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*MSc Economics and Business
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The social impact of art-led initiatives on the neighborhood regeneration

*A case study analyzing the social impact cause and effect in
Oude Westen, Rotterdam*

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I came across the following two statements that helped me shape the topic of this Master's thesis:

"Vita brevis, ars longa..." (Life is short, art is long...) – Hippocrates

"Don't only practice your art, but force your way into its secrets, for it and knowledge can, raise men to the Divine." - Ludwig van Beethoven

Abstract

The main purpose of this study is to investigate the social impacts on art-led initiatives on neighborhood regeneration. This study aims at testing how art-led initiatives work at neighborhood level since most studies have been performed at city level. The neighborhood of Oude Westen has been selected for the case study analysis because it is one of the most unsafe and multi ethnic neighborhoods in Rotterdam, being struck by many social problems but where art-led initiatives have been performed in order to generate social improvements. To test the social impact of art-led initiatives on neighborhood regeneration, a theoretical framework has been elaborated consisting of two parts, the causes and the effects of the social impacts. The causes of the social impacts are represented by the art sector and its main products, art-led initiatives, whereas the effects of the social impacts are measured by participation and seven social indicators like: social inclusion, personal development, social cohesion, security, health, image and well-being. Data needed in performing the research is gathered through interviews with local artists and policy makers which cover the social impacts causes and questionnaires spread among inhabitants of Oude Westen which cover the social impacts effects.

The cause of social impact consist of the art-led initiatives designed by artists and policy makers according to the social index and the interviews performed among inhabitants having casual and familiar themes to stimulate inhabitants more to participate. Being creative and able to express themselves are two of the Oude Westen inhabitants strong points whereas the population diversity and the short-term effect of arts are the main threats. The barriers in succeeding with art-led initiatives in Oude Westen are related to funding, vandalism, communication between local actors and the short term life span of arts. The expected social impacts were in terms of safety, social cohesion, image, health and well-being but also participation in arts.

The effect of social impact measured in terms of social inclusion is considerable as the majority of the questioned inhabitants, except for Dutch ethnicity, feel more appreciated after participating in arts. In terms of personal development, the social impact of arts is major when considering skills and creativity development, however the social impact is not considerable here when referring to participation in workshops, training courses and group activities. The social impact in terms of social cohesion is considerable as the majority agrees that participating in arts can help make new friends and learn about other people' culture. In terms of security the social impact was evident for majority except for: Eastern Europeans and inhabitants aged between 24 and 40 when referred to arts capacity to reduce crime; Dutch and Asian ethnicities and inhabitants older than 40 and aged between 18 and 24 when referred to safety feeling; Dutch and Asian ethnicities and inhabitants older than 40 when referred to confidence level. In terms of health the social impact is considerable since participation in art-led initiatives makes the majority feel better or healthier. The social impact in terms of image is major since most participants consider that art improves the image of their neighborhood being, except for Eastern Europeans, very proud of their neighborhood. Participation in art-led initiatives makes the majority feel happier generating a major social impact. Overall, the social impacts of art-led initiatives at neighborhood level are more considerable than at city level. But in Oude Westen participation in art-led initiatives is the most evident problem and improvements needs to be made in this sense.

Foreword

This report offers the product of several months of research that measures the social impacts generated from participation in art-led initiatives performed at neighborhood level. It was a wonderful path till the completion of the report and I have to say that I was very fortunate to have the possibility to combine the need of writing the graduating thesis with my greatest passion, art. In all those moments when it was hard to move further art was the one that kept me creative and helped me to find immediate solutions. There is nothing more superior than knowing that art is helping when you need it. This guided me to the start exploring the experiences and emotions that other people gathered through art but also the effects that art is generating on them. I was glad to be surrounded by dynamic and very open people that supported me very much all this time to accomplish my goal and take this research to the end. I want to send everyone that actively participated in the research my honest appreciation.

I want to send my greatest gratitude to my supervisor Erwin van Tuijl for his guidance, patience and incredible support offered during those months of research. Without his optimism and hope it would have been difficult to overcome all those hard moments during the creating process. I have learned precious lessons by following his professional advices.

In addition, I want to be very grateful to all the interview participants: Fenmei Hu, Armando Sorrentino, Ruud Breteler, Michelle Mandos, Folly Teko, Menno Rosier and Mariangela Lavanga. Their information, support and advices helped me to better understand and use the art-led regeneration process. My best wishes go also to all the survey participants. Without them the social impact measurement would have been impossible.

I would like to offer my special recognition to Irina Dobos for her fantastic support in organizing and proof reading the final product. Her observations and suggestions were very important in polishing the final outcome. A very important appreciation goes to Nathalie Crauciuc for her creative and very artistic touches and help in organizing the layout. Her advices were essential in giving the thesis that artistic magic. I do not want to forget all my great friends and work colleagues who have been always there helping me with precious input and support along the thesis process.

I would like to send the best and most important thanks to my family which proved to be that never ending spring of support and affection. I was continuous fuelled with energy by their optimism and life-breathing attitude. Without their support I could not be able to follow a master abroad and to take this thesis to the end.

Cosmin Voisan

Rotterdam, November 2012

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1. Introduction

During last decades most of the European cities faced significant inflows of migrants and high unemployment levels which directly affected the whole image and performance of the urban areas (Belfiore, 2002). Active policies have been shaped in order to significantly regenerate entire urban areas considering art and culture as perfect instruments in dealing with socio-economic problems. Many years art was perceived as a motor to sensitize the inhabitants as well as an important accelerator in the formation process of creative neighborhoods. This paper will analyze the art-led regeneration process in one of the most multi-ethnic neighborhoods, namely Oude Westen in Rotterdam, trying to show how active policies have been shaped in order to stimulate the inhabitants' participation in arts and to measure the social impact of art-led initiatives performed in this neighborhood. The social impacts obtained at neighborhood level will be compared to the social impacts obtained at city level in order to see on what level do art-led initiatives generate greater social impacts.

1.1 Relevance

After the 1980's cities started to encourage the use of cultural activities in order to ease and accelerate social revitalization processes in specific places, process that took the name of culture-led regeneration (McCharty, 2006). In this sense, culture is believed to shape the spirit of democracy in a special community and having the ability to re-image, re-brand and renew public spaces in a specific place (Stevenson 2003, p.1007 in Hewitt, 2001; Hewitt, 2001) as well as solving many of the issues that the place was dealing with. Art is an important component of culture-led regeneration, having a very important role in above mentioned strategies because it can solve a wide range of problems and needs present in specific places (McCharty, 2006) at different levels. It is also believed that art can be more cost effective, flexible and more capable to solve a large range of social, economic and physical problems in a place (Miles 2005, p. 895 in Hewitt, 2011; Belfiore, 2002).

Art started to receive a greater attention all over Europe especially after the 1980's as it was considered to be a very suited strategy to stimulate urban redevelopment. National Governments and local authorities started to stimulate the artistic initiatives by investing significant public funds in it since this was vital in order to alleviate social exclusion that most cities were confronted with (Belfiore, 2002). In this sense active art-led strategies have been elaborated to regenerate downtowns since arts investments were considered the best starting points in raising the morale and redeveloping the whole atmosphere in poor neighborhoods (Bianchini et al., 1988). The active policies towards arts helped neighborhoods grow by improving their performance in terms of health, crime, employment and education since art was perceived as an active agent of social change and a perfect tool for reducing social exclusion (Belfiore, 2002; DCMS,1999a). Moreover, Matarasso (1997, p. 75) strengthens that arts had a great impact on both physical and mental health for those who are actively participating in it. For example his study shows that at city level "52% of participants feel better or healthier and 73 % have been happier since being involved" in art-led initiatives.

Multi ethnic districts and neighborhoods are often considered very bad for cities as most of the time they confront with high criminality and unemployment rates. Social exclusion is threatening those areas; this is why they are dealing with low urban growth level. Those parts of the city, according to policy makers, can be saved if sufficient attention will be offered by local authorities, public agencies and art-led investments will be directed towards those parts. This can generate new brilliant ideas because of the cultural crossovers in multi ethnic districts or neighborhoods (Landry and Bianchini, 1995).

Art-led initiatives containing public art, cultural and artistic activities which are sponsored by local governments can initiate successful regeneration processes as well as gentrification among inhabitants from certain focal regions. Gentrification and art are often considered as “mutual dependent” (Cameron and Coaffee, 2005) and the link between those two has been mostly seen until now as a proper urban policy strategy for physical, economical and social regeneration for declining neighborhoods. Bringing artists among the low class inhabitants or releasing the creative and artistic spirit from their inner can confer neighborhoods a very special social status and can transform the whole atmosphere in a specific community.

On the other side there are also critiques and questions in literature that are raised whether art indeed has a social effect on neighborhoods. Some policy makers often have this feeling because “it remains a fact that relative to the volume of arts activity taking place in the country’s poorest neighbourhoods, evidence of the contribution it makes to neighbourhood renewal is paltry” (DCMS, 1999b in Belfiore, 2002). Moreover, Belfiore (2002) stated that some researches done on arts projects impact on inhabitants and society are mostly based on deficient or invalid arguments or statistics making the research results of the art programs not very convincing and questionable. Whether some policy makers are having doubts about the social power of art-led development initiatives, some are stating that there is still place to improve the current researches because even if public art, on one hand, is considered a good strategy to solve some specific urban social problems, this aspect remains not fully tested and proven (Hall & Robertson, 2010) on the other hand. In this sense Shaw (1999) is strengthening that “there remains a real shortage of ‘robust evaluation’ about the impact...at the neighborhood level...evaluation of the longer term impact of arts work is rare...and there is a lack of research into the impact of the arts on family life, community structures and neighborhood renewal” (in Reeves, 2002) making clear the fact that the social contribution of art has to be researched more at neighborhood level.

1.2 The case of Rotterdam

Rotterdam is one of the cities that are stimulating art and culture led initiatives in order to improve the social and economical performance¹. Local authorities initiated in 2007 a Cultural Plan² for 2009-2012 in order to integrate more artistic and cultural activities in the society and to increase the international

¹ http://www.rotterdam.nl/tekst_art_culture_and_sport last accessed 27 may 2012

² <http://www.rotterdam.nl/DKC/Document/uitgangspuntennota%20Engelse%20versie.pdf> last accessed 27 may 2012

awareness of local artistic and cultural potential. Significant subsidies have been granted every year from 2009 till 2012 for specific artistic regeneration programs in different parts of the city and neighborhoods. The purpose was to stimulate the community to participate in the artistic world in order to generate social changes but also to promote Rotterdam internationally as an art city as well as to boost the living environment in the city. Art in public spaces was a very important part in the project as it corresponded with official requirements that it can be accessible to everyone and everyone can be part of the creation process because in this sense it can generate social impacts. The main idea was that a solid artistic heritage has to remain alive after the whole project so that people can still benefit of its social outcomes long time after the end of the project as well as a strong improvement of the city performance both locally and internationally. But often at the end of those kinds of initiatives questions are being arouse like: What is the social impact of this program on the performance of neighborhoods? What are the social outcomes of such initiatives at neighborhood level?

1.3 Aim and research question

First purpose of this paper is to measure the social impact of art-led initiatives in neighborhoods regeneration and to see to what extend art policies can improve the social performance of a neighborhood. Secondly, the analysis will narrow down the discussion about art-led regeneration from a city level to the neighborhood level, trying to be a useful tool for policy makers to see how art-led regeneration initiatives work and what social impacts at neighborhood level are since there exist not many studies performed in this direction, most of them being based at urban level.

In order to achieve these aims, the following research question has to be answered:

What is the social impact of art-led initiatives in neighborhood regeneration?

The research question is being supported by a set of sub questions elaborated in order to help making a clear research framework:

- What is neighborhood regeneration? (Ch.2)
- What is art-led regeneration and what are its components? (Ch.3)
- What is the impact of arts on neighborhoods? (Ch.4)
- How can the social impact of arts be measured? (Ch. 4)
- What is the social impact of arts in Oude Westen? (Ch. 6)
- What is the difference between social impacts of arts at neighborhood level compared to city level? (Ch. 6)

1.4 Methodology

In order to answer the research question an impact study will be made with collected data from surveys and interviews. The case study will be focused on one of the most unsafe³ and multi ethnic neighborhoods in Rotterdam, Oude Westen, which include two of the city's most multicultural streets, Nieuwe Binnenweg and West Kruiskade. Artists and gallery owners as well as the Government supported

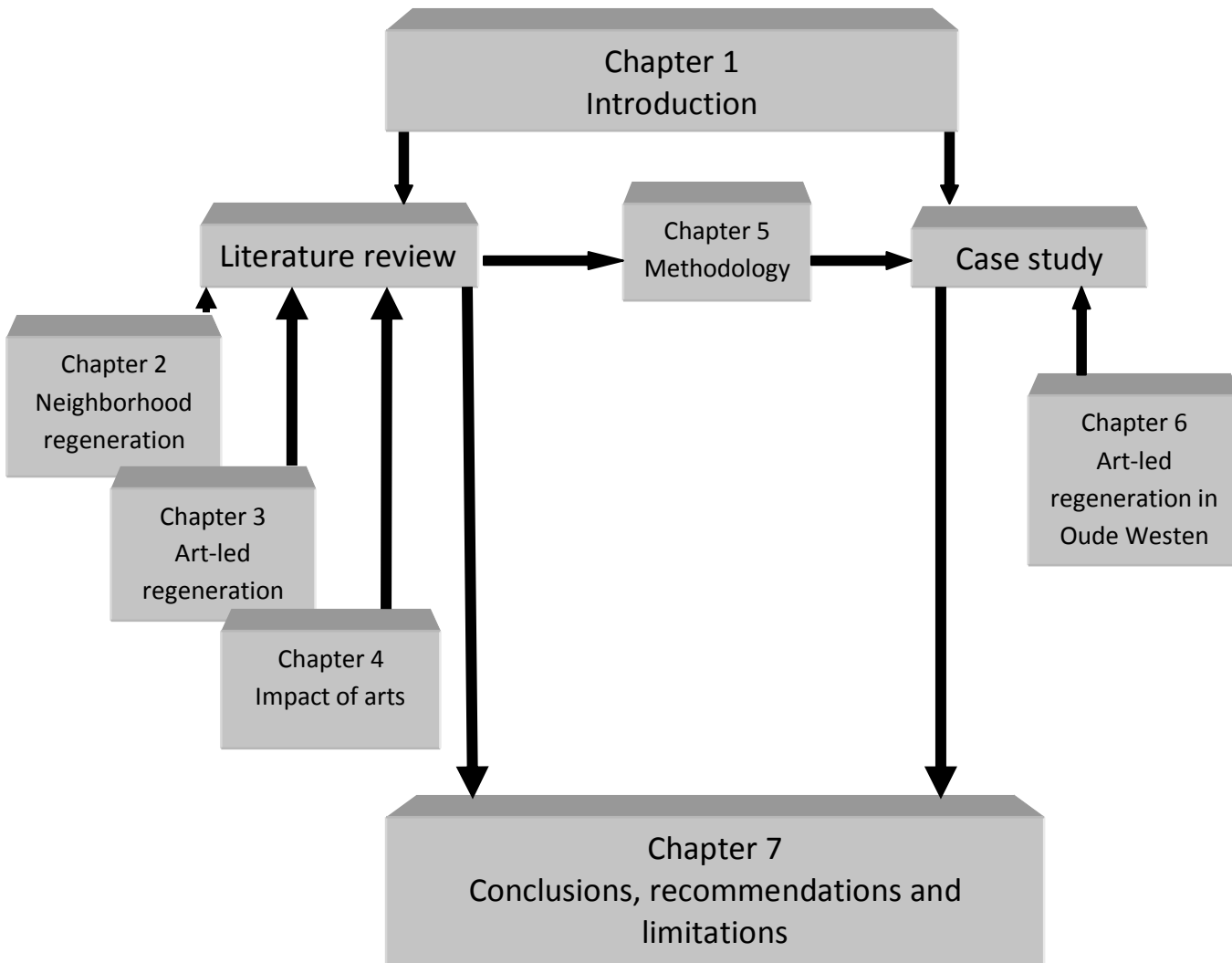
³ <http://www.v-index.nl/> last accessed 13 June 2012

agencies and policy makers that are in charge in that location will be interviewed while the survey will be made among the inhabitants from the neighborhood.

1.5 Thesis structure

The first part of the research is composed of the literature review in which the neighborhood regeneration process is presented (Ch.2) followed by a description of the art-led regeneration, the art sector and art-led initiatives (Ch. 3). A research framework for evaluating the social impacts of art is made (Ch.4), based on the definition of impact, art social impact and some examples of places where art was used as a regeneration tool (Ch4.) as well as the information presented in the previous two chapters for neighborhood regeneration and art-led regeneration.

The methodology is shaped in Chapter 5. The second part of the research, represented by the case study performed in Oude Westen, is offered in chapter 6 based on the results on interviews and survey. The conclusions, recommendations and limitations are shaped in Chapter 7.



2. Neighborhood regeneration

This chapter provides a theoretical background of ideas that have been established on neighborhood regeneration and tackles the following questions: what is neighborhood regeneration? An answer to this question requires a certain outline to be followed. First step of the framework is to describe the urban regeneration pin-pointing success factors of urban areas in general and their focal point in regeneration strategies in particular. Narrowing the discussion at the neighborhood level will constitute the next step of the theoretical outline in which defining neighborhoods, establishing their important characteristics and providing an overview of the poor neighborhoods as important targets in the regeneration programs will be of central focus. The chapter ends with a practical overview of neighborhood regeneration highlighting its importance and regeneration programs strengthened by some concrete examples from specific literature.

2.1 Urban renewal

Urban places are acting usually as places where all urban activities are concentrated and are meant to be very attractive for inhabitants as well as for industries. In this sense urban places that are not sufficient attractive for businesses, industries, inhabitants, visitors and are willing to be successful in attracting those are usually elaborating urban renewal plans to gain benefits and to become competitive with other urban places. According to Montgomery (2003), an urban place which desires to regenerate has to meet three sets of elements: activity, form and meaning. The *activity* of an urban place is composed of the economic, cultural and social sectors and represents daily processes that are performed in the previous mentioned sectors. Usually urban places are trying to encourage inhabitants to participate in economic life by creating jobs, in social life by creating shared experience places and in cultural activities by creating art and culture programs and events. The *form* represents the relationship between real estates and urban spaces and usually it is tried to shape urban plans that create a better link between the build sector and the space. It is often seen that urban places are using arts and cultural initiatives like public art to better shape the form of a specific place and make it more attractive. The *meaning* of an urban place is usually represented by the sense that a place has both in terms of history and culture. In this way urban places are using important cultural-led initiatives to better shape the meaning of the city.

In order to be attractive for businesses, industries and people, urban places have to satisfy the three elements mentioned above. These are used in developing urban regeneration projects which have a large impact on the urban living space and engage in civic identity development by making use of branding strategies, slogans or landmarks (Vickery, 2007:73; in (Hewitt, 2011). The redevelopment process is made by redesigning urban space by using a wide palette of art practices in order to offer the inhabitants feeling of responsibility and identity (Salice, 2012). Usually those kinds of practices are used in cities that are not performing socially and economically very good in order to develop the community as a place-making which involves investments in the building environment and new businesses, government and civic institutions as well as very attractive public amenities (Nowak, 2007). This can help a city regain the urban economic power and improve social performance.

2.2 Neighborhoods

2.2.1 Neighborhoods

Neighborhoods can be defined as those physical entities with specific sizes which are grouping certain number of buildings and inhabitants which are differentiated by social, cultural or historical aspects (Broudehoux, 1994). These are places where people can perform a large range of activities outside their houses, acting as areas where people can come together and socialize, developing in this way the “sense of community” in the area. Neighborhoods are very important also for the children personal formation because this is the first place where they develop their social sense by interacting and playing with other children developing in this way their community feeling (Power 2007, in Smith, 2011, p. 22).

2.2.2 Poor neighborhoods

The role of culture and arts grew significantly after the 1990’s, when the need of neighborhood regeneration started to receive increased attention, as this could be believed to bring new ideas in the area and help the economic revival like improving population skills, decreasing unemployment level or promoting the self-employment spirit. Neighborhoods started to be considered not only as places but also as communities where arts and culture were considered as tools that bind relations between inhabitants even in those places that faced an increased flow of immigrants and multi ethnic neighborhoods (Wallace, 2001; Griffiths, 2001; Nowak, 2007).

The problematic neighborhoods that need a regeneration strategy have received a large range of names like deprived, poor, bad or multi ethnic neighborhoods but most of time they have the same meaning and refer to the same type of neighborhood. In urban development consultancy terms, deprivation refers not only to the lack of economic wealth but also at the people participation and integration in “social life”, whereas deprived area is mostly used to take into account factors that are related “to the economic, health, education, safety, housing, environmental, and social capital aspects of life for residents of particular areas” (AMION Consulting, 2010). The causes of those deprived areas are diverse and include high levels of ethnic diversity, young age population, high percent of ill population, high unemployment rate or even regions that are not good connected to the public transport. Furthermore, Wallace (2001) is strengthening this point and declares that in UK “70% of all the people from ethnic minorities are living in the 88 most deprived areas or neighborhoods when compared with 40% percent of the general population” that is living in those areas, highlighting that the poor neighborhoods are usually populated by multi ethnic population. But usually those places which include a large range of multicultural diversity are very attractive for artists because here many interesting ideas are created with the help of cultural crossovers (Ley, 1996 in Belfiore, 2005; Landry and Bianchini, 1995, p.25 in Miles, 2005).

2.2.3 Regeneration

The definitions of regeneration presented in Table 1 are offering a very clear idea about the goals that urban places are willing to attain.

Table 1. Definitions of regeneration

“Regeneration [can be] defined as the transformation of a place (residential, commercial or open space) that has displayed the symptoms of environmental (physical), social and/or economic decline...breathing new life and vitality into an ailing community, industry and area [bringing] sustainable, long term improvements to local quality of life, including economic, social and environmental needs”. (Local Government Association, 2002; Evans and Shaw, 2004) in (IFACCA, 2006)

“Regeneration is defined as the renewal, revival, revitalization or transformation of a place or community. It is a response to decline or degeneration. Regeneration is both a process and an outcome. It can have physical, economical and social dimensions, and the three commonly coexist”. (IFACCA, 1996)

“Regeneration comprises the use of public funding to support an initiative which aims to achieve an improvement to the conditions of disadvantaged people or places”. (London Assembly’s Economic Development Committee, 2002)

Summing up, regeneration represents the change and development of a specific place which helps in tackling specific physical, economic or social problems that are present there and which are affecting the place’s performance and its community. Regeneration is a highly important process for the transformation of a place, and in our case for a neighborhood as it is a very proper initiative to revitalize a declined or former industrial area. Landry et al. (1996) is elaborating a regeneration classification in this sense with the influence of arts and culture on a neighborhood. The classification is structured into economic, social and physical regeneration. The overview of the culture’s influence can be seen by performing neighborhood or city impacts studies, regeneration programs, creative industries and other evidences that can be tested based on specific researches and case studies.

