: University of Chicago Press.
- DeFilippis, J. 2001. The Myth of Social Capital in Community Development.
- Deltcheva, R. 2004. Eastern Women in western chronotopes: the representation of East European women in western films after 1989. New York: Colombia University Press.
- Entwistle, Joanne (Ed). 2000. The Fashioned Body: Fashion, Dress and Modern Social Theory. Cambridge: Polity Press.
- Entwistle, Joanne and Wilson, Elizabeth (Ed). 2001. Body Dressing. Oxford: Berg.
- EUROPA. 2006. Education and Training - What is Socrates/Erasmus?
http://www.eu.int/comm/education/programmes/socrates/erasmus/what_en.html
- Fiske, E. B.1999. Champions of Change: the impact of the arts on learning. Washington, DC: Arts Education Partnership President's Committee on the Arts and Humanities.
- Ganguli, Sumit and De Votta, Neil (Ed). 2003. Understanding Contemporary India. London: Lynne Reinner Publishers.
- Goss, K.2006. Bettertogether: the report of the Seguario Seminar on Civic Engagement in America. Cambridge, MA: Saguaro Seminar on Civic Engagement in America, John F. Kennedy School of Government, Harvard University.
- Goswami, B. N.1996. Broadcasting: New Patron of Hindustani Music. Delhi: Sharda Publishing House.

- Granovetter, M. 1973. *The Strength of Weak Ties*.
- Gudykunst, W. & Kim, Y. Y. 2003. *Environmental Influences on the Process*. McGraw Hill.
- Guetzkow, J. 2002. *How the Arts Impact on Communities: An introduction to the Literature on Arts Impact Studies*. Centre for Arts and Cultural Policy Studies.
- Gupta, Anirudha (Ed). 1991. *Minorities on India's West Coast: History and Society*. Delhi: Kalinga Publications.
- Guy, Will (Ed). 2001. *Between past and future: The Roma of Central and Eastern Europe*. Hertfordshire: University Press.
- Guy, Will, Uherek, Z., and Winerova, R. (Ed). 2004. *Roman Migration in Europe: Case Studies*. Munster: LIT Verlag.
- Halbert, D.2005. *Resisting Intellectual Property*. London: Routledge.
- Halpern, D. 1999. *Social Capital: the new golden goose*. Faculty of Social and Political Sciences, Cambridge University. Unpublished Review.
- Hebdige, D.1979. *Subculture: the meaning of style*. London: Methuen.
- Jackson, P. 2002. *Commercial Cultures: transcending the cultural and the economic*.
- Jermyn, H. 2001. *The Arts and Social Exclusion: a review prepared for the Arts Council of England*. London: Arts Council England.
- Jermyn, H. & Desai, P. 2001. *Arts - What's in a Word? Ethnic Minorities and the Arts*. London: Report for the Arts Council of England.
- Jermyn, H. & Desai, P. 2000. *Arts - What's in a Word? Ethnic Minorities and the Arts*. London: Report for the Arts Council of England.
- Khan, N. 1992. *Asian Women's Dress*. Berkeley: University of California Press.
- Kurti, L. 2001a. *Comment: Rolph-Michel Trouillot; The Anthropology of the State in the Age of Globalisation*.
- Kurti, L. 2001b. *Education, media and cultural policies in the remaking of identities*. Zagreb: Institute for International Relations.
- Kurti, L. 2001c. *Psychic phenomena, neoshamanism, and the cultic milieu in Hungary*.
- Kurti, L. 2002a. *Budapest*. Danbury, CT: Grolier.
- Kurti, L. 2002b. *The Redivision of Europe: Locality, Regionality and Identity at the Millenium*. Banska Bystrica: Univerzita Mateja Bela. Scientific Script Vol. 5.
- Kurti, L.2002c. *Youth and the State in Hungary: Capitalism, Communism and Class*. London: Pluto.