2.2.4 Neighborhoods regeneration

Since many decades, arts and cultured have been considered very important factors especially in the poor neighborhoods regeneration (Griffiths, 2001). In this sense it can be added that at the neighborhood level problems can be solved easier because the strategies can be focused more on the specific place and actions can be performed faster. Neighborhood regeneration is defined as revitalization of the existing residential quarters which has as main aim the improvement its current status and performances (Broudehoux, 1994).

Urban places are offering increased attention to neighborhood regeneration strategies especially in the poor ones that were struck by a wide range of socio-economical problems. Culture started to receive increase attention in those kind of programs because its role in regeneration was often very powerful especially in tackling social exclusion, decreasing the criminality, creating employment or increasing the feeling of safety in the area. The integration of culture in neighborhoods redevelopment generated

cultural quarters or cultural neighborhoods where businesses and activities are flourishing especially in the art, media and leisure (Miles, 2005). According to Wynne (1989, in Wansborough & Mageean, 2000, p187) a cultural quarter can be defined as “a spatially limited and distinct area that contains a high concentration of cultural facilities compared with the other areas”. The term is very important for the cities which are focusing on regeneration because in those places the local image and identity is promoted mainly with the help of public art art-led initiatives which subsequently can encourage creativity and innovation in the area.

The inclusion of arts and culture in the neighborhoods regeneration has been set by urban places because in this way important gains can be achieved in social, economical and physical terms. Moreover, the artistic and cultural investments at neighborhood level are very cheap and cost-effective being able to respond very fast to the local needs. Furthermore, at this level the cultural initiatives are very flexible and can be changed very easy being able to offer important returns at low risk rates. In one word the neighborhood regeneration can perform significant impacts in the neighborhood with low investment costs (Landry et al., 1996, p.28-29 in Griffiths, 2001). This also represents a very strong argument why the neighborhood regeneration programs are desired to be used in poor neighborhoods

2.2.5 Neighborhood regeneration programs

After the 80's, neighborhood regeneration strategies started to become very important in the urban policies because most of the urban places searched to regain a strong economical position (Belfiore, 2005). The local interventions have been highly important also for the social transformation of the poor neighborhoods as part of the regeneration programs (Lupton, 2003, p. 12 in Smith, 2001). Safety was a great problem in those poor places and the regeneration programs were focused on tackling the causes of the crimes but also on rebuilding the feeling of security in those specific areas so many regeneration agencies had to work in this sense to be sure that the areas are safe and people are feeling secure. More exactly, the regeneration programs aimed at changing the whole meaning of an area while it was changing its physical structure (Heal, 1999, in Raco, 2003). But, it was highly believed that the regeneration programs that are not having a strong cultural basis will not be successful because culture is the one that helps restoring the local identity and the creativity and energizes the whole community, so culture soon started to become a normal ingredient in the regeneration programs (Hughes, 1998, p.2 in Evans, 2005).

A practical example of neighborhood regeneration programs was designed by the British Government that shaped a programs for the poor neighborhoods in UK in which they wanted to tackle the social exclusion problem, believed to be the main cause for the “geographical polarization of the poverty”(Wallace, 2001). In this way the “Social Exclusion Unit” (SEU) was created as part of the National Strategy for Neighborhood Renewal having as primary scope finding the causes of exclusion and working to promote social inclusion in the poor neighborhoods (DCMS, 1999a, p.3 in Belfiore, 2005). Along with the British regeneration program, the France government also created a national neighborhood regeneration strategy, which was meant to develop the individuals' inclusion in the

community, participation in the social life and the local management initiatives, called Contrat de Ville (Hall & Hickman, 2002)

In the 90's Beijing municipal authorities also initiated a neighborhood regeneration program in order to help the development of the real estates environment and started to allow the land developers to lease the land in neighborhoods especially in the center of the city in order to create value by providing housing, infrastructure and a wide range of amenities (Boudehoux, 1994).

After seeing all these examples of neighborhood regeneration programs it can be noticed that the process is growing and spreading in various places around the world becoming very appreciated and important in many urban places since it is believed to generate important impacts.

2.3 Conclusions

Urban regeneration refers to analysis of the cities physical, economic or social transformation according to the needs and requirements of its inhabitants and sectors. The urban regeneration initiatives adopted by city governments are especially implemented when urban places are struck by problems and face poor urban performance. Often the regeneration focus is moved from the urban level to the neighborhood level especially on the poor neighborhoods because through inclusion of arts in the regeneration the problems such as social exclusion, unemployment or safety, that are clustered there can be solved faster, more flexible and more cost effective than on urban level (Landry et al., 1996, in Griffiths, 2001).

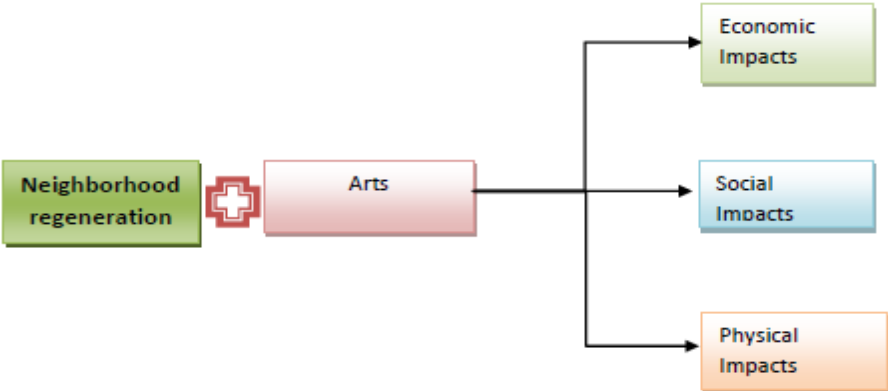
From Table 1 it can be seen that there are actions undertaken in regeneration in order to obtain specific effects. In this sense the significant aspects of regeneration combined with the definition of neighborhoods presented in the table lead to the definition of neighborhood regeneration:

“Neighborhood regeneration represents the publicly supported transformation in economic, social and physical terms, of a physical entity that was struck by decline which has a specific size and accommodates a certain number of buildings and inhabitants.”

Based on the definition above the main essence of regeneration is highlighted but often initiatives and strategies elaborated towards neighborhood regeneration are also performed by including arts in poor neighborhoods as mentioned earlier, in order to obtain significant social, economic and physical impacts as concentrated in Figure 1. In neighborhood regeneration often arts are included in order to generate specific impacts creating in this way a cause-effect relationship. In this relationship art can be considered as input, composed of the art-led initiatives included in regeneration and impact can be considered output, containing the indicators that are measuring the impact. This chapter deals with neighborhood regeneration, however, the rest of the elements from the figure will be further discussed in the following chapters. The process of including arts in neighborhood regeneration is called art-led regeneration and will be discussed in the next chapter in order to understand what is it, how does it work and what components are used in regeneration followed by a chapter where the three impacts will

be stressed, focusing most on social impact in order to see how does it work and how can it be measured.

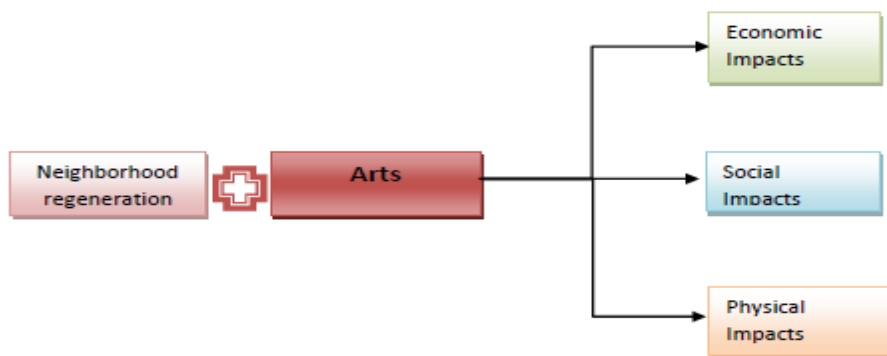
Figure 1. Art-led neighborhood regeneration process



3. Art-led regeneration

This chapter provides a theoretical background of ideas that have been established on the inclusion of arts in neighborhood regeneration (Figure 2) as art-led regeneration and tackles the following questions: What is art-led regeneration and what are its components? An answer to these questions requires a certain outline to be followed. First step is to describe culture-led regeneration highlighting the models or culture in regeneration and the culture-led regeneration process. Narrowing the discussion down at art-led regeneration level will constitute the next step of the theoretical outline in which a discussion about art-led regeneration, art sector and its components will be offered, for that in the end art-led initiatives will be presented.

Figure 2 Art-led regeneration process



3.1 Culture-led regeneration

3.1.1 Models of culture in regeneration

To test which cultural model is bringing the most contribution in neighborhood regeneration process an analysis needs to be made according to the cultural models in regeneration as suggested by Evans and Shaw (2004) and presented in Figure 2. The analysis will be performed based on the characteristics of each model of culture in order to see which one is the most important in regeneration and why.

Figure 2. The models of culture in regeneration (Based on Evans and Shaw (2004))

Model	Characteristics
Culture-led regeneration	→The main core is the cultural activity →Focus to implicate culture in the regeneration process
Cultural regeneration	→Tries to integrate cultural activity in the development places along the economic, social and environmental activities.
Culture and regeneration	→Cultural activity is not fully integrated in the development strategies

3.1.2. Cultural model in regeneration

After comparing the models presented above, it can be observed that culture-led regeneration is the most important model in regeneration because here “cultural activity is seen as the catalyst and engine of regeneration” (Evans and Shaw, 2004, p.5). The main reason behind is that the culture-led regeneration model focuses on adding culture in the regeneration process whereas within cultural regeneration model culture is developed along the economic, social and physical activities but not directly influencing them and within culture and regeneration model the culture activity is not fully integrated in regeneration. Therefore the last two models cannot be considered as important as the first one because those are not helping the regeneration process as much as the first model (Evans and Shaw, 2004). In this way culture-led regeneration gained significant attention in urban policy because it directly affects the regeneration process, fact also supported by Miles (2005 p.895 in Hewitt, 2011) stating that “the arts are cheaper and art projects are easier to understand than deeper enquiry into social problems”.

3.1.3. Culture-led regeneration

Culture-led represents a useful strategy that can reach its goals very well because it is addressed to the population in public spaces that are accessible to everyone. Public spaces are considered sites where culture-led regeneration is bringing together people in a spirit of community and citizenship developing a social spirit under a strong cultural cover. Culture-led regeneration is about the transformation and rebranding of a place by encouraging the development of new artistic and cultural venues like art galleries, museums, art festivals, theaters and others (Stevenson, 2003, p 107; Hewitt 2011). According to Evans et al. (2004 in IFACCA, 2006) the term culture “includes all the mentioned venues excluding sports”. Art-led initiatives are very important in culture-led strategies because are very flexible and can be used to tackle different situations; this is why arts councils, cultural agencies and other organizations are investing in those kinds of initiatives. Culture-led strategies have as primary objective the creation of cultural industries, like performing arts, music, visual arts, and audio visual, media sector, digital or even craft sector, because their outcomes are clearly visible and are very important to solve a large range of social and economic problems that a specific area is confronting with. The culture-led initiatives are considered as being the main driver of regeneration in a place which helps in the re-imaging and transformation process by making use of cultural activity (Landry et al, 1996; IFACCA, 2006; McCharty, 2006).

Based on the above mentioned it can be stated that culture-led regeneration is the most important model in neighborhood regeneration and by using the artistic and cultural activities it can tackle the social problems that neighborhoods are confronting with.

There is also criticism about the use of culture-led regeneration and Garcia (2007) argues in this sense that the local authorities have the tendency to overrate the results of the cultural investments especially in the cities that faced economic downturn after the decline of the old industries. Hewitt (2011) is strengthening the criticism by supporting the media as a mean of spreading this utopia and overrating the effects of the culture. He strongly believes that culture cannot solve all the problems on its own.

3.2 Art-led regeneration

As a more focused part of culture-led regeneration, art-led regeneration is consisting of artists, art galleries, art dealers, art services, educators, critics and consumers (Mathews, 2010) which are acting as transformation tools in regeneration programs creating in this way the art-led initiatives. Arts are believed to be very important in the neighborhood regeneration process; this is why national and local governments are subsidizing arts in order to tackle economic and social problems in certain places. In most of the poor neighborhoods the social exclusion is the main problem and art is seen as a tool that can alleviate this problem, if the public spending as investment forms are made properly, because it represents a very cost-effective option to resolve the respective social problems (Belfiore, 2002).

According to Flew (2002) art-led regeneration is encouraging through governmental support the production and exhibition of the diverse types of art on the basis of three important factors. The first one is the *social improvement*, which means that the artistic forms have a really large value for the development of the community in the sense that it can help in improving the social structure of a specific place. The second is the *system of public subsidies*, which refers to the fact that if the artistic initiatives are not supported financially by the local or/and national government then it is hard for them to become publicly available, in this way they will have just a commercial value. The third one is the *promotion of national culture*, which refers to the perception that the arts can shape very well a national character and can show the nation's cultural status. Art-led regeneration policy is not only encouraging those three factors but also the public consumption through the investments in public art, museums or art galleries which are meant to affect the inhabitants and re-image a specific place which was once dependent on specific industries or manufacturing trade (Mathews, 2010). Art-led regeneration comes as a focused part of culture-led regeneration which aims to use and rebuild the art sector in order to obtain the desired outcomes in a specific place. Thus, art sector a critical factor of art-led regeneration process because it consists of all transformation tools used in regeneration programs being the main producer of art-led initiatives. Often it receives significant attention from the policy makers because when stimulated with public subsidies it can encourage the public consumption via public art and can attain social improvement, this being a strong reason for making use of it in this study.

There is also criticism about art-led regeneration and Cameron and Coaffee (2005) are having doubts whether art-led tools associated with gentrification have an effect in regeneration in the poor neighborhoods mainly in terms of physical terms. Moreover, Lorente (1996, in Belfiore, 2002) argues that the effects of the art-led initiatives are symbolic, short termed and cannot be strong clarifications for the unemployment problems from a place. Kelly and Kelly (2000 in Reeves) declare that there is no market for art yet, while supporting and valuating has become increasingly very hard. Thus the validity and power of art-led regeneration initiatives is subject to a more in depth research.

3.2.1 Art sector

As previously presented, art sector is a very important part in art-led regeneration because, if stimulated by local authorities, can create art-led initiatives being able to regenerate a specific place and generate significant social impacts. It would be worth mentioning that the artists are very important components in the art sector, so it does in the art-led regeneration programs, because they are the ones that once

stimulated with public subsidies can create art-led initiatives, often being considered as having a large influence also in the gentrification process (Atkinson & Easthope, 2009, p. 71 in Mathews, 2010).

The definition of art sector incorporates a large range of art products which are often publicly encouraged because they can develop the cultural heritage. Usually the term *art sector* includes all the components that gravitates around art being referred by Meyerschough (1988) as the “independent provision alongside grant-aided activities and it covers the museums and galleries, theaters and concerts, creative artists, community arts, the crafts, the screen industries, broadcasting, the art trade, publishing and the music industries” (In Reeves, 2002, p.24). According to Taylor (2008) the whole art sector can be classified in three sub-sectors based on the level of artistic performance as presented in the Table 2 which is very helpful in differentiation between sectors.

Table 2 Classification of the art sector (based of Taylor (2008))

Art sector	Characteristics	Components
Professional Sector	<ul style="list-style-type: none"> →Professional display and performances →Special and unique artistic experiences →High level of art 	Art galleries, museums, theaters, operas, stadiums etc.
Mid-range Sector	<ul style="list-style-type: none"> →Art performed in different public locations (parks, libraries etc.) →Shared in specific groups or community 	Musical concerts, artistic circles, dance groups, poetry clubs etc.
Amateur Sector	<ul style="list-style-type: none"> →Art performed by amateurs or hobbyists →Performed in public spaces 	Mostly small exhibitions of painting, photography, sculpture, crafts

3.2.2 Art-led initiatives

Art-led initiatives are often associated with public art because those constitute the primary product of art sector being considered public goods because mostly are encouraged by authorities through public subsidies since art has to be available to everyone (Bailey et al., 2004). Although it is mostly considered as being the art that is placed outside the museums and galleries (Cartiere & Willis, 2008), art-led initiatives, the same like in the case of public art, are considered public if can take any form that fits at least in two of the four following categories: to be exposed in public, to satisfy a public interest, to be placed in a public place or to be publicly funded (Cartiere & Willis, 2008).

Art-led initiatives play a very important role in art-led regeneration especially in urban places that changed their focus from production and became consumer cities (Salice, 2012). In such case the need for participation in art increased due to the social problems that appeared after the change in the places’ structure. Art-led initiatives are generating high impacts in the regeneration of a space because those often contribute to the local distinctiveness and can attract many new investments and companies as well as creative class. In this way the land values can increase because places are becoming more important and the use of open space will increase. All those can positively generate more employment and can improve the economic performance in an area, being able in this sense to reduce the criminality level (Evans and Shaw, 2004). Art-led regeneration initiatives are often fuelled by the public art agencies which have a specific defined role here and which acts as art intermediaries making a tight link between the artists and the urban planning. Art institutes and art agencies are often

encouraged by governmental subsidies to perform specific art-led initiatives which often include art-led initiatives in “smaller-scale communal and neighborhood regeneration projects” (Hall & Robinson, 2001, p.8; Hewitt, 2011).

There is also criticism about the use of art-led initiatives in regeneration, often their role and impacts being questionable. Zebracki et al. (2010 in Zebracki, 2011) is using the term “public artopia” in order to define the situations where the impacts on people and places of art-led initiatives and public art are not fully researched. He is debating about this saying that there is still room to research the claims of art in a community and that assumption cannot be validated because of the insufficient probes, but this means that the topic is a very hot aspect that is very interesting to follow and that still needs to be thoroughly analyzed in future researches. Furthermore, Sharp et al. (2005, p.1006) is strengthening the criticism by declaring that “most public art, however, is more modest in its intervention and scale and its economic contribution is often marginal and typically indirect”. Here the effect of public art is put under question mark by the author, but mostly it can be common that art-led initiatives can have different effects in different places and cannot act with the same intensity everywhere. It can be also argued here that an art-led initiative or an art work is not meeting its goal because maybe is neither public as previously said, nor any art places outside is public. This fact is also strengthened by Hilde Hein (1996, in Hunting, 2005, p.2) who argues that the “the sheer presence of art out-of-doors or in a bus terminal or hotel reception area does not automatically make that art public – no more than placing a tiger in a barnyard would make it a domestic animal”. So as mentioned before, art-led initiatives are all about people, they are very important here because the initiatives can generate impacts only if they are participating in them.

3.3 Conclusion

The first part of this chapter presented an overview of the models of culture in regeneration and based on Table 2 of Evans and Shaw (2004) and their comments, resulted that culture-led regeneration is the best model of culture in regeneration because it directly influence and participate in the process. This analysis positions art-led regeneration, which is the core of the chapter, in culture-led regeneration which is considered as “the catalyst and engine of regeneration”(Evans and Shaw, 2004, p.5).

The first objective of this chapter was to offer a description of art-led regeneration meaning the situation when art is used as a main tool in regeneration of a place. Art-led regeneration is situated as the core of the culture-led regeneration process and throughout the chapter a theoretical overview as well as criticism has been addressed. As result, policy makers shall give a high importance towards subsidizing the art-led initiatives because those come as a more efficient regeneration options which are believed to produce significant impacts in the neighborhood regeneration strategies.

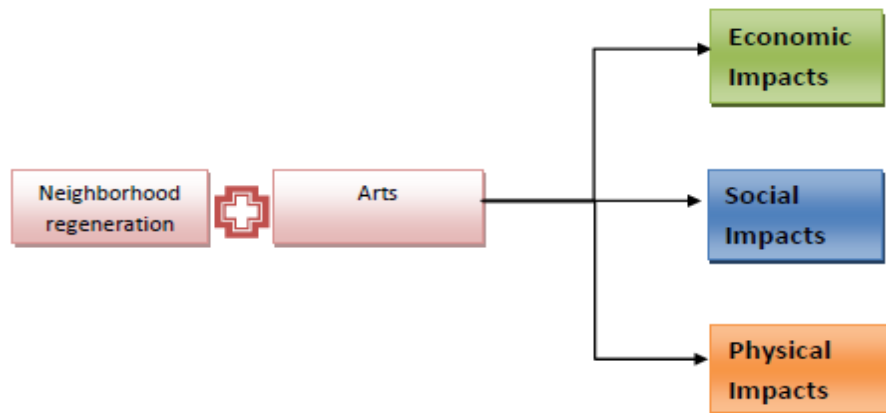
To clarify the second part of the question it can be presented that in regeneration arts components which are gathered in art sector on three levels: professional sector, mid-range sector and amateur sector as presented in Table 2 are generating, encouraged by the public subsidies, art-led initiatives which are expected to perform important impacts on the neighborhoods but those are still to be analyzed in the case study since there are debates on the effects that art-led initiatives are generating.

Since neighborhood regeneration has been already discussed, this chapter end with establishing the components of art-led regeneration such as art sector and its products, art-led initiatives, defined as inputs of this thesis' analysis. Next chapter treats the thesis framework consisting of both the analyses of the impacts of arts in neighborhood regeneration and the outputs chosen to measure and evaluate art-led regeneration initiatives and ultimately stressing their outcomes.

4. Impact of arts

This chapter provides a theoretical background of ideas that have been established on the impacts of arts and tackles the following questions: What is the impact of arts on neighborhoods? And How can the social impact of arts be measured? An answer to these questions requires a certain outline to be followed. First step of the framework is to describe the term impact and an introduction to art impacts highlighting the types of impacts presented in regeneration (Figure 3). Narrowing the discussion to each type of impact will constitute the next step of the theoretical outline in which definitions, establishing their important characteristics and providing the indicators of the effects of each type of impact will be offered. A practical overview of the arts impacts at a neighborhood level in different urban areas will be further presented and the most important social impact indicators will be organized. The chapter ends with the conclusion and the theoretical framework which helps in analyzing the case study.

Figure 3 Art-led neighborhood regeneration process



4.1. Impact

In order to better understand the impacts of arts in the regeneration programs the term impact has to be stressed. In this sense impact can be defined as “a dynamic concept which pre-supposes a relationship of cause and effect. It can be measured through the evaluation of the outcomes of particular actions, be that an initiative, a set of initiatives forming a policy or set of policies which form a strategy” (Landry et al., 1993, in Reeves, 2002, p.21). So, in short, impact is actually expressing what is desired when elaborating a policy initiative and what is the real outcome after its implementation that is why the term is highly used in the regeneration programs because it can easily show if the program was successful or not. In order to measure the actual effects of the policy initiatives, the term impact study is mostly used to express notions like contribution, role or importance (Evans and Shaw, 2004) of specific art or cultural programs in certain places. According to Evans and Shaw (2004) there can be distinguished three types of impact for measuring the impact of art on a specific neighborhood: social, economic and physical impacts of art, which will be explained in detail in this chapter.

The impact of the arts can be very easily appreciated by urban areas because it often constitutes a strong part in urban regeneration practices. Arts represent a very important factor in improving quality of life in an area because it can encourage the public participation in arts developing in this sense their creativity, imagination and vitality which is directly contributing to the social and economical performance of that place by enhancing social cohesion, promoting interest in the local environment, improving local image or help in building public and private sector partnerships (Belfiore, 2002; Landry et al. 1996). Art regeneration programs are generating positive impacts if they are used properly because they can contribute to the transformation of a place engaging people's creativity in social problem solving, encouraging their self-expression spirit, developing the self-confidence (Landry et al., 1996). By giving the public a chance to be included more in the social life arts are becoming important parts in reducing the social exclusion issues which were very problematic for many years especially in poor or multi ethnic neighborhoods.

4.1.1 Social impact of arts

After the 1980's, especially in UK and US, arts started to receive increasing attention in the regeneration strategies as it was considered to be a very useful tool in tackling social problems especially in the post-industrial places which were confronted with high levels of social exclusion (Miles, 2005). So, many cities adopted these strategies in the regeneration phase because the impact of arts was often felt in the communities that were in great need of a social restructuring action.

The social impact can be defined as "those effects that go beyond the artifacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives" (Landry et al., 1993, in Reeves, 2002, p.29). The meaning of the term is very expressive showing its real value and the power to tackle the social problems that the inhabitants are confronting with. The relation between the arts and the social regeneration of a place often resumes to the "technique of inclusion", in the sense that the social inclusion is a main goal in places that are struck by social exclusion because this is a great problem that decreases the capability of a city or neighborhood to be competitive and affects the social and community life of the inhabitants (Salice, 2012; Sharp et al., 2001; Tornaghi, 2007). The social inclusion is considered the best way to tackle the social exclusions which often refers to the situations where in good economical performing countries citizens are being economic marginalized and considered not fully citizens because of the problems they have such as unemployment, mental health or even race⁴. Those situations are mostly present in multi ethnic areas where the unemployment rate is very high and people are often struggling to make a living and to connect to the social life of the community.

According to Blaney (1989, p. 83 in Hall and Robertson, 2001) art is able to tackle the social exclusion in two ways. First of all, it has to encourage the participation in art projects which can stimulate the people's participation in the social life of a specific space. The second way proposed here is to offer specific art projects that can include and promote "different cultures and traditions". This can be a very

⁴ <http://www.socialinclusion.org.uk> (last accessed 8 June 2012) in Hewitt, 2001

good starting point for the people's participation in the society and have to be used more in the regeneration plans. The individuals' participation in public art is highly important in areas where social exclusion is a threat because it can promote multiculturalism in a better way and can engage the individuals in different social actions and can contribute, like in UK, to the health, well-being, stability and happiness of the society (Tornaghi, 2007; Matarasso, 1996). According to Matarasso (1997) the inhabitants' participation in arts can generate social impacts in terms of personal development, social cohesion, community empowerment, local image and identity, imagination and vision, health and well-being.

At a neighborhood level the social impact of arts is recognized to help the social inclusion and thus the neighborhood regeneration and often the contribution to the social problems solving are justified by public funding of the arts programs like artistic projects, art consumption or place making initiatives. It is also acknowledged that art improves other performance indicators like "health, well-being or happiness of the individuals" (Belfiore, 2005, Griffiths, 2001) as well as contributing to the "community building, civic identity, sense of a place and social change" (Hall & Robertson, 2001). In other words art that is addressed to the public can make a positive difference in the social side of a place.

Evans and Shaw (2004) are offering some criticism about the social impact of art-led activities by adding that researches that analyzes those activities are not enough, making the data not very credible or the analysis being concentrated strict on the participants experience but not being evaluated very thoroughly as it should. On the other side, Merli (2002) is presenting that social exclusion can be tackled by combating its causes but strengthening that art programs are not able to fight the causes of social exclusion. The methodology used in measuring the effects of art projects on individuals in terms of artistic quality, quality of life or other effects that change the individuals' life is often highly questionable (Reeves, 2002). Often the specific outcomes of the art initiatives are not reflecting precisely the complexity of social impacts (Jermyn, 2001, in Reeves, 2002, p.38), a complexity which Matarasso (1997, in Reeves, 2002, p.38) explains that happens because "people, their creativity and culture, remain elusive, always partly beyond the range of conventional inquiry" meaning that impacts on people are often difficult to measure requiring a more in depth analysis based on social impacts indicators (Jermyn, 2001, in Reeves, 2002, p. 39).

4.1.2 Economic impact of arts

In the 1980s the focus on the economic importance of arts in urban regeneration started to increase because it was strongly believed that the arts can positively contribute to the increase in the quality of life from a place by creating employment and increasing the wealth (Betterton, 2001, p.11 in Evans, 2005). In this way arts started to be considered important factors that can attract investments and businesses in an area helping in tackling a large range of economical problems that a the specific place is confronting with, like unemployment or poverty.

According to Radich (1987, in Evans 2005) the economic impact can be defined as the effects being produced by a specific action, program or initiative on micro economic factors, like consumer behavior,

businesses, markets and industries, and on macro economic factors such as the economy, national wealth, income, employment and capital. In the context of economic impact of arts, the outcome is the effect that the arts are exerting on specific economic factors that were previously mentioned.

The authorities are investing in the art and cultural industries because they can perform a noticeable contribution on the economy in terms of employment or wealth. Moreover, it is highly recognized that the arts can change specific areas and can be important sources of inspiration for businesses and industries. Arts are helping in developing skills and competences in the business sector such as innovation, creativity and even the abilities to tackle specific problems (Reeves, 2002). All those are positively animating the local economies and can bring significant economical benefits for the society being able to generate 'multiplier effects' among the industries which will help the business sector to further expand, bringing more benefits and improving the quality of life in a place (Meyerschough et al. 1988; Gibson, 1999 in Throsby, 2000). The main target of the economic impact of arts is to improve the quality of life in community, not referring to the physical environment but to the stability and economic safety that the individuals feel. This will further have an impact on the safety index because usually the places with high unemployment rates are confronting with high criminality. However through job practice the criminality rate can decrease due to increased economical performance of the area as well as the individuals' quality of live. Beside, there are more economic indicators that can be mentioned but on which the arts are not having clear influence like personal consumption, pollution, noise, commuting costs or loss of natural resources (Landry et al., 1996). Those indicators are not taken into consideration in measuring the economic impact of arts because they are not directly impacted by the use of arts in regeneration.

There have been seen significant direct effects, especially in UK and US, after the use of arts in regeneration strategies. For example, the arts have also generated important indirect impacts in the economy: they managed to transform and improve places as part of their main goals, the local economies started to feel extra economic benefits generated from the increase in the tourism, shopping, transportation or accommodation as result of gained significant recognition and image as artistic and cultural quarters (Pratt, 1997 in Evans, 2005). In this way through arts places are becoming important attractions for businesses, residents and consumers which will bring economic value in the area but will also indirectly revitalize some of the economic sectors as mentioned before. Arts will develop the creativity in a space, which is associated with the intelligence or the cognition, of the inhabitants which will positively impact the industries and the economy as a whole (Nowak, 2007). So the arts are considered to generate significant economic impacts when used in revitalization strategies in regions have been struck by an economic decline and where there is a need for intervention.

Kelly and Kelly (2000 in Reeves, 2002, p.42) disapproved regarding the economic impact of arts by highlighting that employment created by arts is often overestimated and most of the time the jobs are having a short-term basis. Moreover, the criticism about the economic impact of arts go further highlighting that the economic indicators used in measuring the impacts of arts are often hard to quantify. When measuring the economic impact of arts often the outflow of spending from local economy is not taken into account and differentiations between arts spending distributional and income effects are not being made. Furthermore, art effects that cannot be quantified, as image of a specific

place, are often not taken into account which can cause negative economic outcomes because image is one of the indicators that can be responsible of the success of an art program (Radich, 1987, Matarasso, 1996, Lingayah et al., 1996, Kelly and Kelly, 2002, in Reeves, 2002, p. 42).

4.1.3 Physical impact of arts

Since old times cities are using art in public spaces, like squares or road intersections, to transmit specific messages and historical significations (Salice, 2012) but also to redesign or re-image the built environment in a specific place.

Physical impact can be defined as the effects of a specific action or plan which directly influences the built environment and the relations of the inhabitants with it. Art is very important because it impacts a place by creating a very rich cultural heritage which can promote the city or the neighborhoods image and identity. In this sense, through re-imagining, a city is benefitting because it can attract new visitors and businesses which can make it more competitive in comparison with other cities, raising in this way the people's awareness about the specific place (Ashworth & Voogt, 1990; Avraham, 2004 in Sharp et al., 2005; Evans and Shaw, 2004). It has to be made a distinction between the image and the identity of a place because most of the time they are treated as equivalent but actually they are a little different in the sense that, image, refers to the people's impression about a city and how they are perceiving a specific place whereas, identity, refers to the city's distinctiveness taking into account its history and circumstances (McCharty, 2006), completing in this sense that the physical impact is the one that builds that solid eye-catching image of a place.

Even if this type of impact is not directly affecting the inhabitants and their performances it has to be considered as important as the first two types of impacts because it influences the built environment which is very useful for the inhabitants lives as well for the businesses. But usually the meaning of a place is changing, in socio-economic terms, through regeneration programs while its physical structure is changing as well (Heal, 1999, in Raco, 2003) creating a sort of interdependency between them. Cities are using arts and cultural policies in regeneration programs because this can improve the quality of life, here not referring at the wealth and economic stability but at the urban design, level of amenities, and the identification of the inhabitants with the built environment (Bianchini et al., 1988, p. 10 in Miles, 2005). Through public arts a place can flourish as well as the value of the properties will increase in the regions where it is used (Hewitt & Jordan, 2004, p. 53, See Figure 1 in Cameron & Coaffee, 2005) helping in attracting more residents and businesses in the region.

There are also criticism here offered by Evans & Shaw (2004) who argue that the physical impact of arts is not always positive and most of all not sustainable because it can generate significant externalities that can harm a place. Moreover, the authors are strengthening the criticism by completing that even if most of the time the arts' physical impact can generate important economical prosperity in a place it cannot be a solution for social regeneration and cannot tackle social exclusion.

4.2 Examples of arts impacts on neighborhoods

Many cities attempted to implement art-led regeneration strategies to revitalize specific poor neighborhoods that are facing decline or specific problems. There are cases in cities where there was one type of arts impact pursuit only as well as cases where cities tried to reach more types of impacts in the specific targeted neighborhood. A short overview of the art impacts indicators will be provided in Table 3 in order to help organize the impacts indicators and to see what impacts urban places obtained when used art-led initiatives in neighborhood regeneration or on what did researchers focused when evaluated specific art-led regeneration initiatives.

Table 3 Examples of Art Impacts in Neighborhood Regeneration

Neighborhoods	Publications	Social Impact of arts	Economic Impact of arts	Physical Impact of arts
Gateshead Quays - Gateshead	Cameron & Coaffee, 2005		Investments, new businesses, employment.	Increase in buildings value, image, land attractiveness, design quality.
	Sharp et al., 2005	Community participation in art; social inclusion; social identity.		Physical identity; reaesthetization; residential and leisure developments;
	Bailey et al., 2004	Sense of identity*		
Red Town - Shanghai	Wang, 2009	Social identity; integrity	Tourism; Income; revenue stream → economic viability	Rehabilitation of industrial heritage, image, increase in property values.
Manhattan - New York	Sharp et al., 2005	Rejection, Opposition; Tensions		
West Town - Chicago	Sharp et al. 2005	Social inclusion; community participation; sense of community; safety; social identity.		
Barton Hill - Bristol	Griffiths, 2001	Sustainable health; well-being; crime reduction; education improvement; social inclusion	Employment; New businesses	Housing and community services improvement
Northern Quarter - Manchester	McCarty, 2006	Education improvement; quality of life;	Better performance for businesses; tourism	Sense of cultural identity; physical aesthetization

Based on the table above it can be seen that there are a series of indicators that are expressing the impacts of arts in neighborhood regeneration. It can be observed that a single impact of arts can be expressed by different indicators which actually refer to the same aspect. For example, participation can

be treated as equal to inclusion because as previously mentioned when describing the social impacts of arts social exclusion can be tackled amongst others through participation.

It can be often the case that a single art-led neighborhood regeneration program is analyzed in different ways by different authors. Gateshead Quays neighborhood is a very good example in this sense because there are three authors that are analyzing the same regeneration program (Cameron & Coaffee, 2005; Sharp et al., 2005; Bailey et al., 2004) from which two of them are focusing on social impacts (Sharp et al., 2005; Bailey et al., 2004), pointing out the importance of art-led social regeneration among researchers in specific cities. It can be seen that some specific indicators that were stressed in more evaluations, a very good example would be social inclusion and identity, highlighting in this way the need of analyzing and evaluating the social impacts of the art-led neighborhood regeneration programs.

There can be observed a relationship between the impacts presented in Table 3. In cases where all three impacts are analyzed it can be seen that one type of impact can trigger other type of impact, for example in Barton Hill in Bristol, the social impacts can influence the economic impact which will influence the physical impact so education improvement can generate employment and new businesses which will further improve the housing and community services. But it can be any other order because even if the economic impact or the physical impact will be first there can impose a change in the others.

Based on Table 3 it can be concluded that there are also neighborhoods where art-led regeneration failed to reach its goals in neighborhood regeneration and even generated negative social impacts on the area and the community. This is the case of Manhattan where the attempt to include art-led initiatives created tensions and rejection feelings among the inhabitants forcing the authorities to abandon the initiatives since it did not perform any positive social improvement.

4.3 Conclusion and research frame

4.3.1 Conclusion

This chapter has provided evidence that *impact* can be defined as being a concept that pre-supposes a cause and effect relationship of a specific art-led initiative willing to quantify its contribution, role or importance in a specific place where it is used. Also, has been justified throughout this chapter that art's contribution in neighborhood regeneration can be measured according to three types of impact of arts: social, economic and physical.

The three types of impacts have been separately discussed to gain a clear overview on each impact's definition, attributes and indicators. Table 4 offers a synthesis of aspects that have been discussed at each type of impact helping in structuring the research framework. It can be seen from the table that all three types of impacts are being targeted in poor places struck by problems and low social performance. It can be noticed that there is interdependency between the three types of impacts one impact can directly influence the others. Social impact is very important in our analysis given the fact that it is directly affecting people's life as presented in Table 4 being able to tackle many of the social problems that the inhabitants of a place are facing and to encourage inhabitants' participation in social life. Arts-

led initiatives' social impact can trigger either positive or negative economic or physical impacts in neighborhoods because as seen in Table 3 social impact indicators can create a chain reaction and can influence the indicators of other types of impacts. An example of positive reaction will be that education can create employment and new businesses which will ultimately improve housing and services.

Given the fact that the social impact was stressed in most publications it can be argued that it is the most important type of impact for the researchers. Table 4 represents an important tool in shaping the research frame and organizing the social indicators that will be used in the case study to measure the social impact of art-led neighborhood regeneration because it provides information on what indicators the researches preferred to use in measuring the three types of impacts.

Table 4 Overview of Art impacts in Neighborhood Regeneration

Type Impact	What does it mean?	What does it do?	What are the targets?	How can it be measured?
Social Impact	The effects of an art program that directly affects the people's lives.	→Tackle the social problems of the inhabitants →Encourage the inhabitants participation in social life	→Poor places where the inhabitants are strongly hit by social problems especially social exclusion. →Inhabitants of a place that cannot identify within a community and are unable to integrate in social life.	- social cohesion - social inclusion - health -well-being - social identity -feeling of security - education - participation - crime - happiness
Economic impact	The effects of an art program that affects the micro and macro economic factors.	→Creates employments and increases wealth in specific places. →Creates indirect impacts in tourism, shopping and transport	→Poor places where the economic performance is bad and unemployment rate is very high	- employment - income - spending - creativity - innovation - self-employment - new businesses - tourism
Physical impact	The effects of an art program that affects the build environment.	→Affects the urban design and real estates →Gives sense to a place →Re-image a place	→The build environment is very bad and unattractive. →Inhabitants are unable to identify with the built environment	- land values - occupancy rate - (urban) design quality - image - physical identity - property values - real estates

As for the second question of this chapter, based on Matarasso (1997), Table 3 and Table 4 presented in this chapter, a list of seven social indicators are selected. Table 5 introduces the seven social indicators

that will be used in the case study to measure the social impact of the art-led neighborhood regeneration initiatives.

Table 5. Social impact indicator

Indicator	Definition
Social Inclusion	The integration of citizens that were victims of social exclusion because of the problems that they were confronting like unemployment, mental health or race.
Personal Development	This includes the improvement of the arts participants' skills and capabilities as well as the self-confidence and education.
Social Cohesion	The strength of the community, referring to the relations created between the inhabitants of a neighborhood after their implication in arts activities by bringing them together, encouraging friendships and partnerships in this way.
Local Image	The overall perception and pride of the local inhabitants about the neighborhood where they are living in.
Security	Reduction in crimes and growth in the feeling of security among the inhabitants of a neighborhood.
Well being	The inhabitants' satisfaction, enjoyment and happiness of taking part in art activities as well as the quality of life.
Health	The degree in which the participants in arts feel better and healthier or managed to contribute to their health problems.

4.3.2 Research framework

Combining the most important aspects already presented in the theoretical background, a research framework can be organized as follows in Figure 5. The research framework is designed to find out what the social impact of art-led initiatives is in neighborhood regeneration, based on cause and effect analysis made on social impact. This will be made by splitting the research into two parts: one part analyzes the causes of social impacts which are represented by art-led initiatives performed in Oude Westen, the other part that analyzes the effects of the social impacts which are represented by the measurement of the social indicators. The two parts combined constitutes the research framework as presented in Figure 5 designed to analyze the cause and effect relationship of the social impact. Figure 5 clearly shows the two steps needed to be followed to declare what the social impact of art-led initiatives in neighborhood regeneration is.

4.3.2.1 First part: Causes of Social impacts

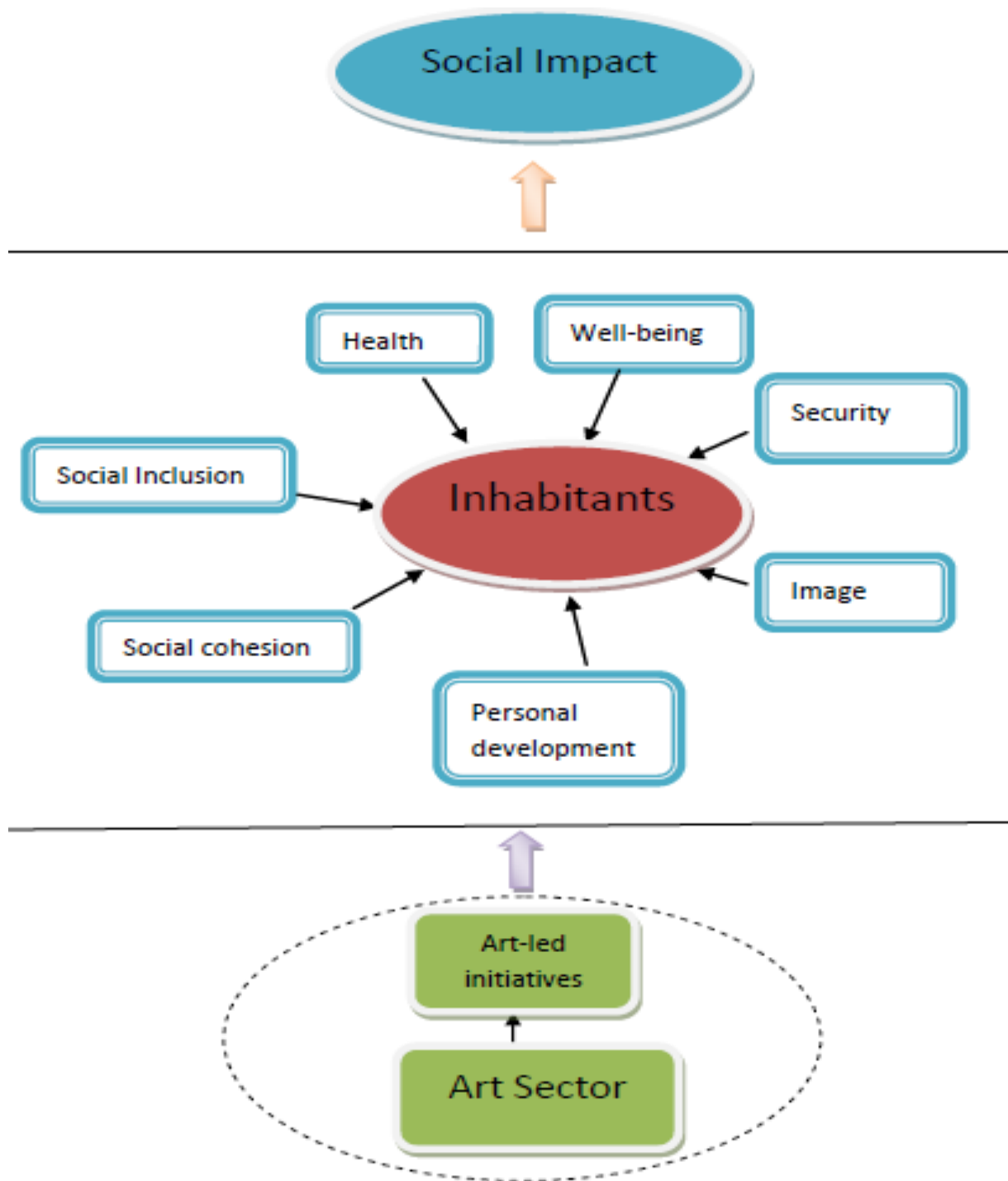
Art-led regeneration consists of art sector and art-led initiatives. Therefore, there is a need for analysis to see how policy makers and local artists are making using the art sector. The analysis is based on the

information presented in Table 2 that takes into consideration the professional, mid-range and amateur subsectors and their components in neighborhoods in order to stimulate the participation of the inhabitants in both arts and community life. The analysis of art-led initiatives, accounting as main product of art sector, is willing to show how policy makers and local artists bring art closer to the inhabitants. This can be done by offering some examples of art-led initiatives that have been addressed to the public. So the success rate and threats of art-led initiatives in neighborhood regeneration will be also analyzed in this part. It is also important to analyze whether art-led initiatives are equally spread among the three subsectors or they are targeted more towards a certain subsector. Policy makers and artists' feedback plays an important role in presenting the degree of expectations of art led regenerations and how can be those expectations be accomplished by creating a bridge to the second part of the research framework which measures the social indicators.

4.4.2.2 Second Part: Effects of Social Impacts

The effects of social impacts are the result of analysis of neighborhood inhabitants' participation in art. The effects of the arts on inhabitants are quantified according to seven social measurement indicators which have been previously presented in Table 5 such as social inclusion, social cohesion, personal development, local image, security, well-being and health. It is worth mentioning that there can be interdependency between the social indicators meaning that by improving one indicator positive outcomes for the other can be generated as well. As example, the relationship between security and image can be two-way: the image in the neighborhood increases with security because the place will not be considered dangerous anymore and people feel more confident about it, on one way, and the image of a neighborhood improves, due to its art for example, with security because the inhabitants will change their perceptions about the place and they feel more secure, on the other hand.