- Kurti, L. 2003. *The uncivility of a civil society*. London: Routledge.
- Kurti, Laszlo, Afonso, A., and Pink, Sarah (Ed). 2004. *Working Images*. London: Routledge.
- Kurti, L. 2006. *Symbolism and drama within the ritualization of the Hungarian Parliament*. Frankfurt am Main: Peter Lang.
- Lenz, T. 1988. *Neighborhood Development: Issues and Models*.
- Loury, G. 1977. *A Dynamic theory of Racial Income Differences*. Lexington, MA.: Heath.
- Markowitz, F.2000. *Coming of Age in Post-Soviet Russia*. Urbana, Ill. & Chicago: University of Illinois Press.
- Matarasso, F.1997. *Use or Ornament?: the social impact of participation in the Arts*. Stroud, Glos.: Comedia.
- Moore Lappe, F. & Du Bois, P. M. 1997. *Building Social Capital without Looking Backward*.
- Mursic, R. 2003. *Destinies of the Post-War Colonists in the Village of Trate: unintended Phenomena in the Appropriation of Public Spaces*. Samorin and Dunajska Streda: Forum Minority Research Institute.
- Neissen, S. & Leshkowich, A. M.2003. *Re-Orientating Fashion: The Globalisation of Asian Dress*. Oxford, New York: Berg.
- Noble, G. 2004. *Accumulated Being*.
- Office for National Statistics. 2001. *Social Capital: A Review of the Literature*. London: Social Analysis and Reporting Division, Office for National Statistics.
- Pogany, I.2004. *The Roma Cafe*. London: Pluto.
- Portes, A. 1998. *Social Capital: Its Origins and Applications in Modern Sociology*.
- Portes, A. & Landolt, P. 1996. *The downside of social capital*.
- Punwar, N. 2002. *Multicultural Fashion...stirrings of another sense of aesthetics and memory*.
- Putnam, R.1993a. *Making Democracy Work: Civic Traditions in Modern Italy*. Princeton, NJ: Princeton University Press.
- Putnam, R. 1993b. *The Prosperous Community: Social Capital and Public Life*.
- Putnam, R. 1995. *Bowling Alone: America's Declining Social Capital*.
- Putnam, R. 1996. *The Strange Disappearance of Civic America*.
- Putnam, R. 1998. *Foreword*.

- Putnam, R.2000. *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster.
- Remer, J.1990. *Changing Schools Through the Arts: How to Build on the Power of an Idea*. New York: ACA Books.
- Ringold, D., Orenstein, M. A., & Wilkens, E.2005. *Roma in an Expanding Europe*. Washington DC: The World Bank.
- SCDCAC. 2001. *The Arts and Culture in San Diego: economic impact report 2000*. San Diego, Calif.: City of San Diego Commission for Arts and Clture.
- Schneider, J. 1994. *In and Out of Polyester: desire, disdain and global fibre competitions*.
- Simmel, G. 1957. *Fashion*.
- Sixsmith, J., Boneham, M., & Goldring, J. 2001. *The Relationship Between Social Capital, Health and Gender: A case study of a socially deprived community*. London: Health Development Agency.
- Stanziola, J. 1999. *Arts, Government and Community revitalisation*. Aldershot, UK: Ashgate; Bookfield, Vt. and Sydney.
- Stern, M.1999. *Is all the World Philadelphia? A mulit-cultural study of arts and cultural organizations, diversity, and urban revitalizaion*. Philadelphia: University of Pennsylvania School of Social Work.
- Stern, M.2001. *Social Impact of the Arts Project: Summary of Findings*. Philadelphia: University of Pennsylvania School of Social Work.
- Stoecker, R. 1997. *The CDC Model of Urban Redevelopment: A Critique and an Alternative*.
- Szemere, A.2001. *Up from the Underground: The Culture of Rock Music in Post-socialist Hungary*. University Park, Pennsylvania: The Pennsylvania State University Press.
- Throsby, D.2001. *Economics and Culture*. Cambridge: Cambridge University Press.
- Triggs, T. 1992. *Framing Masculinity*. Berkeley: University of California Press.
- Turner, F. & Senior, P.2000. *A powerful force for good culture, health and the arts - an anthology*. Manchester: Manchester Metropolitan University.
- Wade, Bonnie C. (Ed). 1971. *Music, an Indian Synthesizer: An Artistic Response to the Search for Identity*. Canberra, Australia: Papers presented at the Twenty-Eighth International Congress of Orientalists.

Wade, Bonnie C. (Ed). 1993. Text, Tone and Tune: Parameters of Music in Multicultural Perspective. New Delhi: Oxford & IBH Publishing Co.Pvt.Ltd.

Walesh, K. & Henton, D.2001. The Creative Community - Leveraging Creativity and Cultural Participation for Silicon Valley's Economic and Civic Future. San Jose, CA: Collaborative Economics.

Williams, D.1995. Creating Social Capital: a study of the long-term benefits from community based arts funding. Adelaide, S.Australia: Community Arts Network of South Australia.

Wilson, E.1985. Adorned in Dreams: Fashion and Modernity. London: Virago Press Ltd.

Woodward, S. 2005. Looking good: feeling right - aesthetics of self. Oxford, New York: Berg.

Wright, L. 1992. Out-grown clothes for grown-up people Constructing a theory of fashion. Berkeley: University of California Press.

Zukin, S.1989. Loft Living: Culture and Capital in Urban Change. New Brunswick, NJ: Rutgers University Press.