Figure 5. Research Framework



5. Methodology

This chapter offers an explanation on how the research framework is used in shaping the case study and provides an inside on data collection for the case study.

The research has been done at a neighborhood level, specifically in Oude Westen neighborhood, which is considered one of the most multicultural neighborhoods in Rotterdam. The reason for choosing this area relies on the fact it is struck by a lot of social problems and policy makers together with the local authorities and local artists are making serious efforts to organize art-led regeneration programs for it. The analysis has been performed following the cause and effects outline of the research framework presented in Figure 5.

The first part of the case study was constituted by the cause of the social impact which was represented by art-led regeneration composed of the art sector and art-led initiatives as presented in the bottom part of Figure 5. Before starting to discuss about art sector as presented in the figure, the cause of art-led regeneration was stressed, identified as the social needs of the inhabitants living in the neighborhood. Art-led initiatives were classified according to the three sub-sectors of art sector: professional sector, mid-range sector and amateur sector in order to see on what level were the initiatives addressed to the inhabitants and to what extent were those willing to encourage the participation of the inhabitants in arts and community life. The arts sector components were important because those were showing what types of art-led initiatives have been performed since art-led initiatives were the main product of art sector as seen in the bottom part of Figure 5.

The seven interviews performed with four policy makers, one art-led specialist and two artists covered the bottom part of the research framework and had the main purpose to analyze the art-led regeneration initiatives. It was desired to find out how do they stimulate the inhabitants' participation in arts and how do they use art to be consumed by the inhabitants so that social impact could be obtained. There were 12 questions (Appendix 1) that policy makers, the specialist and artists had to answer, however the language used in discussions has been adapted to each interviewer often including the key terms like art-led initiatives, social impact or neighborhood to keep the questions as focused as possible on the social impact of art-led neighborhood regeneration initiatives.

The second part of the case study was constituted by the effects of art-led initiatives which were measured according to upper part of Figure 5. The social impact was analyzed from the perspective of the degree of inhabitants' participation in arts and the seven social impact indicators which helped in quantifying the effect of art-led initiatives: social inclusion, social cohesion, personal development, image, security, well being and health. The inhabitants' participation in arts was very important in order to analyze to what extent the art-led initiative were successful in encouraging inhabitants in taking part in artistic activities. Also they were used in making a difference between the results that have been obtained by the inhabitants that participated in arts comparing to the results of the ones that didn't participated. The seven social indicators quantified the effects of art led-initiatives in the regeneration of Oude Westen which have been analyzed more in depth according to the respondents' gender, age and ethnicity in order to generate more accurate insights. Based on the outcomes obtained for the seven indicators a comparison with Matarasso (1997) study, which have measured the social indicators at city

level, is made in order to see what the social impacts of arts at neighborhood level are compared with city level and on which level is more efficient to focus the art-led initiatives.

The surveys had the main purpose to quantify the evidence of Oude Westen inhabitants' opinion about arts in their neighborhood as well as their participation in arts as presented in the upper part of the research framework. There have been performed sixty two questionnaires among the people living in Oude Westen. The questions that build the questionnaire were based on the previously mentioned seven indicators that helped to quantify inhabitants' participation in arts and the social impact of art-led initiatives (Appendix 2). The survey has been performed among the inhabitants of Oude Westen by asking them to fill a questionnaire which first requested for personal information in order to highlight the diversity of the respondents in terms of age, gender and ethnicity and after covered a set of 8 topics which include among participation the seven indicators for measuring the social impact. The questions were formulated using a simple language and ideas that could be understood by all the inhabitants that have been questioned. Closed questions have been asked but there was also space for remarks from the inhabitants' side with regards to art and its social impacts. For example, when referring to art-sector components the term artistic activities was used because it could be understood by most of the people and also it could include most of the components, just sometimes the terms art galleries and museums or workshops and trainings were used specifically because the questions required a more precise answer.

6. Art-led regeneration in Oude Westen

In this chapter the case study is being shaped by offering an introduction⁵ about the neighborhood where the research was performed, followed by the first part of the case study where art-led regeneration in Oude Westen is stressed. Following the introduction the bottom part of the research framework which contains the art sector and its products, art-led initiatives is highlighted. Based on the interviews outcomes, competition and cooperation in Oude Westen is shaped. The second part of the case study contains the social impact of art-led initiatives in Oude Westen is offered next based on the survey performed in the neighborhood.

6.1 Introduction

Oude Westen (Old West) is considered one of the most multi cultural neighborhoods in Rotterdam being located very close to the city center and Central Station. The neighborhood had been officially dated back in the late 19th century as a part of Delfshaven municipality, in 1886 more precisely when Oude Westen is annexed to the Delfshaven-Rotterdam-West part. The region of Delfshaven faced an important expansion stage afterwards, expanding until the borders with Schiedam enriching with paved roads and sewers which made the area very attractive for the inhabitants. Along with the expansion stage the oldest part of Rotterdam West was called Oude Westen because of the traditional architecture that was still present. Now Oude Westen is bounded to the west by Henegouwerlaan and 's-Gravendijkwal and on the eastern side bounded by Westersingel, northern side Weena and on the southern side by Rochussenstraat (Figure 6).

Figure 6. Oude Westen location (source Google Maps)



⁵ Based on: http://nl.wikipedia.org/wiki/Oude_Westen (last accessed 30 September 2012), Jan Oudenaarden en Ina Kleijwegt, 2011: Biografie van een winkelstraat (West-Kruiskade en 1ste Middellandstraat), Booklet, <http://www.rotterdam.nl/hetoudewesten> (last accessed 30 September 2012)

The character of Oude Westen changed considerably over the years. This neighborhood was recognized from the beginning as a very good shipping location for the inhabitants meeting in the beginning a diverse range of famous Dutch shops which afterwards started to change more and more with exotic ones when the urban renewal, which has been made in two waves until the 1980's, generated significant immigration flows to the neighborhood streets. This immigration flows had major consequences because Spanish, Italians and Greeks and later on Surinamese, Antilleans and Cape Verdeans settled here transforming the area in one of the most multicultural neighborhoods in Rotterdam. Later on the Chinese came also here and opened their restaurants and shops everywhere who gave the area surrounding West-Kruiskade the nickname Little Chinatown. The neighborhood is the most cosmopolitan in Rotterdam because it's shopping streets offer food and drinks, clothing, fragrances and cultures from around the world. It became a very important destination for the young entrepreneurs from families having diverse cultures. Moreover this neighborhood attracts many young creative people who embrace artistic activities like painting, music, theater, sculpture even poetry, dance and different performances.

The architectural style is diverse because since the seventies the neighborhood was seriously refurbished. Some buildings have been completely destroyed, being replaced by new ones but still keeping some of the old buildings which were renovated and still gives the old look to the district. This architectural mix gives the neighborhood a very original and unique face.

Oude Westen contains two of the most important streets in Rotterdam: West-Kruiskade and Nieuwe Binnenweg. West-Kruiskade is known as the city's Chinatown where food and products from a large part of the world are sold in the shops that are located there. Nieuwe Binnenweg is well known for its richness in cafes, coffee shops, night clubs and foreign restaurants attracting a lot of inhabitants from different cultures. In this sense Oude Westen became very multicultural by gathering people with many different nationalities and 70% of the stores located here are operated by people with foreign origin⁶.

The neighborhood of Oude Westen is a very cozy and fun to visit place but in the evening hours is not always the safest place to be. After the nineties the crime level increased and Rotterdam's authorities elaborated diverse measures to improve the safety in the region, including installation of security cameras. It was among the unsafe neighborhoods in the Netherlands until 2001 when the area faced a lot of troubles with the drug addicts, dealers, street kids and criminals but after the installation of cameras the crime level started to decrease but in 2005 was still considered unsafe. But since then the safety index is following an upward slope as the local authorities are making impressive efforts to deal with this issue. The safety index is partly determined by objective, measurable factors and partly by the security perception of the neighborhoods inhabitant⁶. By including art in the neighborhood, local authorities are willing to increase the safety index in this multicultural area by trying to make the inhabitants feel safer by changing their social perception about Oude Westen but the success of the initiatives will be measured further in the case study.

⁶ http://nl.wikipedia.org/wiki/Oude_Westen (last accessed 30 September 2012)

Having an insight about the neighborhood of Oude Westen, the actions performed by policy makers and local artist to include art in the regeneration strategies will be presented in the next part of the chapter so that later on participation and social impacts of arts will be measured.

6.2. Causes of Social Impact

6.2.1. Identifying the local social needs

The need for art-led regeneration initiatives performed in Oude Westen is strengthened by both artists and policy makers by highlighting some important aspects that increased this need for regeneration in the area. First of all, in the artists' opinion there was a need of community building, especially in Oude Westen where the multiethnic level is very high and where the relations between people had to be strengthened more. There was a need to improve the area's image as not long before Oude Westen was considered a very dangerous neighborhood and many times the inhabitants were afraid to go out on the streets in the evening because of the criminals that were acting there. It was confirmed that the majority of the inhabitants are poor, strengthening the point raised in chapter one where multicultural neighborhoods are associated with poor and problematic areas. On the other side, policy makers are performing interviews among inhabitants in order to find out precisely what the social needs in the neighborhood are following a bottom-up process. They value very much the information received through interviews offering them an insight on what exactly to focus when elaborating art-led regeneration strategies in order to satisfy the inhabitants' needs. By doing so, inhabitants can be more interested and willing to put time and energy in participating in art-led regeneration initiatives since those are addressed specifically to what they need and regeneration can be performed more efficient in this context.

For policy makers the social index was crucial when they decided to invest in art sector in order to shape the art-led regeneration initiatives as well as in choosing specific neighborhoods as targets since many times there were successes in turning the so called "orange zones" (due to high levels of criminality and many social problems) into "green zones" (meaning safer and performing better). As each area differs in specific issues, policy makers focus their attention unevenly on the areas since some areas were confronting with specific problems. In terms of social cohesion, Oude Westen was not comparable with other neighborhood where social cohesion was much lower however other indicators needed attention such as safety. It often happened that regeneration initiatives were not very successful because, for example, criminality could not be tackled and the social index went down rather up because of many unexpected factors that influenced the social index. Besides that the social impact was very hard to measure on a region level since many factors could influence the social outcomes, art-led initiatives were desired to be focused on a smaller scale because in this way some indicators could be better analyzed and improved.

A very important aspect that policy makers were spotting in Oude Westen was the big need in rebuilding the connection with the art institutes, like museums or art galleries, because often it can be seen that the city center is neglected and the institutes are willing to focus on the outer parts of the city.

Nevertheless this strategy is not very feasible according to the policy makers because often it is resource consuming and can not always obtain the desired outcomes because of the difficulty to act in outer parts. The city center part, including Oude Westen, should be highly important for the institutes like art galleries, museums, theaters or cinemas because by focusing on this part important benefits can be attained: important savings in terms of travel time, by focusing in this area it can be very accessible for the people, here experiments can be made because it is close to the institutes and can be easily kept under control and besides that they can use their own facilities.

It have been seen that local artists and policy makers are performing actions in order to identify the social needs of the inhabitants. In order to do so they are observing the area by spotting the aspects that they consider being a problem, looking at the social index in order to see what indicators are problematic and also performing interviews among inhabitants in order to clearly observe what they need. With all the above in mind the next sub-section will offer an overview on how artists and policy makers are stimulating inhabitants' participation in art.

6.2.2 Stimulating participation in art

Cooperation in public space for local authorities and policy makers plays an important role in stimulating the inhabitants' participation in art, because it helps improving the performances of a neighborhood implicitly encouraging the inhabitants to participate in artistic activities. Although people showed high interest in art was always high its important to make them aware of the benefits from participation in art so they can be stimulated even more to participate in art-led initiatives. Since the inhabitants are very sensitive to common and familiar themes such as food, chocolate, fashion and traditions the artists are stressing these themes to motivate inhabitants and make them more comfortable and interested in joining art-led initiatives. Since interviews and surveys were designed to identify people's needs and wants in terms of art the outcomes tended to encouraged people to participate in art activities that were matching their aspirations. Making the inhabitants more responsible in workshops, trainings or other art-led initiatives is another key point stressed by policy makers who believe that this can be a very good way to stimulate inhabitants' participation in arts. Participation is intended to be used at a bigger scale in order to strengthen social cohesion and to build the community. Art should not be used as a goal because most of the times art is not an answer to specific problems but can be a very good way to solve specific problems that the neighborhood is facing. In this case art has to be used as a tool to stimulate the participation in arts and to generate social impacts in Oude Westen.

The main idea of this sub-section is that artists and policy makers' are using actions like cooperation in public space, well-known art-led initiatives topics, responsibility, freedom to picture the benefits or even focusing on a larger scale in order to try to cover most of them. As result the next sub-section will offer a more specific and focused view on how artists and policy makers are making art interesting for inhabitants.

6.2.3. Making art interesting for inhabitants

Artists consider that art can be made interesting for the inhabitants of Oude Westen by bringing people together and offering them all the time new experiences from where they can learn interesting things. A good direction of many artists is to combine art with many casual themes that are very familiar to the

inhabitants like food or fashion as seen in the previous sub-section. An important aspect for artists to consider is to make the artistic activities compelling to the inhabitants because in this way they can feel more comfortable with regards to art. At this level the distance between art and inhabitants can be reduced by following two directions: the first is to make art interesting for the big public and the second is to create cooperation in public spaces. A good example of making art interesting for public is the case of Studio Zi (Table 6), which is focusing on most part of the inhabitants in Oude Westen, performing art-led initiatives with high impact to public like “Fast Food and Art” or “Taste of Memories”. The latter managed to be the first Chinese art-led initiative to participate in the Museum Night event winning the most appreciation from the public⁷ increasing the image about art in Oude Westen. Alliantie West-Kruiskade is an example of cooperation in public space being the product of cooperation between Rotterdam municipality, Rotterdam-Centrum local municipality, retailers association City Boulevard and Woonstad Rotterdam housing association. This cooperation initiative strives to confer the best conditions for the local artists and art studios, like Studio Zi, in order to perform well their art-led initiatives. Alliantie West-Kruiskade actively participated in this sense in the most significant increase in the safety index in Oude Westen from 4.1 to 5.9⁸.

To make art interesting for inhabitants at a policy level in order, a bottom-up process is followed where inhabitants of Oude Westen are interviewed to see what they expect from the artistic activities that will be performed in the neighborhood in order to participate in them. There is a designated Cultural Scout that is in charge with reducing the distance between art and inhabitants by linking them with art-led initiatives produced by artists, museums, art galleries and other parts of the art sector but also encouraging inhabitants to initiate amateur art initiatives. An example in this sense, is the link made by the Cultural Scout⁹ between some talented woman from the neighborhood and two professional designers from Corsage studio (a studio located in Oude Westen specialized in fashion), resulting in a fashion exhibition called “Hat dresses”. Besides bringing those women together with the professional artists, the Cultural Scout helped the group in obtaining funding for this initiative and contacted local art institutes in order to make the exhibition public. Cultural Scouts are useful because they can value the artistic activities in a neighborhood providing important aid for artists to have access to funding. The inhabitants of Oude Westen seem to be very interested in art but they are not showing it and here the role of Cultural Scouts is important because they can find exactly how to link the two parties, the inhabitants and the artists, in order to make a strong connection between them. In this way policy makers can aim in achieving higher levels of art like combinations between professional artists and participants, because if there is too much community art leads to saturation and becomes less interesting to inhabitants. Well performing artists can change ideas and their artistic projects performed in Oude Westen can be significantly appealing and can generate positive effects.

It is seen that many art-led initiatives are performed outdoor because in this sense inhabitants are not feeling constraint by the surrounding walls and can have a feeling of a more open and comfortable atmosphere. For policy makers it is very important to focus and encourage different age groups to work

⁷ <http://www.studiozi.nl/portfolio/taste-of-memories-museumnacht-rotterdam>

⁸ http://www.alliantiewestkruiskade.nl/?page_id=446

⁹ <http://www.sbaw.nl/cultuurscouts/scouts/115/>

together so that the difference between inhabitants can be reduced and social exclusion tackled. There is also a significant attention offered from policy makers more to children because it is very easy to encourage them to participate in art-led initiatives since they have a lot of creativity and they are very flexible. By focusing on them it can be possible to attain long term social impacts.

After having a look on how artists and policy makers are making art interesting for inhabitants from Oude Westen by making compelling initiatives using familiar themes, focusing on the big public, creating public cooperation, designating Cultural Scouts or bringing different age groups together, the next subsection will offer an overview of how artists and policy makers are using art sector in order to create art-led initiatives.

Table 6 Art-led initiatives performed in Oude Westen

Art-led initiative	Description
- "Fast Food and Art"	- Artistic event organized by Studio Zi where the curiosity of the participants was fed with a perfect combination of the two components fast food and art.
- "Fashion and Food"	- Summer event organized by Studio Zi in the park highlighting the multicultural Netherlands.
- "Taste of Memories"	- Art-led initiative performed by Studio Zi for the Museum Night which offered the public a wide range of products with different tastes. This initiative was the most appreciated by the public winning the prize "Nieuwe Maan" for Museum Night 2012.
- Studio Zi	- Pop-up art studio containing Chinese self-employed artists who are developing important artistic initiatives for the inhabitants of Oude Westen.
- Tea2Choc	- Pop-up initiative where a group of Chinese artists are trying to bring a part of the Chinese traditions closer to the inhabitants. The inhabitants can taste and learn about the handmade traditional chocolate and tea.
- Zhong	- Pop-up initiative that offers the visitors small trips in Oude Westen to specific locations where they can take part to Chinese theater performances that can give the visitors an insight about the Chinese traditions and culture.
- Buurtflirt	- Pop up that is developing cultural schemes – creating a long walk from Delfshaven to the new buildings of Erasmus MC where they intend to make contacts between people and the participants to get a feeling of food from different parts of the world, live music and performances.

- Actiegroep	- Group that was formed in the 70's as a protest to different threats for the neighborhood. They integrate very good art in the community and most artistic activities performed in Oude Westen are performed with their implication managing to keep things moving and supporting a lot the social cohesion in the neighborhood.
- Wijkpark	- Park located on West-Kruiskade which is often filled with art activities and on the stage that has been installed there many initiatives have been performed like: theater performances, music concerts, dance shows or even multicultural cat-walks.
- De Tussentuin	- Garden where music is playing all the time.
- Reading rooms	- Pop-up reading rooms for inhabitants as a result of the libraries closing.
- "Woman from Somalia"	- Art-led initiative in which woman from Somalia could share their experiences had after arriving in the Netherlands or when integrating in the society.
- "Ticket to the stage"	- Art-led initiative organized by students from Hogeschool Rotterdam who are organizing a theater in Oude Westen where they present to the inhabitants different things from and about family life.
- "Hat Dresses"	- Fashion exhibition organized by some talented woman from Oude Westen tutored by two fashion professionals from Corsage studio.
- Vocals	- A singing group started by two inhabitants mainly designated for poor youngsters or people with social issues.

6.2.4 Art sector focus

When analyzing the art sector, it can be mentioned that there is no specific bias on a specific professional, mid-range or amateur art-subsector. Both artists and art groups, on one side, and the policy makers, on the other side, are trying to make a combination of the art sector sub-types and components when elaborating art-led initiatives as presented in Table 6 in order to stimulate the inhabitants' participation in arts and to obtain specific desired social outcomes. It can be noticed that there is a large range of small and medium artistic events trying to offer art-led initiatives in which inhabitants are interested. Inhabitants should be integrated in the artistic activities performed in Oude Westen as much as possible; this is why some of the initiatives are performed outside the traditional working spaces because in this sense it can be accessible as much as possible to everyone. However, temporary pop-up art-led initiatives that are performed inside like art-galleries, art studios, dancehalls or theaters are not neglected at all because, as seen in Table 6, names like Studio Zi, Tea2Choc or Zhong are noticed to be attractive locations for inhabitants to participate in specific initiatives. Those are also encouraged because both the inner and the outer artistic initiatives are very important because they are dressing the public space having a key role in changing the inhabitants' perception and image about Oude Westen.

The first thing to look into when considering the art sector is to highlight what is already there and start exploiting it and avoid introducing something new because this will bring along many additional costs

which are often not desired. This situation is different in each neighborhood with respect to art sector because places and people are different with respect to both availability and affinity towards art that can be different along neighborhoods. But considering the case of Oude Westen there are already good artists and art institutes and according to the policy makers those have to be encouraged at first hand because there are already familiar to inhabitants and can be more cost efficient. Table 6 is strengthening the point that Oude Westen is rich in art-led initiatives highlighting the fact there are actions performed in order to encourage inhabitants to participate in art.

Summing up it could be seen that there is no clear bias towards a specific sub-sector but combinations between sub-sectors are tried to make the initiatives more attractive for inhabitants trying to focus both on inner and outer art-led activities. After having a look at the focus on the art sector and the art-led initiatives performed in Oude Westen, further we need to see how important the public funding for the success of art-led regeneration is.

6.2.5. Art-led initiatives funding

The current status of art in the Netherlands is largely depending on subsidies. This is why the art sector is very affected due to the recently cuts in the yearly subsidies budgets allocated for arts. In Rotterdam there are 64 neighborhoods, Oude Westen being ranked in top 10 with respect to the subsidies expenditure. The location is partly so attractive for subsidies because it belongs to the inner city and receives more attention. Partly this is strengthened by the fact that if subsidies are used wisely they can manage to reduce the distance between art and the inhabitants.

Most subsidies are usually project based and not structural and generate only short term impacts; this is a significant problem because there are not enough funds to invest in long term art-led initiatives because often subsidies are spent on costs related to art-led initiatives: getting a space, promotion, paying the artists and time. A solution to this problem is to find funding elsewhere in Oude Westen or some organizations need to be willing to fund from their own pocket in order to keep the tempo and continue working. Even if art groups and studios are very dependent on subsidies in Oude Westen there are pop-ups that managed to break through without making use of too many art subsidies. All of the members, for example, are working somewhere else and they are just performing voluntary work receiving only a location for which they do not have to pay rent trying usually to generate their own funding in order to keep the initiatives going on long term. So the main problem both for artists and policy makers is to make the art-led initiatives running long term and less dependent on public subsidies.

Subsidies for the art sector are easy accessible money, according to policy makers, strengthening that in Oude Westen it is very important to have a coach or a leader like the Cultural Scout who can show local artists how subsidies can be accessible making the strong connections that can help art-led initiatives to grow and diversify. But the Cultural Scout is making efforts to solve one of the most burning concerns in art-led regeneration, which is to bring art closer to the inhabitants by making it not very dependable on subsidies. This can be done, according to the Cultural Scout, by creating a creative network in the neighborhood where entrepreneurs, housing associations, local authorities, policy makers, artists and active participants in arts can come up with ideas and solutions that can make art led initiatives less dependent on subsidies.

In conclusion it can be seen that public funding is very important in art-led initiatives performed in Oude Westen and further on we will see what the actual art-led initiatives rate of success in Oude Westen is.

6.2.6. Art-led initiatives rate of success in Oude Westen – main strengths and threats

The art led initiatives have been successful until now according to the artists and policy makers, many of them managing to increase the awareness about the neighborhood activity in art. Results of art-led initiatives can be seen in the neighborhood since these managed to dress the public space being very good tools for neighborhoods reimage. The most important streets of Oude Westen neighborhood, Nieuwe Binnenweg and West-Kruiskade, managed to develop lately becoming very good shopping streets that attracts a large part of artists and creative class. But for some policy makers the art-led initiatives are just partly successful because in Oude Westen there is already a strong community and strong link between the groups. What matters here for the success of the area is to keep doing art-led initiatives and to try to make them sustainable because this is the biggest challenge for the policy makers.

The main strength of art groups and studios in Oude Westen is the power of the group and their ability to work with inhabitants but also the professionalism that they are showing most of time. From the policy makers' point of view everyone in Oude Westen is creative and likes to express themselves this being a very good strong point for the area because often here art crosses borders and does not want to exclude any one from art with respect to age, gender or ethnicity. From the policy makers' point of view, inhabitants are always positive about working with creative people in one place meaning that they are willing to search for new solutions to different social problems.

For some policy makers a threat in Oude Westen is the population diversity which sometimes can not be very helpful for the area because of the people with low education with whom is sometimes hard to work. This can influence also the high educated families' choice of moving into the neighborhood in order to obtain gentrification and to raise the livability standards. The most important thing here is to keep the art alive in the neighborhood even if the things are in a continuous change and the art tend to be temporary (pop-ups), working for a short term and hardly generating real changes in some opinions. The main challenge in the art sector is to make art sustainable and long term because only in this way it can generate important impacts and costs saving.

According artists and policy makers they never failed to attain the purpose of art-led regeneration initiatives. However in extreme cases pop-ups stores can be considered failures because of their very short life span. Cultural diversity can be considered by policy makers in some cases a defining point that can threaten art-led policies because often the multicultural participants have problems to integrate. Although some are willing to work together but this can be sometimes a real challenge for some of them (depends also on the artist and how good he can work with inhabitants from different cultures). According to policy makers a failure in art-led initiative means that probably there are not the right people or there is not enough time to do it. If there is not the right time to implement art-led initiatives then it can fail also. Actually for policy makers a failed art-led regeneration cannot be considered a total failure because people can learn from mistakes and can perform better next time. So in their belief a failure is just a lesson to be learned and can help in performing things better next time.

As a result of the above mentioned, it can be seen that in Oude Westen art-led initiatives are successful according to artists and policy makers. Those presented important strengths and threats that are identified when elaborating the initiatives without being able to stress any art-led initiative that failed to attain its purpose. In order to better understand why art-led initiatives cannot be performed as desired it is required to analyze the barriers in succeeding with art-led initiatives, fact that will be presented further.

6.2.7. Barriers in succeeding with art-led initiatives

A barrier in succeeding with art-led initiatives is that pop-ups in Oude Westen are usually created in empty spaces until new businesses are coming to fill the place but this usually happens for a short period of time so they don't have too much continuity. It is very hard for pop-ups to survive and to do so they need a lot of support from the local authorities and significant financial support which most of the time is difficult to get. Another barrier is that is very hard for the artists to make art-led initiatives vandalism proof and this can ruin important initiatives and spoil a lot of public spending that have been invested in them. Metal thieves, for example, are ruining the public sculptures, scenes or decorations placed in Oude Westen which are very expensive and hard to replace but usually it is very hard to change their behavior.

For policy makers it is clear that funding is the most usual barrier for the success in art-led initiatives. Communication between local government, housing association and entrepreneurs in Oude Westen is also a problem, often being improved by the policy makers who are very important in this situation because they can mediate the relations between the actors in Oude Westen. Another problem that often arises that affects the success of art-led initiatives is that too many things require attention in a certain period of time and cannot have all the participants available all the time.

Summing up it can be noticed that the most common barriers are related to: to funding, the impossibility to make art-led initiatives working on long term, communication between the local actors and vandalism which is often hard to tackle. Beside, competition in art-led regeneration is considered also a barrier for the success of art-led initiatives in neighborhood regeneration but the situation in Oude Westen is presented in the next sub-section.

6.2.8. Competition in Oude Westen

In art-led regeneration there might be the case that sometimes competition can appear and can generate either positive or negative effects. At the artist level there can be seen sometimes a direct competition between pop-ups, artistic groups or artists. Most of the times this competition does not threaten the others initiatives but it is usually very creative and can help to improve the standards. In Oude Westen there is a tough competition even between the two most important streets, Nieuwe Binnenweg and West-Kruiskade, each striving to be the best street in the neighborhood but this competition can only bring positive improvements to the neighborhood because each street is searching to continuously improve in order to perform better.

There is no sign of competition noticed at the policy level because all policy makers work for the same goals in art-led regeneration. Similarly, in case of the Cultural Scouts there is any competition because

they are not doing any artistic initiatives on their own but they bring the competitors together in order to improve art activities in the neighborhood. Often, Cultural Scouts are encouraging the cooperation possibilities between neighborhoods that are discussed during periodical meetings where different ideas and solutions to specific problems are debated. Cooperation can be very important because Cultural Scouts can exchange contacts (artists, art institutes or entrepreneurs) between neighborhoods in order to make art-led initiatives and subsidies spending more efficient helping in generating more significant social impacts.

In the case of Oude Westen competition is favorable for all the actors from the art sector because this helps them to improve and to perform better for the neighborhood. Cooperation between neighborhoods is also very important because it can generate solutions to different issues. It only remains to be analyzed the social impacts intended to be achieved and the means of their accomplishment, facts presented in the following sub-section.

6.2.9. Expected Social impacts

The social impacts that are mostly intended to be achieved by the artists and the policy makers are mostly matching the seven indicators that will be measured in the second part of the case study. Participation in art activities are always desired because it gives the inhabitants the opportunity to perform actions together which can further generate important changes in the social indicators. The art studios are willing first of all to strengthen the community by encouraging the inhabitants participating in artistic activities that are focusing on inter-culturality. This happens because people from different culture can work together and can learn many new thing helping in improving the social cohesion and social inclusion in the neighborhood. Examples of initiatives that are willing to strengthen the community and social inclusion by focusing on inter-culturality are diverse. Table 6 provides examples of initiatives performed by Studio Zi like “Fast Food and Art” or “Fashion and Food” along with “Woman from Somalia” or the different activities from Wijpark (the multicultural cat-walks) that can be considered good initiatives integrating different cultures into the social life and helping to build a strong community.

When creating the art-led initiatives local artists are willing to positively influence the well-being and health of the inhabitants by making them feel better and happier when participating in art-led initiatives. Most of the initiatives, as seen in Table 6, are addressed to inhabitants that are poor or are confronting with different social problems. The “Ticker to the Stage” and the “Vocals” are few examples of initiatives that are intending to make people feeling better and happier are among others.

Policy makers realized that safety is very important for Oude Westen and efforts are made in this sense by stimulating the inhabitants’ participation in arts in order to increase the safety feeling in the area. There can be a considered a positive relationship between safety and image and this can create a perception of the area as being less unsafe. But mostly for policy makers the accent is set not on the individual level but on the community level so the social problems are willing to be solved locally but at a bigger level. Initiatives like “De Tussentuin” or “Reading rooms” are desired to increase the inhabitants’ safety feeling by offering them the opportunity to relax in a garden where music is playing all the time or to read some good books in the mobile reading rooms. Those initiatives are desired to

affect the inhabitants' perception about the neighborhood willing to increase their safety feeling but also the overall image about the place.

Participation and social cohesion are the most important aspects that are intended to be achieved. Looking at Table 6 it can be seen that all the initiatives are created for the inhabitants to participate in them and further increase the social cohesion in Oude Westen. A good example of art-led initiative, that significantly increased inhabitants' participation not only from Oude Westen but from all over the city, was the "Taste of Memories" initiative performed by Studio Zi which won the first prize in the Museums Night contest where art studios from all over the city participated, managing to gather the most number of participants.

According to artists and policy makers, in Oude Westen initiatives have been created to encourage participation and to positively influence the performance of the seven social indicators that have been identified in the literature. It can be seen in Table 6 that there are initiatives that are willing to tackle specific social indicators and to encourage inhabitants' participation in arts.

6.2.10. Conclusion

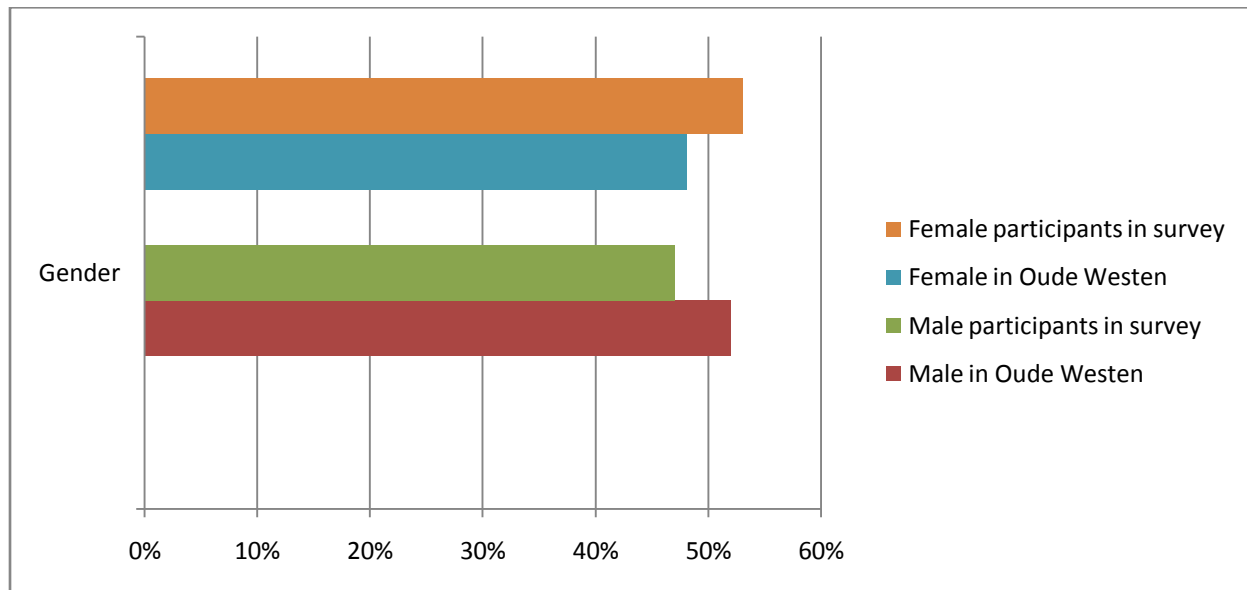
In this part of the case study an overview on how artists and policy makers are identifying the inhabitants' social needs based on social index and interviews with inhabitants before shaping the art-led initiatives was presented, followed by presenting that inhabitants are stimulated to participate in art-led initiatives having casual and familiar themes and artists together with policy makers are making art more interesting for inhabitants by bringing together different age groups, creating public cooperation or designating a Cultural Scout who can reduce the distance between inhabitants and artists. The art sector (composed of the professional, mid-range and amateur sub sectors) was stressed in order to see how it is used to create art-led initiatives and some examples of initiatives have been presented as well. Funding has an important role as was seen earlier in the success of art-led initiatives in Oude Westen. There are strengths that have been identified (like the power of the art groups and studios, inhabitants' likelihood to express themselves as well as their positivism about working with creative people and artists) as well as threats (like cultural diversity, temporary art and short term effects) when creating art-led initiatives and those have to receive attention when considering the success of arts in Oude Westen. It has been seen in this part that there are also barriers (funding, communication, vandalism and short term initiatives) in succeeding with art-led initiatives, artists and policy makers are trying to tackle them. Competition was not threatening art-led initiatives in Oude Westen but helping in improving and making them better. After seeing what social impacts are artists and policy makers are willing to attain like social cohesion, safety, image, health and well-being but also participation, next part will offer a measurement and an analysis of the social indicators selected in order to present what are the actual social impacts of art-led initiatives in Oude Westen.

6.3 Effects of Social impacts

6.3.1 Overview survey participants

The survey was held on a selected part of Oude Westen keeping an even distribution of surveys performed between the two most important streets in the neighborhood, West-Kruiskade and Nieuwe Binnenweg. Besides, the surveys were also held on Westersingel because the inhabitants have been very open to share their points. Figure 7 reveals the distribution of inhabitants with respect to gender both in whole Oude Westen¹⁰ and in the survey. There is a small difference between the distributions of male in the neighborhood which are 52% of the total population compared with the survey participants which were 47% male. The distribution of female in Oude Westen is 48% of the total population compared with the survey participants which were 53% female. It can be mentioned that the distribution of the respondents according to the gender is very close to the distribution of the total population of Oude Westen with respect to gender.

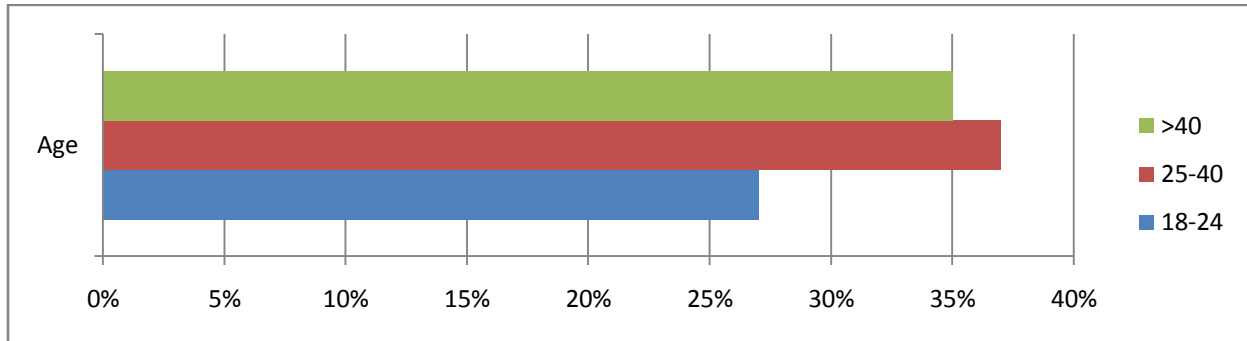
Figure 7 Inhabitants distribution by gender in the survey and Oude Westen



The distribution of the respondents with respect to age is almost evenly distributed, some small differences are made between the three age categories (Figure 8): 27% aged between 18-24, 37% aged between 25-40 and 35% aged above 40. It can be seen from the figure that the most implicated in responding the survey is the age category 25-40 which are slightly followed by the inhabitants which are above 40 and on the last place is the age category 18-24. There cannot be observed any specific bias towards a certain age category, each age category was equal important in responding the surveys but the small difference was made by different factors like the weather, week days, time interval or area where the surveys have been performed.

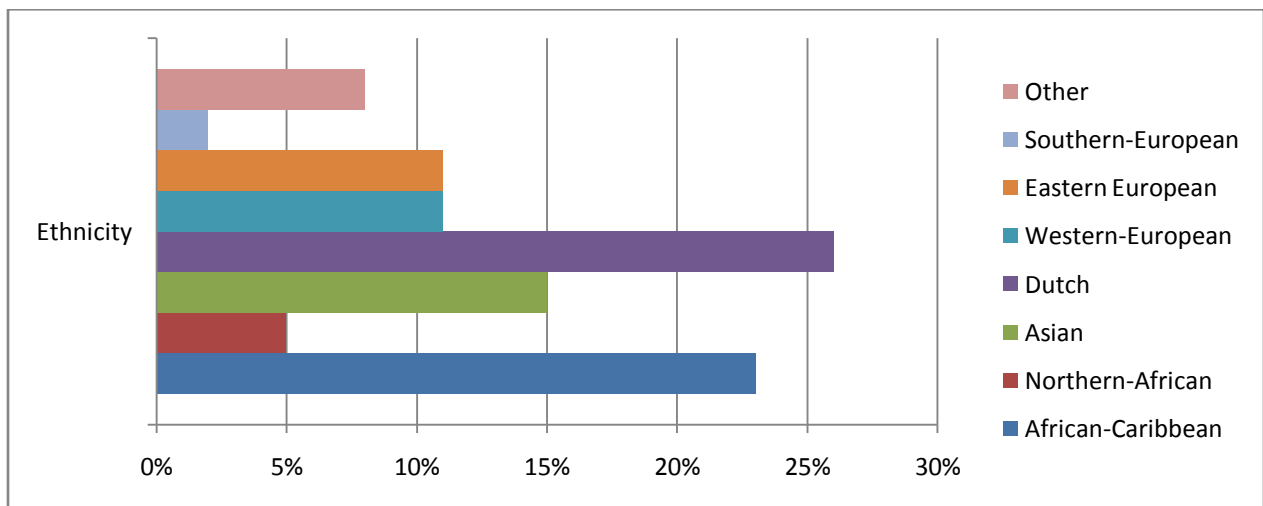
¹⁰ <http://rotterdam.buurtmonitor.nl/default.aspx?var=0> (last accessed 29 October 2012)

Figure 8 Survey respondents' distribution by age



When looking at the respondents' distribution with respect to ethnicity it can be seen that the Dutch ethnicity scored the highest with 26% of the total respondents. Overall there is a diversified distribution among all ethnicities highlighting again the fact that Oude Westen is a very multicultural neighborhood. The reason why the native Dutch scored the highest among the total respondents is quite obvious since Rotterdam is a Dutch city populated by Dutch people. Second place with regards to ethnicity goes to African-Caribbean population (23%) which can be explained by the fact that most countries in the Caribbean were under Dutch governance long time but these days many inhabitants from those countries which are good Dutch speaking lives in the Oude Westen. Another reason for the high number of African-Caribbean living in Oude Westen was the already established multi cultural neighborhood character. The other ethnicities are closely distributed as follows: 5% were Northern-African, 15% were Asian, 11% were Western European, 11% were Eastern European, 2% Southern European and 8% Other (Surinamese, Kazakh, Turkmens) . This distribution proves that Oude Westen has its population spread in small shares of different ethnicities, strengthening again the multicultural aspect of the neighborhood. Given the fact that the Southern European ethnicity has a very low distribution and cannot provide significant information, it will not be taken into account in the participation and social indicators analysis.

Figure 9 Respondents distribution by ethnicity



By having an overview over the respondents' distribution with respect to gender, age and race it can be pointed out that the survey was evenly distributed among the three criteria, showing no preference towards a specific side.

6.3.2. Analysis inhabitants' participation and affinity to art

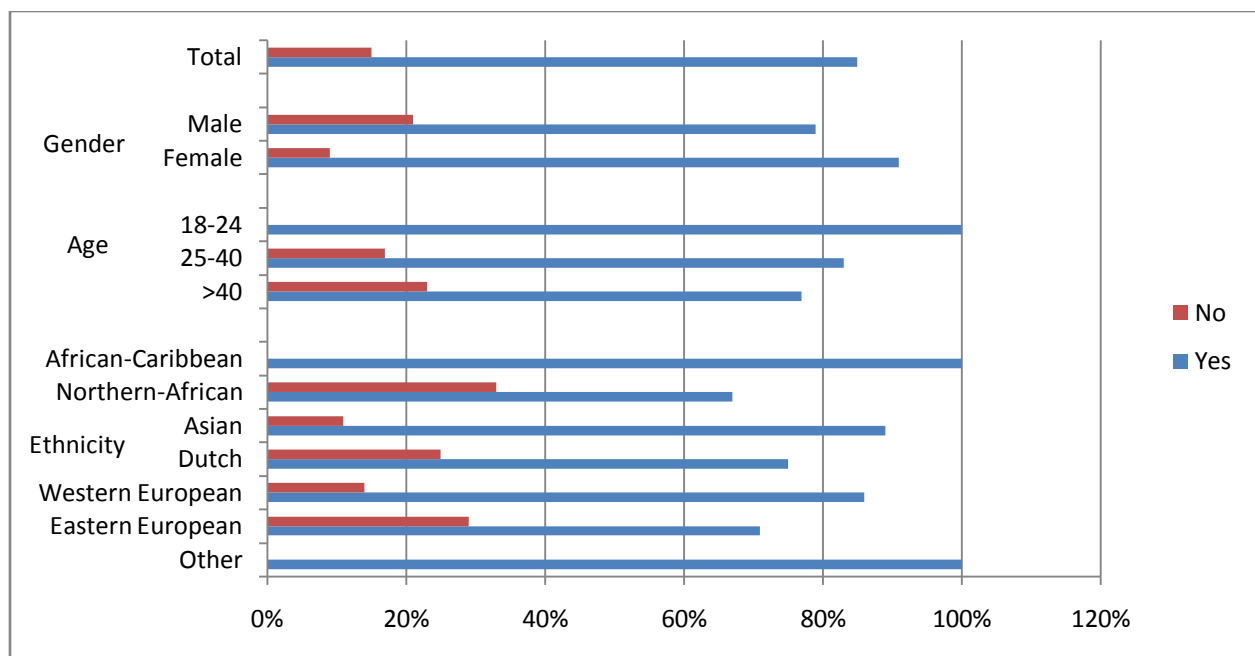
A clear analysis of the seven social indicators requires an 'a priori' investigation in order to observe the degree of inhabitants' participation in art. This analysis is desired to highlight the position of Oude Westen with respect to inhabitants' affinity and participation in arts so that policy makers can formulate valuable guidelines.

The first three questions from the questionnaire provide insights about the inhabitants' affinity towards. The outputs are individually analyzed in order to check whether there are any important differences when having a more focus look at each question with respect to gender, age or ethnicity. The fourth question analyses the inhabitants' participation in art-led initiatives whereas the fifth one is showing the proportion of inhabitants visiting art institutes, like art galleries and museums. Whether art is useful in generating social impacts or just has a decorative function, will be further researched by analyzing individually each social indicator.

6.3.2.1 Inhabitants' sympathy to art in Oude Westen

The first question addressed in the questionnaire was willing to see whether respondents like to have art in Oude Westen. From the outcomes presented in Figure 10.1 it can be seen that the majority (85%) agrees that they like to have art in their neighborhoods. By having a look at the more in depth analysis with respect to gender, age and ethnicity it can not be noticed any striking differences with regards to the inhabitants' sympathy to art meaning that art is compelling for all categories of respondents.

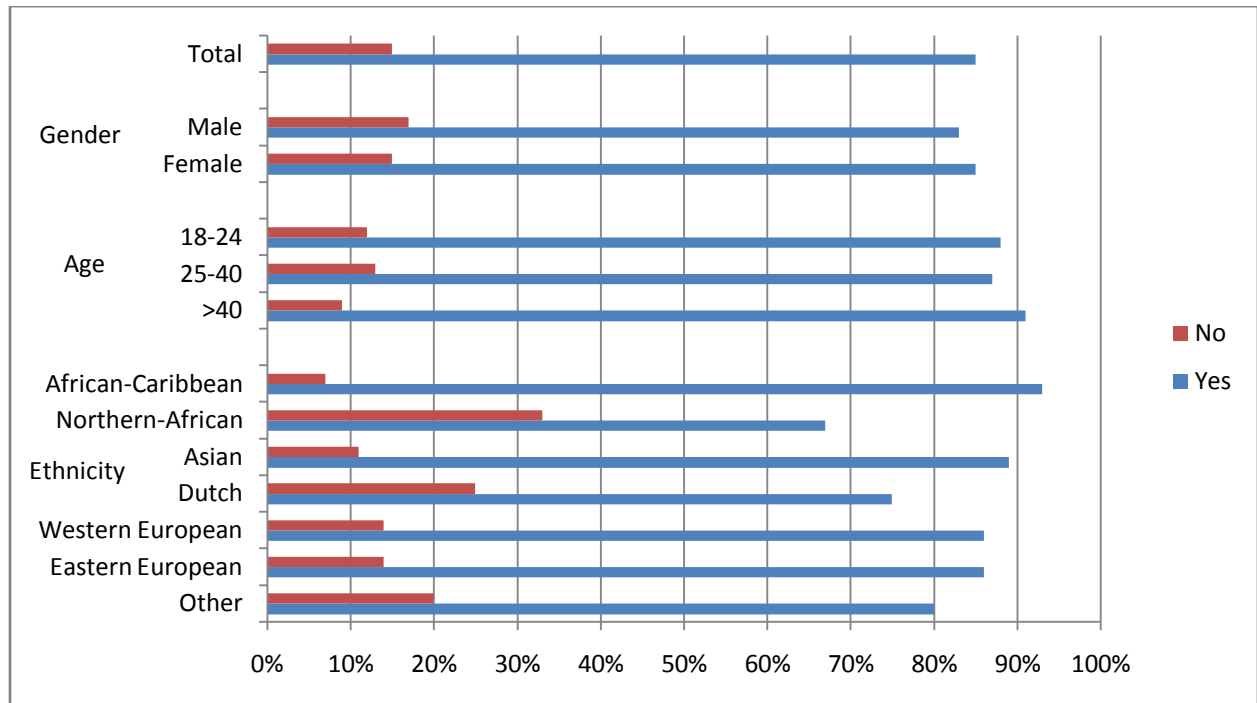
Figure 10.1 Inhabitants like to have art in Oude Westen



6.3.2.2 Inhabitants' willingness to have more art in Oude Westen

The second question from the survey, asking about the inhabitants' willingness to have more art in Oude Westen generated the outcomes presented in Figure 10.2 showing that 85% of the survey participants agree that more art is welcome in their neighborhood. When analyzing the outcomes with respect to gender, age and ethnicity it could not see any major difference compared with the general outcome just a slightly lower score for Northern-African (67%) which can be explained by volatility of the result caused by the small numbers of respondents for this ethnicity.

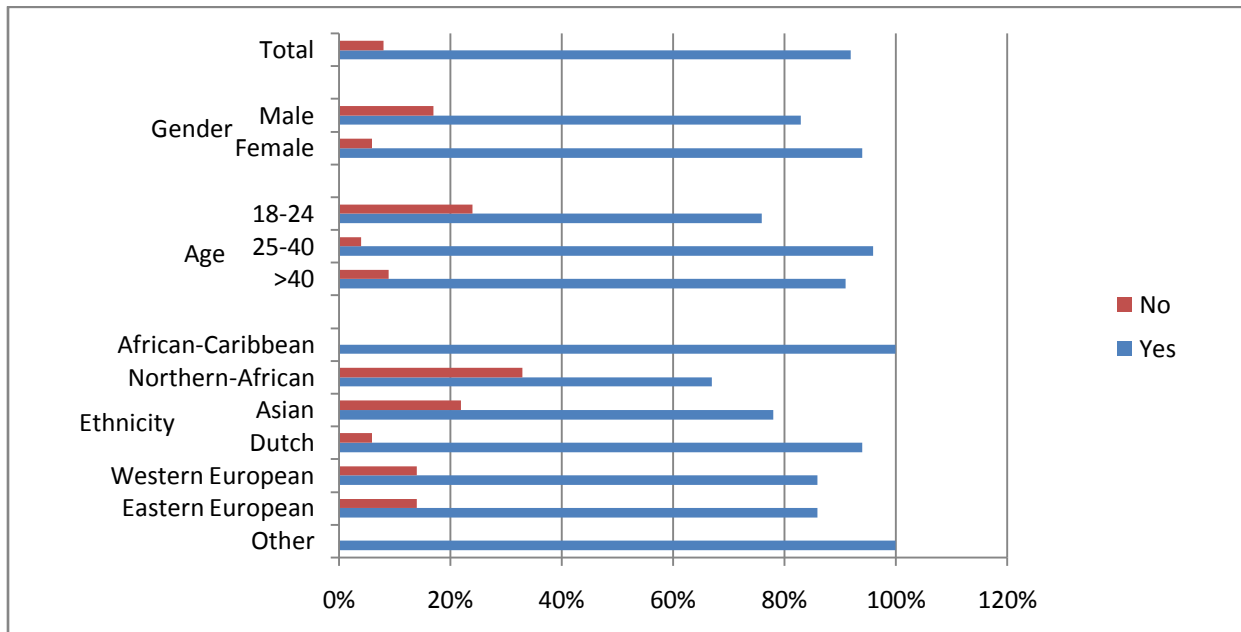
Figure 10.2 Inhabitants want more art in Oude Westen



6.3.2.3 Inhabitants' trust in art's regenerative power in Oude Westen

The third question from the survey generated the outcomes presented in Figure 10.3 showing that 92% of the respondents believe that art is helping the neighborhood they are living in. By analyzing the outcomes according to gender, age and ethnicity it can not be pointed any major difference between the categories. It could be also pointed a small difference when referring to age between respondents aged between 18 and 24 (76%) which offers a slightly lower trust in the arts regenerative power in Oude Westen when compared with the respondents older than 40 (91%) and the ones aged between 25 and 40 (96%). But this difference is not major and it will not be taken into consideration as being decisive in changing the overall score of 92% because it can be considered like previously mentioned the case of Northern-African ethnicity which has a slightly lower score which can be explained by the sudden change in the results due to the low number of respondents from this ethnicity.

Figure 10.3 Art is helping Oude Westen



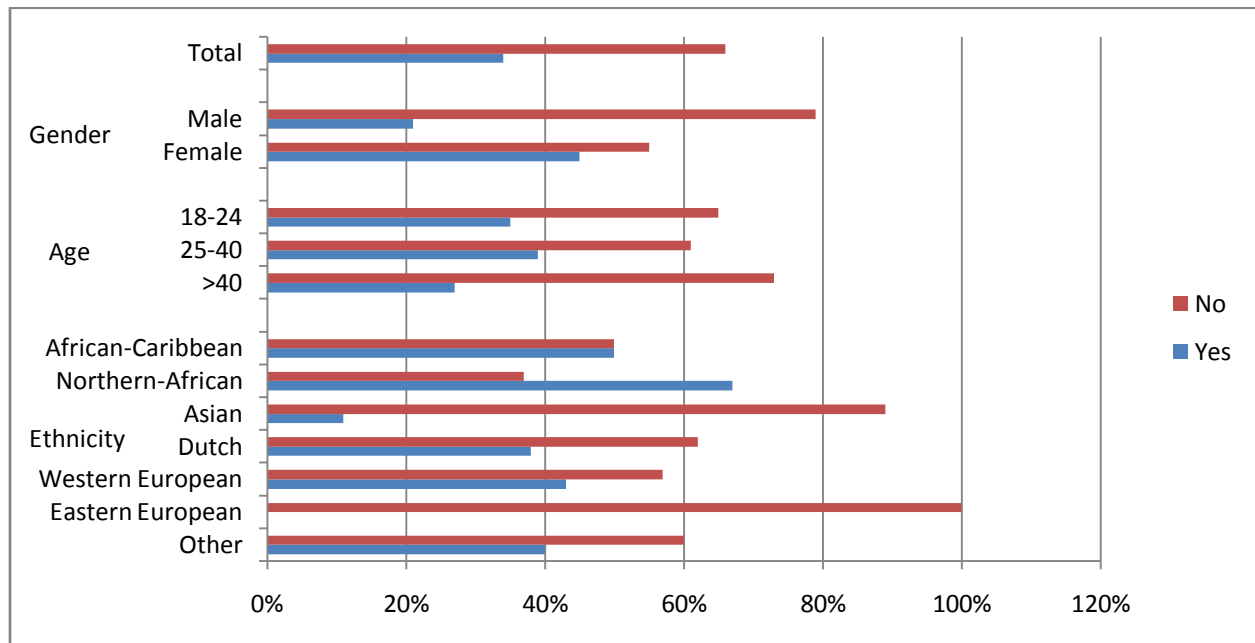
6.3.2.4 *Inhabitants' participation in art-led initiatives in Oude Westen*

By looking at the inhabitants' participation in art in Oude Westen it can be seen from Figure 10.4 that the result is on majority negative with 66% of participant that did not take part in any art-led initiatives performed in Oude Westen. This can be a signal for both policy makers and artists that there is still room for improvement in order to stimulate more inhabitants to participate in artistic activities as it is not in line with the first part of the case study when the importance of the participation was stressed by policy makers. Another explanation for this low score with respect to the participation in art-led activities may be that inhabitants had participated in art activities outside their neighborhood. The lack of participation in art-led initiatives can be clarified by the subsidy cuts that have been struck the art sector in Rotterdam, the lack of funds and the incapacity to find funding somewhere else. This might have been possibly generated the art sector capacity to design only short-term project based art-led initiatives like workshops, trainings or group activities but which could not stimulate enough inhabitants to participate.

Since participation is very important for policy makers, as mentioned in previous part, a thoroughly analysis should be made according to the gender, age and ethnicity in order to generate more accurate results. When the participation analysis is made according to the gender distribution it can be mentioned that only 21% of the male respondents did participated in art-led initiatives compared with 45% of the female respondents who did participated, meaning that male have to be encouraged more to participate in art-led initiatives. When the analysis of participation in arts is made according to the age it can be pointed that only 27% of the respondents older than 40 declare that did participated in artistic activities followed by 35% of the respondents aged between 18-24 and 39% or the respondents aged between 25-40. This leads to the idea that people older than 40 needs to be stimulated more to participate in art-led initiatives but without neglecting the other two age categories needs also attention in this sense. When the analysis is made according to ethnicity it can be mentioned that the Eastern

European (0%) and Asian (11%) have the lowest participation in arts showing that there is a very significant need to stimulate more the participation in art-led initiatives of the two mentioned ethnicities. The remaining ethnicities: Dutch (37%), Western European (43%), African-Caribbean (50%) and Others (40%) also need to be stimulated more since the majority did not participated in art-led initiatives but the scores are not so striking as for the Eastern European and Asian. It needs to be mentioned that Northern-African (67%) is the only ethnicity which has the majority participating in artistic activities.

Figure 10.4 Participation in art-led initiatives in Oude Westen

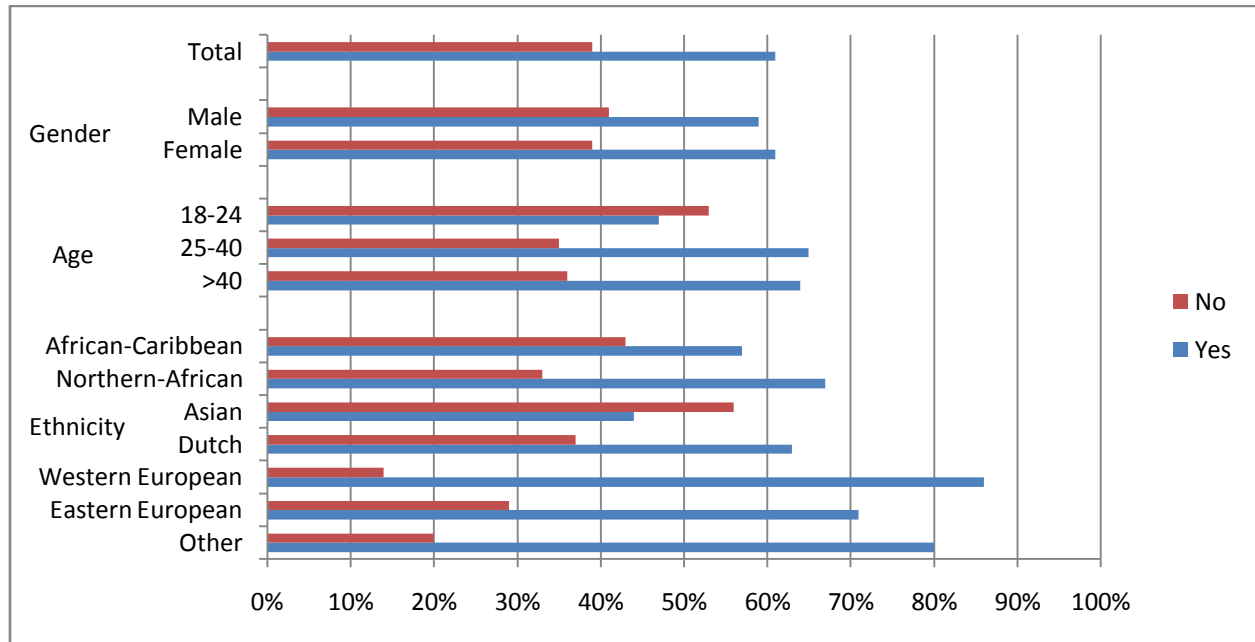


6.3.2.5 Inhabitants visiting art galleries and museums

It can be pointed out From Figure 10.5 that 61 % of respondents did visit art galleries and museums, so art institutes. There exist a 22% difference between the inhabitants that visited art institutes like museums and art galleries and the ones that have not, fact that strengthens what some policy makers mentioned in the previous part that art institutes, including museums and art galleries, need to focus more on the inner parts of the city because this can encourage inhabitants of Oude Westen to visit more art institutes like museums and art galleries in a more efficient way. The difference mentioned before can be reduced also by focusing specifically on the age groups or ethnicities that does not visit art institutes. From the survey outcomes it can be noticed that inhabitants from the age group 18-24 need to receive more attention since only 47% are visiting art institutes. Only 44% of the Asian respondents are visiting museums and art galleries having the lowest score from the ethnicities that participated in the survey increasing the attention towards this ethnicity. If the number of people that are visiting art institutes is increasing in Oude Westen, then it can be the case that their willingness to participate in other art-led initiatives can increase as well. However this relationship is not very strong because, as seen in Figure 10.4 and Figure 10.5, the proportion of inhabitants that are visiting art institutes is not

influencing too much the inhabitants' willingness to participate in other art-led initiatives like workshops, trainings.

Figure 10.5 Inhabitants visiting museums and art galleries



After analyzing the attractiveness of art for Oude Westen inhabitants, it can be noticed that a big majority agrees that art is helping their neighborhood and willing to have more art in Oude Westen. However when analyzing the inhabitants' participation in arts it can be seen that the majority have visited art institutes, like museums and art galleries but attention should be further accorded to inhabitants with ages between 18-24 and to Asians. Participation in art-led initiatives in Oude Westen is a big issue making this an advice point for the artists and policy makers to focus on since participation is the most important aspect when designing art-led initiatives. The categories that need significant attention are the male, inhabitants older than 40 but also Eastern European and Asian ethnicities but also the other categories, excluding Northern-African ethnicity, should receive attention as well.

6.3.3 Social inclusion

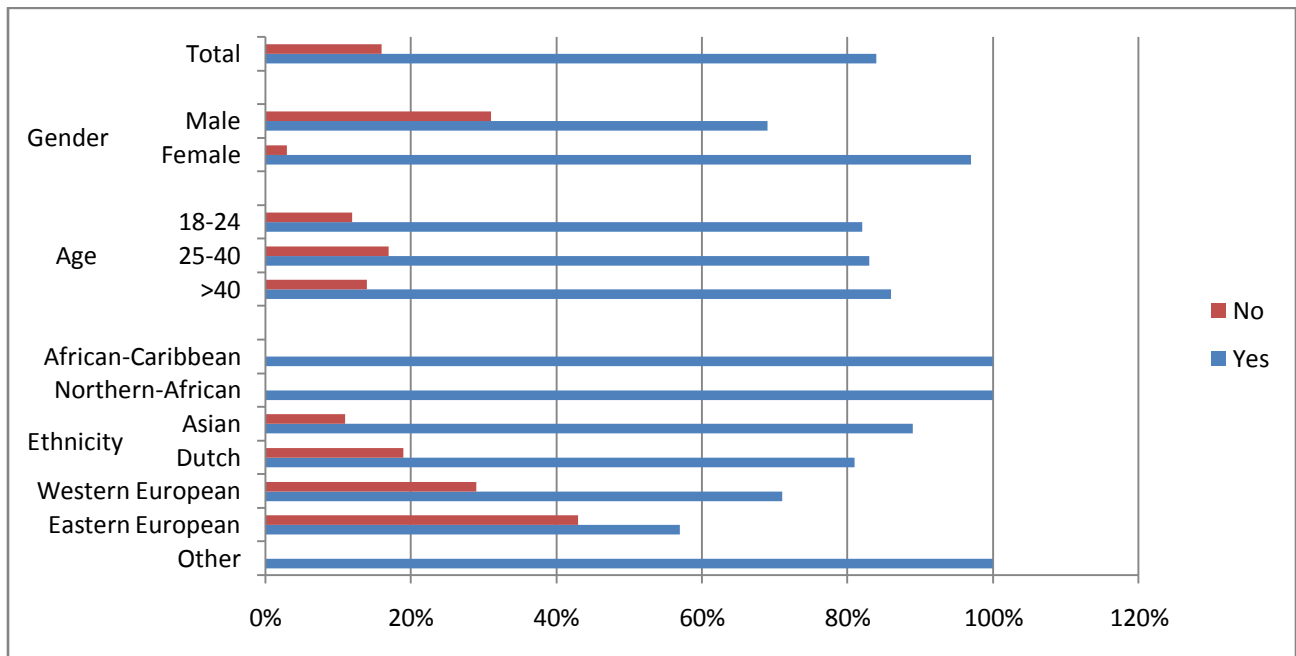
An analysis of the seven social indicators will be further performed based on the outcomes of the survey performed among the inhabitants of Oude Westen. First social indicator that is stressed in the survey is social inclusion which is analyzed based on the differences made in art-led initiatives with respect to age, gender and health and on the inhabitants' appreciation when participating in art-led initiatives.

6.3.3.1 Differences made by art-led initiatives

According to outputs presented in Figure 11.1 it can be noticed that inhabitants appreciate that the art activities are making differences between people with respect to age, gender or health meaning that there are activities performed in Oude Westen designated to specific groups that have specific age, gender or health. The outcome can be double sided. One side, considered positive, exists when keeping in mind that policy makers are focusing more on kids (as presented in chapter one of the literature

review as well in part one of the case study) since they are very creative and flexible. By focusing on kids long term social outcomes can be obtained. The second side, considered bad, takes place when the inhabitants feel excluded from specific activities. Those inhabitants need to understand the fact that often there are many initiatives that are best fitted for specific groups (like activities that are designated only for woman like the “Woman from Somalia” initiative presented in part one or initiatives that are addressed to poor people like “Vocals” as presented in Table 6) in order to get the best results. For some categories of people it is just very hard to be fitted in art-led initiatives that are not addressed to them. The most important thing is to offer equal attention to all groups of inhabitants and try to include them all into the art-led initiatives performed in Oude Westen. Although sometimes it is best and more efficient to work with specific groups, no group should be omitted here because if there too many differences will be made between inhabitants when creating art-led initiatives then some of them will loose their interest in participating in those initiatives.

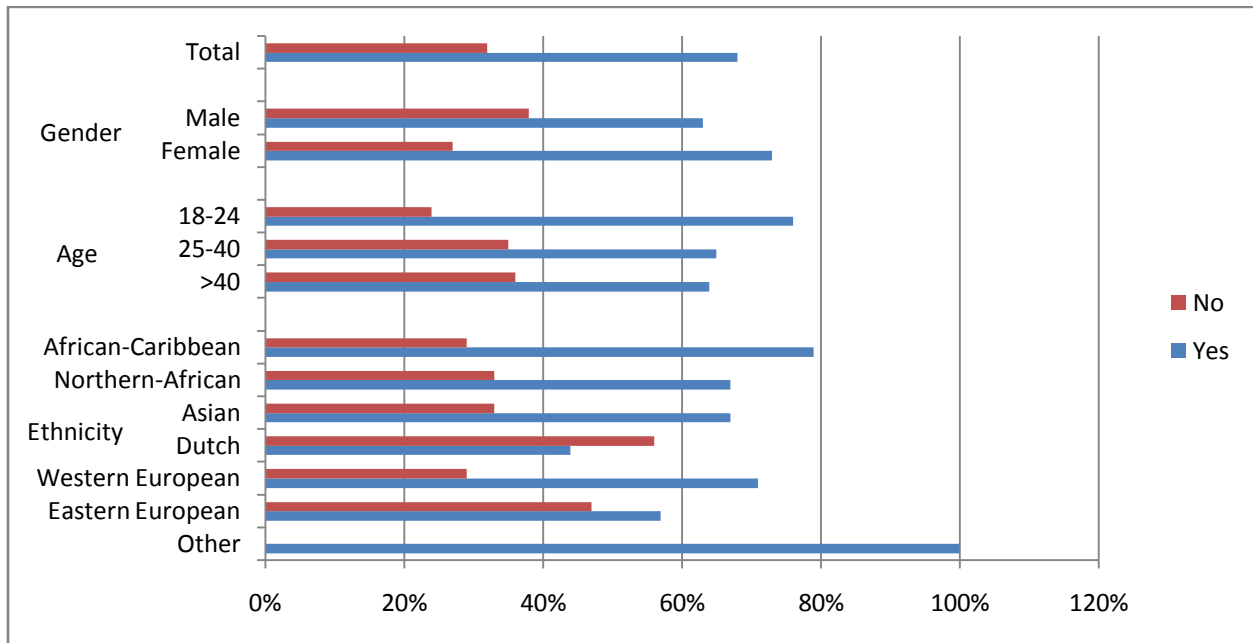
Figure 11.1 Art-led initiatives are making differences between people with respect to age, gender or health



6.3.3.2 Participants' appreciation in art-led initiatives

The other aspect that can be observe from Figure 11.2 is that inhabitants that participated in art activities are feeling more appreciated (68% of participants) proving that art is a tool that helps tackling social exclusion. The lower score ca be explained by the small proportion of Dutch(56%) respondents who did not feel more appreciated when participated in arts meaning that when participating in multi cultural art-led initiatives the Dutch inhabitants should be also appreciated and treated the same as the others.

Figure 11.2 Inhabitants feel more appreciated when participating in art-led initiatives



By analyzing the outputs presented in Figure 11.1 and Figure 11.2 it can be mentioned that arts can generate a social impact in terms of social inclusion. It can be presented that multi-culturality is very important in Oude Westen because all groups of people are in the attention of artists and policy makers when planning the artistic activities. There are differences between people because by focusing on specific categories of inhabitants better outcomes can be obtained in this way. But it needs to be kept in mind that when focusing on multiculturalism the local ethnicity should not be ignored because in our case the majority of inhabitants are feeling more appreciated when participating in art-led initiatives except the Dutch ethnicity which seems to be neglected in the art-led initiatives performed in Oude Westen.

6.3.4 Personal Development

The second social indicator stressed in the survey is personal development. The analysis of the social impact is made in three steps: according to the inhabitants' participation in workshops, training courses or group activities, skills and creativity development through art.

6.3.4.1 Inhabitants' participation in workshops, training courses or group activities

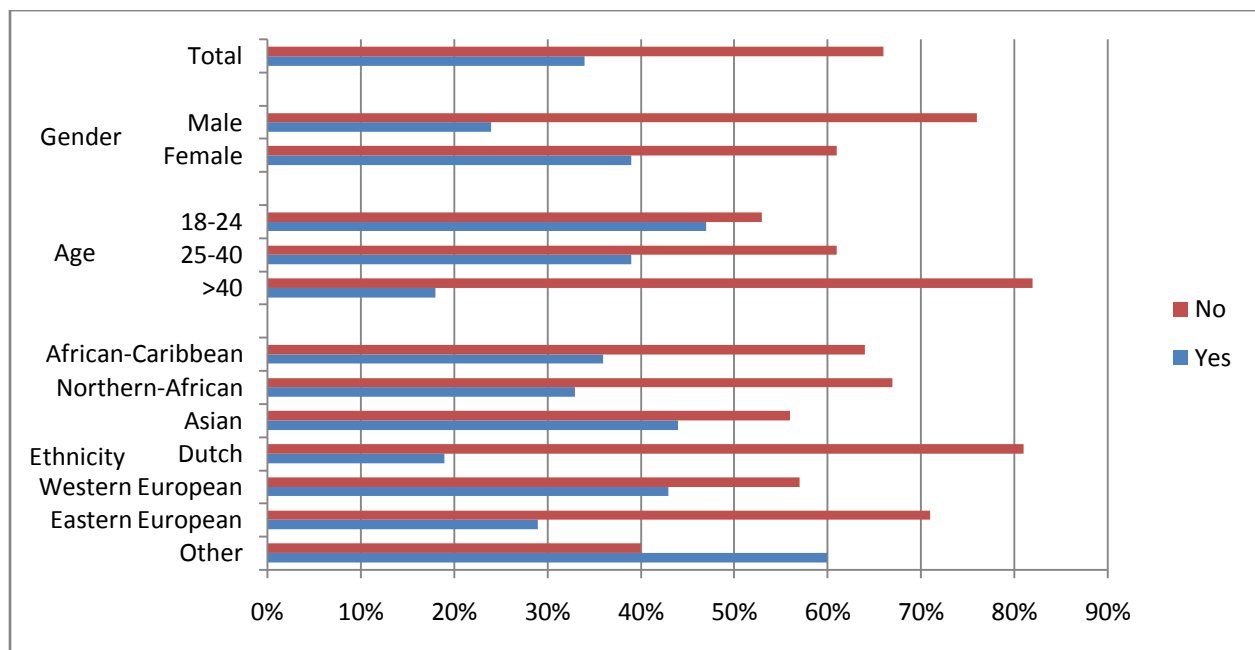
Having a look at the participation outcomes presented in Figure 12.1 it is striking that the majority of the inhabitants haven't participated (66%) in any workshop, training courses or group activities organized by local artists which means that the social impact in terms of personal development could be better if participation would be higher. In order to have a more precise overview over the categories that have the lowest participation scores, the more in-depth analysis should be considered with respect to gender, age and ethnicity.

From the participation outputs presented in figure 10.4 which are directly compared with the outcomes from Figure 12.1, both having the same results it can be seen that the majority didn't participate in art-

led initiatives (66%) in Oude Westen. But a more focused analysis according to gender, age and ethnicity can point out better the results with respect to inhabitants participation in workshops, training courses or group activities that are organized by local artists. When referring to gender it can be mentioned that only 24% of the male respondents did participate in workshops, training courses and group activities compared to 39 % female that did not participated. This leads to the idea that male need to receive a slightly more attention than female in case of participation in workshops, training course and group activities but the female category should not be neglected. When analyzing the participation in workshops according to the age categories it can be mentioned that inhabitants older than 40 need to receive more attention from artists and policy makers since only 18% of the respondents did participate in workshops, training course or group activities compared to 39% of the inhabitants with ages between 25-40 and 47% of the inhabitants with ages between 18-24 that did participated. Analyzing the inhabitants' participation in workshops, training course and group activities organized by local artists according to ethnicity it can be pointed that Dutch (19%) and Eastern European (29%) ethnicities have the lowest participation scored being followed by Northern-African (33%), African-Caribbean (34%), Western European (43%) and Asian (44%). The Other category (which includes different ethnicities besides the previous mentioned ones) has the most participants (60%) in workshops, training course and group activities organized by local artists.

It could be mentioned that the inhabitants could be restricted when answering the question because there have been workshops, training courses or group activities organized in Oude Westen by artists that are not living in Oude Westen or in Rotterdam and they could participate in those and not quantifying for participation in workshops, training courses or group activities organized by local artists but organized by foreign or diverse artists.

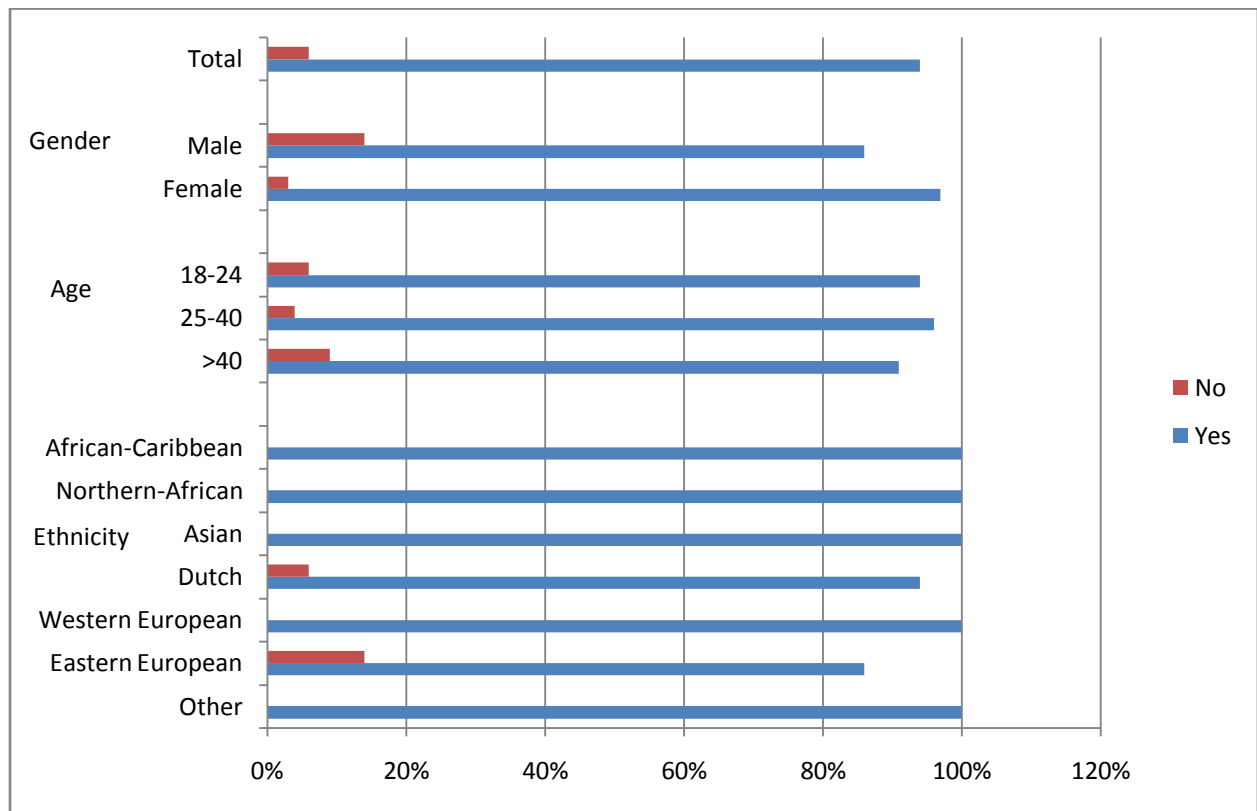
Figure 12.1 Participation in workshops, training courses or group activities organized by a local artist



6.3.4.2 Skills development through art

Having a look at Figure 12.2 it can be noticed that according to a majority (94%) of inhabitants from Oude Westen participating in art can develop their skills. When the analysis is made more focused according to gender, age and ethnicity it can not be noticed significant differences compared to the overall results previously presented. It can be notified very small differences between male (86%) and female (96%) with respect to skills development but the difference is too small to be considered considerable in our analysis. The same aspect can be presented also about the Dutch (94%) and Eastern European (86%) ethnicities which are the only ethnicities that have respondents who do not agree with the fact that skills can be developed by participating in art-led initiatives.

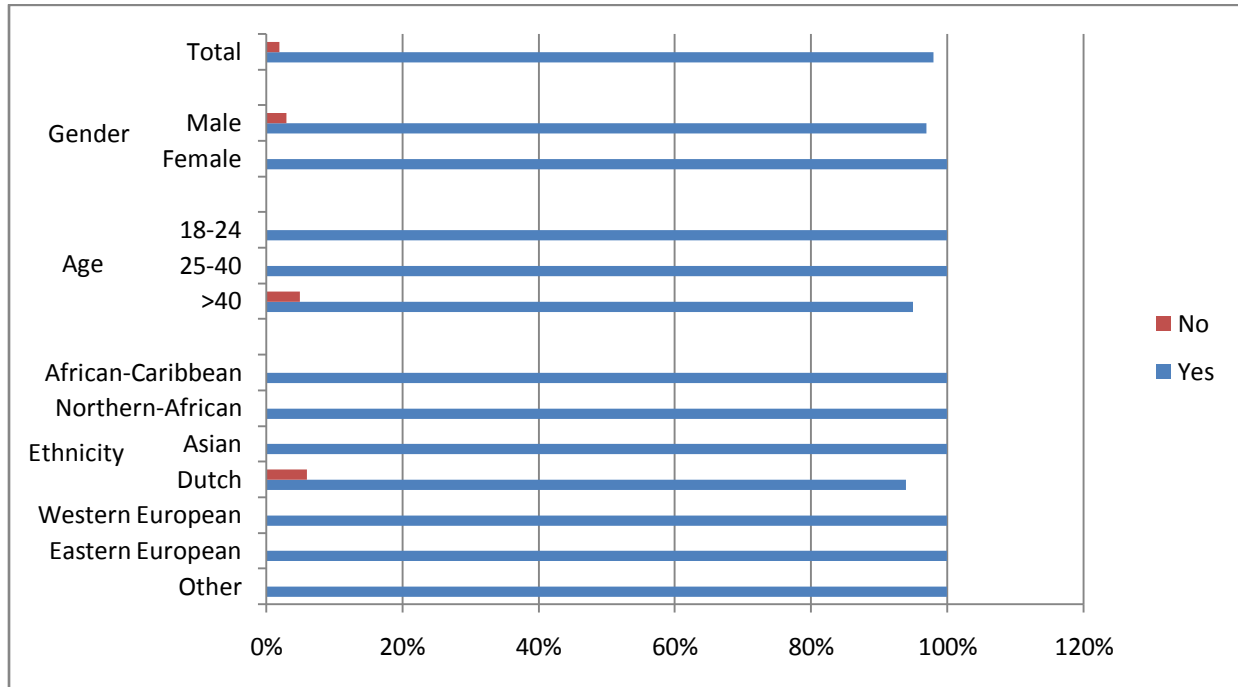
Figure 12.2 Participation in art-led initiatives can develop skills



6.3.4.3 Creativity development through art

When looking at Figure 12.3 it can be noticed the majority of the respondents (98%) believe that participation in art can develop creativity. Analyzing more in depth the outcomes according to gender, age and ethnicity there can be mentioned that there are not major differences since there is only one respondent that does not believe that participating in art can develop creativity.

Figure 12.3 Participation in art-led initiatives can develop creativity



It can be seen from the outcomes presented in Figure 12.2 and 12.3 that art is a good tool in generating a social impact in terms of personal development in Oude Westen when referring to skills and creativity development. The power of the impact is not very important when referring to inhabitants' participation in workshops, training course or group activities because it needs to be further improved especially in case of male participants, inhabitants aged above 40 but also for Dutch and Eastern European inhabitants but also the other categories should not be neglected since those obtained also low scores, exception being the Other ethnicity.

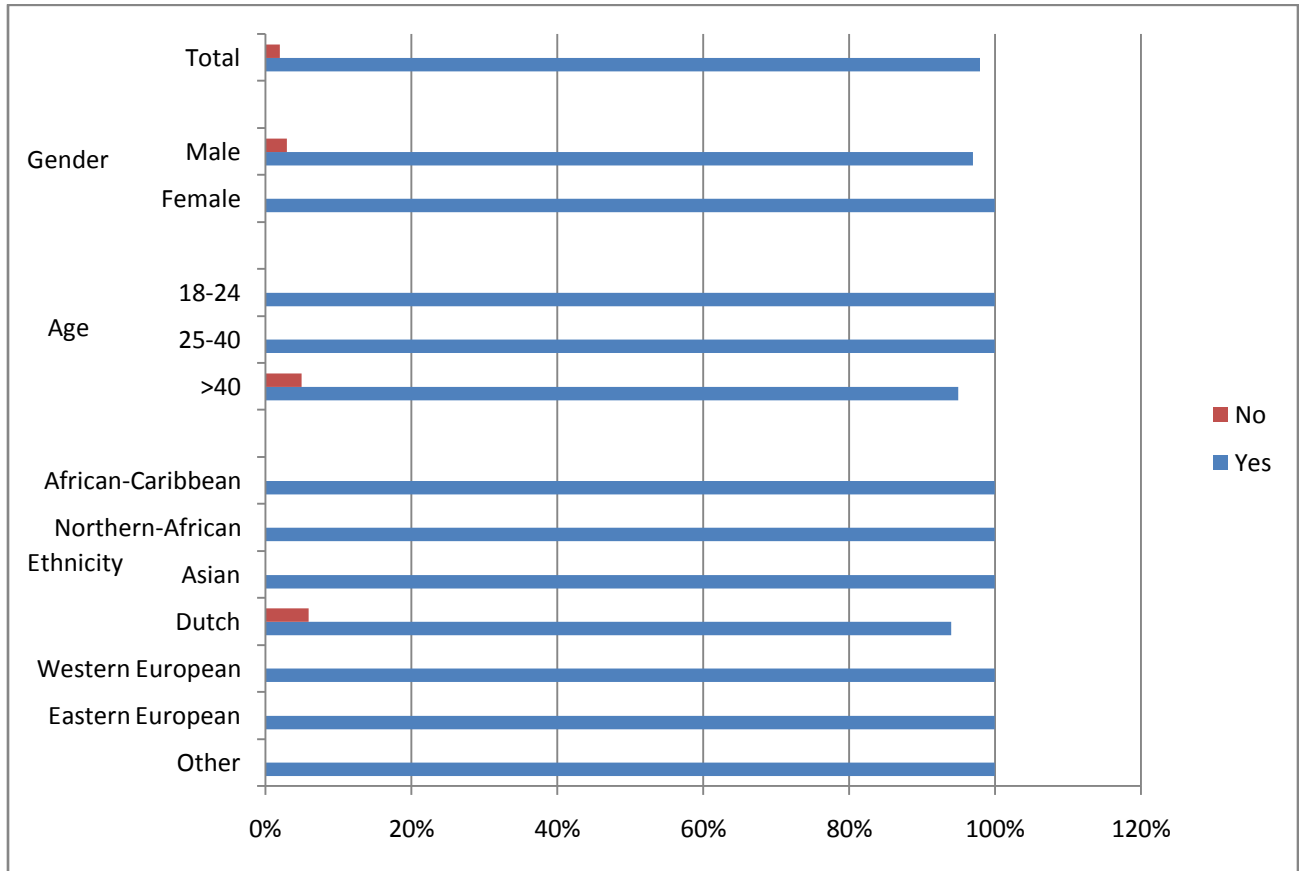
6.3.5. Social Cohesion

Social cohesion was the third social indicator stressed in the survey. The social impact in terms of social cohesion is further measured according to inhabitants' opportunity to learn about other peoples' culture as well as making new friends by participating in art-led initiatives

6.3.5.1 Learning about other people's culture by participating in art-led initiatives

Based on Figure 13.1 it can be seen that the majority of the inhabitants (98%) that participated in the study strongly believe that participating in art can help them learning about other people's culture. Analyzing more in depth the outcomes according to gender, age and ethnicity there can be mentioned that there are not major differences since there is only one respondent that does not believe that participating in art can develop creativity. By learning about the other people's culture, the art participants can accept the others even if they are from different cultures strengthening in this way the social cohesion and helping in building a strong community.

Figure 13.1 Participation in art-led initiatives helps inhabitants learning about other people' culture

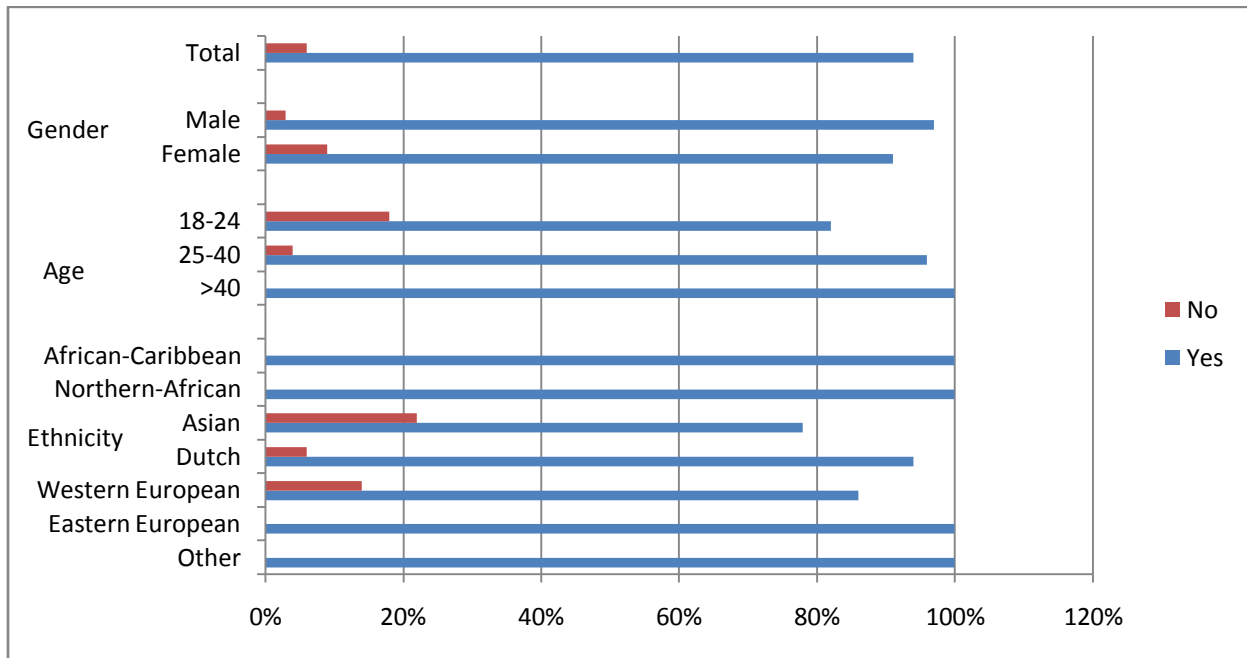


6.3.5.2 Making friends by participating in art-led initiatives

Having a look at Figure 13.2 it can be noticed that a big majority of the inhabitants (94%) from Oude Westen that participated in the research believe that participating in art-led initiatives can help them make new friends, this being a very good sign of social cohesion. A more focused analysis according to gender, age and ethnicity will not present striking results compared to the overall majority presented before. It can be pointed a small difference in case of inhabitants aged between 18 and 24 or in case of Asian or Eastern European ethnicities but those differences are too low to shape a different idea overall.

The higher levels of social cohesion obtained in both Figure 13.1 and 13.2 can be strengthened also by what the Cultural Scout mentioned in part one of the case study that in Oude Westen social cohesion is not a very big problem compared with other neighborhoods where social cohesion is much lower. The results from the Figure 13.1 and 13.2 can be also a good point in designing more art-led initiatives that are focusing on multi culturality because inhabitants will be more interested in participating in them since they can learn more things about other people culture and can also make new friends.

Figure 13.2 Participation in art-led initiatives helps inhabitants make new friends



By analyzing the outputs presented in Figure 13.1 and 13.2 it can be noticed that art-led initiatives can generate significant social impact in terms of social cohesion for the participants in Oude Westen. The participants in artistic activities can learn about the others culture and can make new friends helping in this way in strengthening the community. Lessons can be learned here because having a highly multi cultural neighborhood like Oude Westen can be good because art-led initiatives can offer participants to learn new things and friendships can strengthen here being a good way to increase also social inclusion in this sense because people from different cultures will be included and appreciated more here. So it can be pointed out a dependency reaction between social cohesion and social inclusion which can be attained via participation in art-led initiatives.

6.3.6. Security

Security took the fourth place in the survey filled by inhabitants of Oude Westen. The analysis will be made according to three steps: reducing crime through art, increasing the safety feeling through arts and making the inhabitants feel more confident through art.

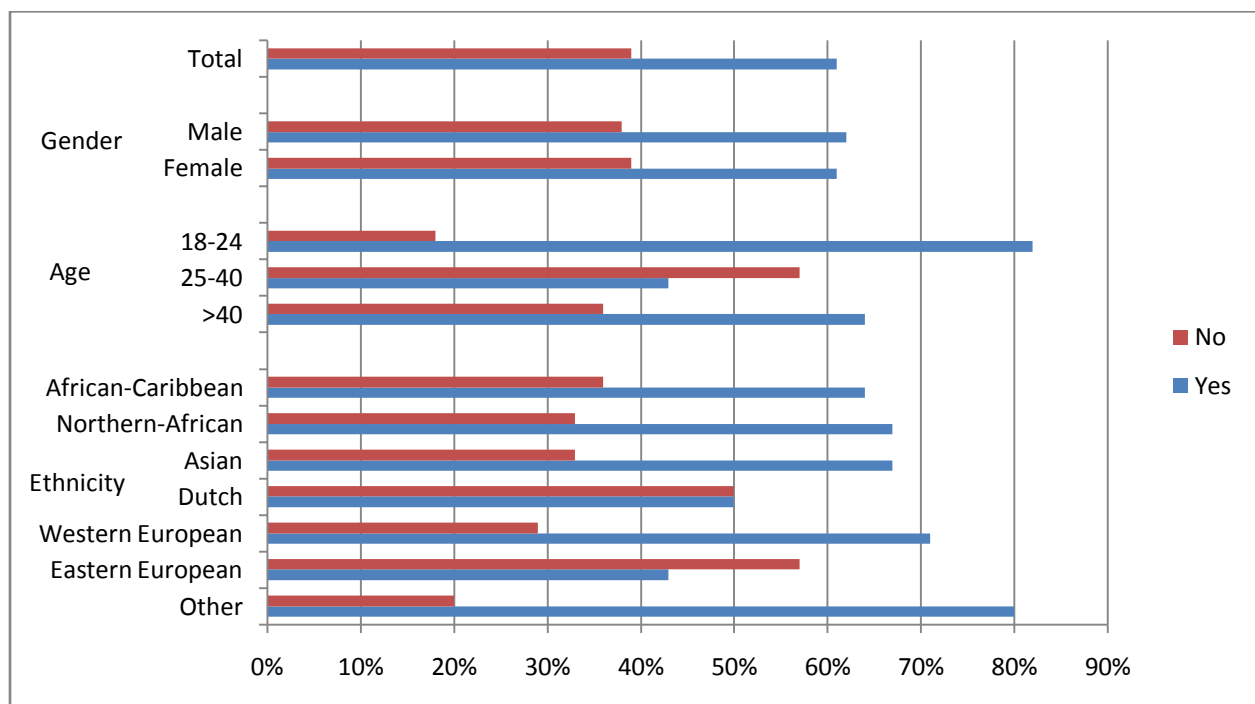
6.3.6.1 Reducing crime through art

The first step is the research whether art-led initiatives can reduce the crime level in Oude Westen. From Figure 14.1 it can be seen that the majority believes that crime can be tackled by art (61%) but they are not very convinced since the difference between the ones that believe in the success of art-initiatives in terms of crime and the ones that do not is not very big.

A more focused analysis based on gender, age and ethnicity can help in obtaining more accurate insight with respect to the idea that art can reduce the crime level. Analyzing the respondents outcomes according to the gender it can be seen almost the same distribution between male (62%) and female

(61%) when asked if art can reduce crime level showing no big surprise compare to the overall score of 61%. When the analysis is made according to the age distribution it can be mentioned that 82% of the respondents with ages between 18 and 24 believe that art can reduce crime followed by people older than 40 (64%) and people with ages between 25 and 40 (43%). It can be seen here that the age category 25-40 has the lowest score here meaning that they are not very confident that art can reduce crime in Oude Westen. When analyzing arts power to reduce crime according to the survey respondents with respect to ethnicity it can be pointed that Other (80%) and Western European (71%) ethnicities mostly believe that art can reduce crime in Oude Westen followed by Northern-African (67%), Asian (67%), African-Caribbean(64%), Dutch (50%) and Eastern European (43%). It can be seen that Dutch and Eastern European have the lowest scores meaning that for those arts generate lower security social impacts.

Figure 14.1 Art can reduce crime



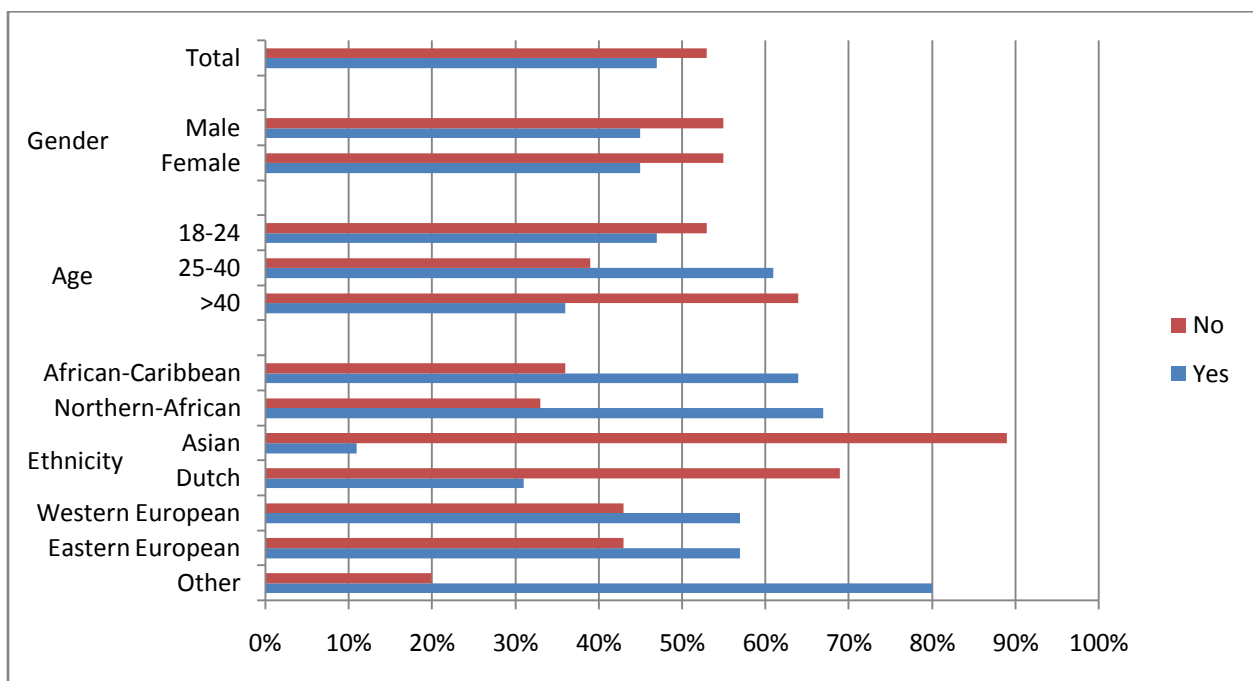
6.3.6.2 Making inhabitants feeling safer through art

The second step here is the analysis made towards the inhabitants feeling of safety in Oude Westen. It can be pointed out from Figure 14.3 that inhabitants do not feel safer (53%) after participating in art-led initiatives or even walking next to art products like public sculpture meaning that increasing the safety feeling art is not a perfect tool. It can be seen the difference between the inhabitants that agree with the fact that art can help in increasing safety in Oude Westen and the ones that don't degree is very small and this aspect can be improved in the future. Here it could be mentioned that there are many other indicators that can influence the inhabitants' safety feeling and art can not be all alone an answer to this problem.

A more focused analysis according to gender, age and ethnicity can provide more accurate insights. When analyzing the capacity of art to make inhabitants feel safer with respect to gender it cannot see

any difference between male and female for both 45% of the respondents believe that art can make them feel safer. Analyzing the safety feeling according to the age categories it can be mentioned that respondents aged between 25 and 40 (61%) are the most that are feeling safer after participating in arts followed by the respondents aged between 18-24 (47%) and respondents above 40 (36%). For the last two categories the safety feeling is not significantly increasing after participating in arts. Analyzing the safety feeling according to the ethnicity it can be noticed that the Other (80%) ethnicities have the highest scores with respect to safety feelings followed by Northern-African (67%), African-Caribbean (64%), Western European (57%) and Eastern European (57%) for which participating in arts can increase the safety feeling. In case of Dutch (31%) and Asian (11%) participating in arts is not helping in increasing the safety feeling.

Figure 14.2 Participation in art-led initiatives makes inhabitants feel safer



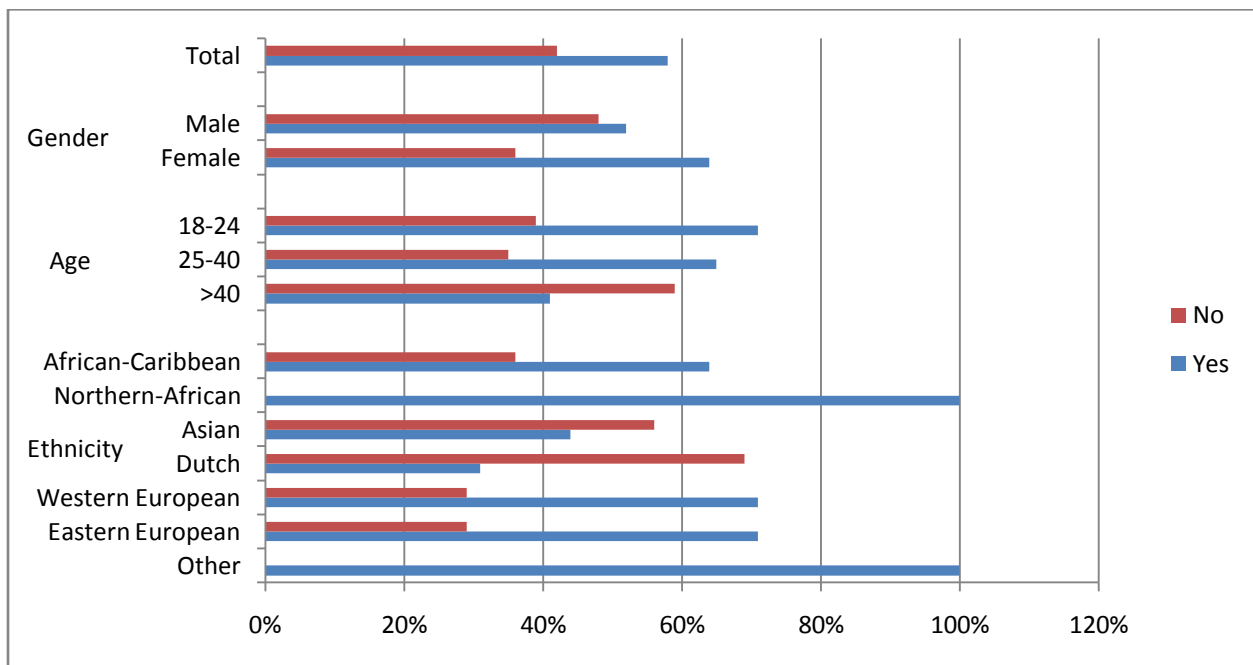
6.3.6.3 Making inhabitants more confident through art

The third step here is the analysis of the confidence level of the inhabitants that participate in art led initiatives. From Figure 14.3 it can be seen that the majority believe that art can be a good tool to increase the confidence level (58%) after participating in art-led initiatives. However the difference with the ones that do not believe is small meaning that there is still place to improve this indicator because the doubt level is high meaning that art-led initiatives need to perform better in order to be more convincing for the participants.

In order to know exactly where significant improvements can be obtained in terms of confidence, a more focused analysis according to gender, age and ethnicity need to be made. When analyzing the confidence level of the participants in arts according to gender it can be mentioned that female (64%) feel more confident compared to male (52%) when participating in art. Analyzing the confidence level

according to the age distribution it can be stated that respondents aged between 18 and 24 (71%) are the most that are feeling confident when participating in art followed the respondents aged between 25 and 40 (65%) for which participation in art is also helping in improving the confidence level. Only 41% of the inhabitants older than 40 believe that participating in art can make them feel more confident. If the analysis is made according to the ethnicity it can be mentioned that Northern-African (100%) and Other (100%) ethnicities are having the highest score when referring at the confidence level followed by Eastern European (71%), Western European (71%) and African-Caribbean. Those ethnicities believe that participating in art can make them more confident. Asian (44%) and Dutch (31%) ethnicities are having the lowest scores with respect to the confidence level highlighting that participating in art is not making them more confident.

Figure 14.3 Participation in art-led initiatives makes inhabitants feel more confident



After analyzing the three steps the outputs presented in Figures 14.1, 14.2 and 14.3 it can be noticed that here the social impact of art-led initiatives in terms of security is not very strong if consider the general case because when referring to the crime level the inhabitants believe that it can be reduced via arts but the level of the ones that don't agree is also high. If the analysis is made in-depth according to gender, age and ethnicity it can be seen that art can significantly reduce crime level with exception in case of respondents aged between 25 and 40 and Dutch and Eastern European ethnicities where lower scores have been obtained. When talking about the safety feeling it is striking that arts cannot be an answer in this sense after the majority of the respondents but the difference with the ones that believe is very small meaning that there can be chances to perform better in the future. The difference can be explained by the low outcomes obtained from the respondents aged between 18 and 24 and those older than 40 as well as from the Dutch and Asian ethnicities. When referring at confidence art-led initiatives can help in making the participants feeling more confidence according to the majority but here also

improvements can be made in the future if attention will be offered to inhabitants older than 40 and to Dutch and Asian ethnicities because in those cases lower scores have been obtained.

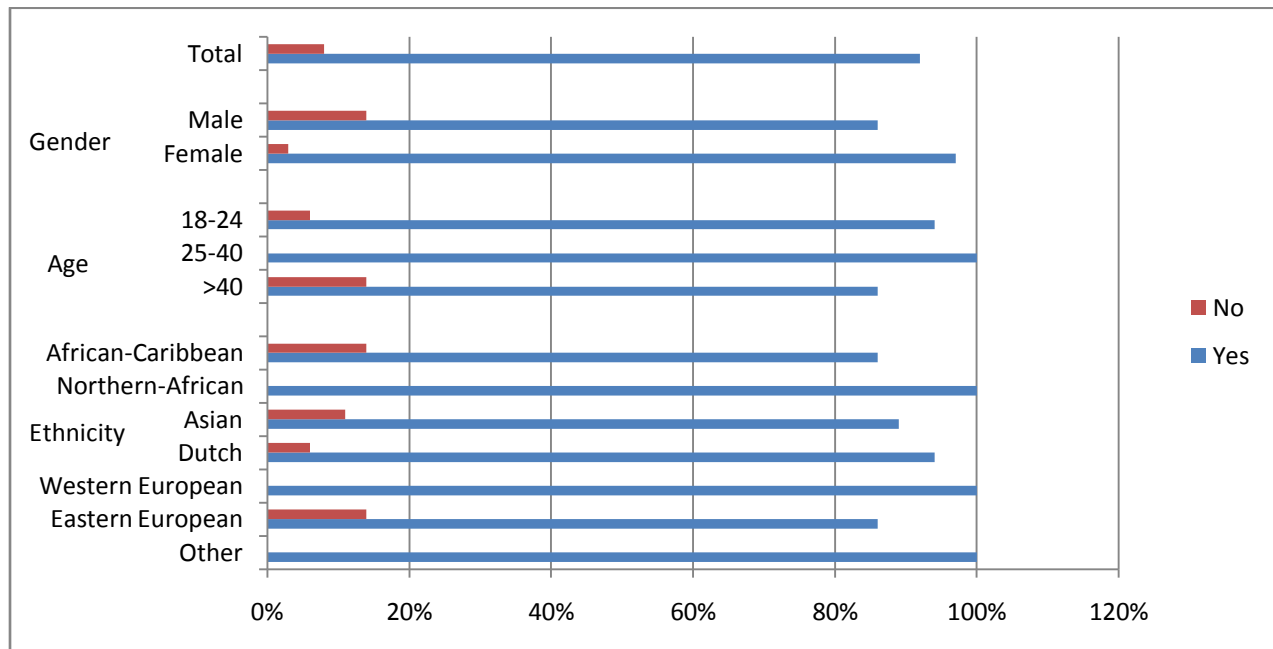
6.3.7. Health

Health was the fifth indicator stressed in the survey performed in Oude Westen. The social impact measurement will be made in two steps, examining first if art can make inhabitants feel better of healthier and secondly if participating in art-led initiatives can make inhabitants feel better of healthier.

6.3.7.1 Art can make inhabitants feel better or healthier

From Figure 15.1 it can be seen that 92% of the respondents confirmed that art can help them feel better of healthier. By analyzing more focused according to gender, age and ethnicity it can not be identified any major difference that requires attention. There could be considered the small differences between male (86%) and female (96%) or between the other categories like age and ethnicity but those can not provide any important different insight because the differences are too small.

Figure 15.1 Art makes inhabitants feel better or healthier

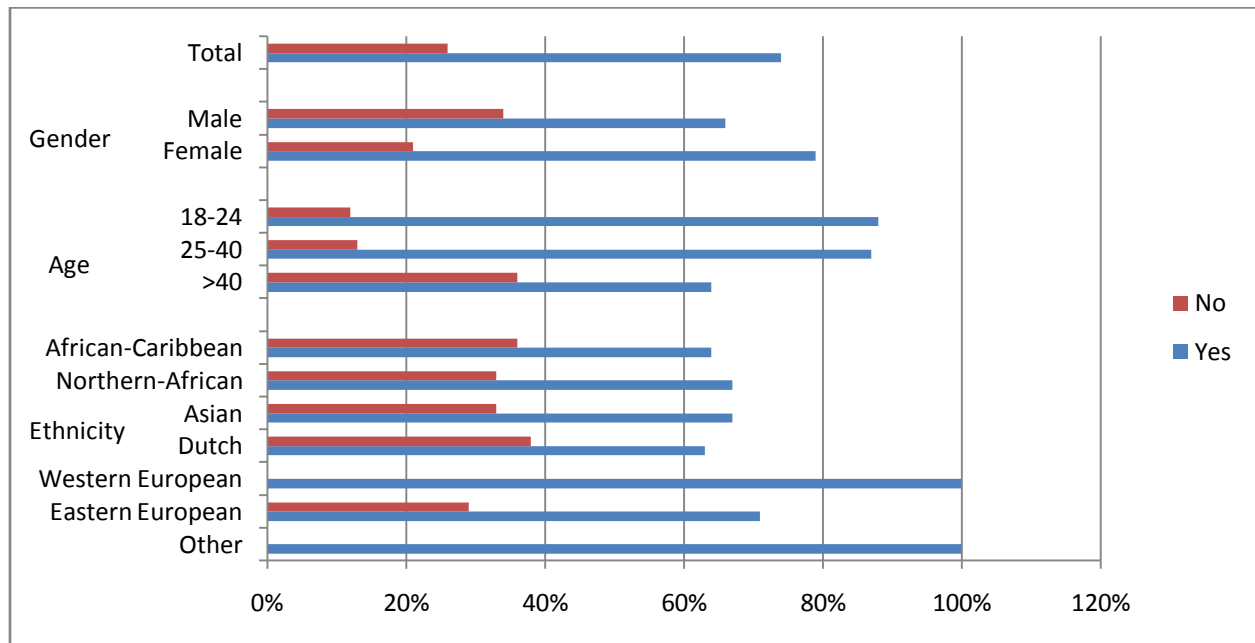


6.3.7.2 Making people feeling better or healthier through participation in art-led initiatives

According to Figure 15.2 it can be observed that 74% of the participants in the study agreed that are feeling better or healthier after participating in artistic activities. It can be seen also according to the outcomes that inhabitants feel better or healthier after participating in art-led initiatives strengthening the fact that art is a very good tool in terms of health. When analyzing the respondents' outcomes according to gender, age and ethnicity it can not be pointed out any big difference that can change the overall outcome. It can be seen a small difference in when referring at age since only 64% of the respondents older than 40 are feeling better or healthier after participating in art-led initiatives compared with 88% of the inhabitants aged between 18 and 24 and 87% of the inhabitants aged between 25 and 40 but this difference is not very big and can not influence too much the overall result.

There can be assumed here a relationship between social inclusion and health in the sense that if inhabitants feel more appreciated when participating in art-led initiatives then they can feel better as well. Given also the appropriate outputs, strengthening even more the fact that some social indicators are closely related and by improving one of them, important improvements can be attained in terms of other.

Figure 15.2 Participation in art-led initiatives makes inhabitants feel better of healthier



Both Figure 15.1 and 15.2 are expressing the fact that art can generate a major social impact in terms of health because the inhabitants strongly believe that art can make them feel better but also after participating in art activities they are feeling better or healthier, fact which is strengthening the first argument and the overall aspect that art is a good tool in generating a social impact in terms of health.

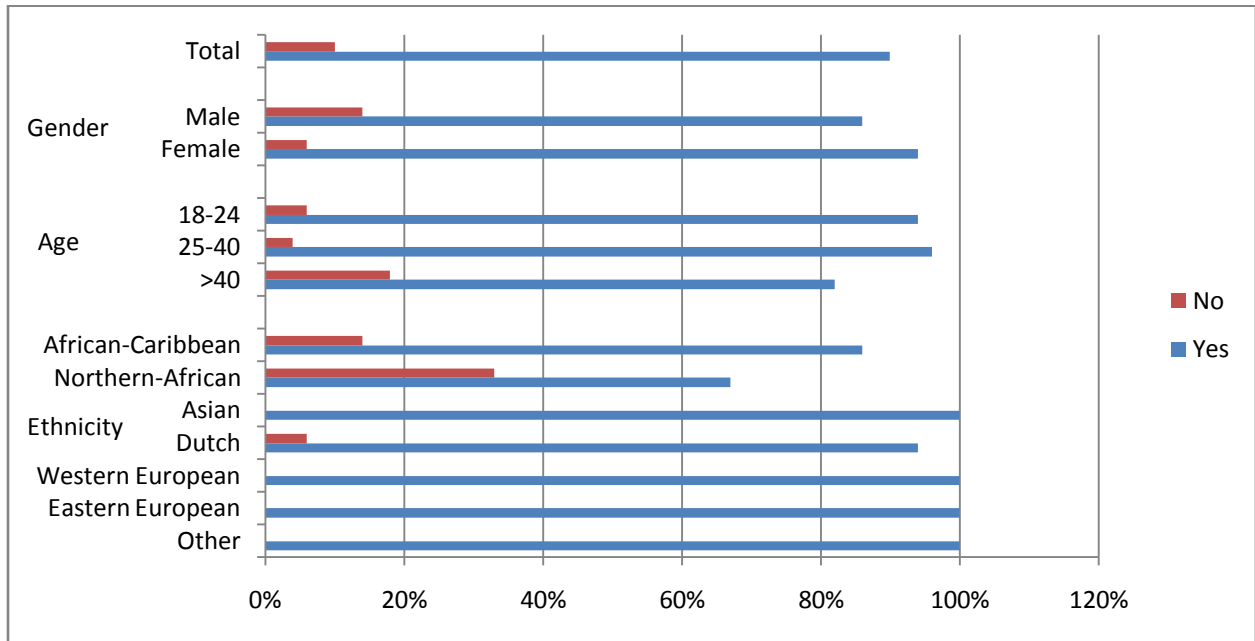
6.3.8. Image

Image is the sixth indicator stressed in the survey performed in Oude Westen. The measurement of the social impact in terms of image will be made in two steps. First, art is being analyzed in order to see if it improves the neighborhood's image and second, inhabitants pride with respect to the neighborhood there are living in will be quantified.

6.3.8.1 Art improves a neighborhood's image

Based on the outcomes presented in Figure 16.1 it can be pointed out, according to the majority of the survey respondents, that art is improving the image of Oude Westen (90%). Analyzing the outcomes with respect to gender, age and ethnicity it can not be observed any major difference that could influence the overall outcome. There is a small difference in the case of Northern-African ethnicity (67%) but this occurred because of the small number of respondents from this ethnicity which made the result volatile.

Figure 16.1 Art improves the image of Oude Westen

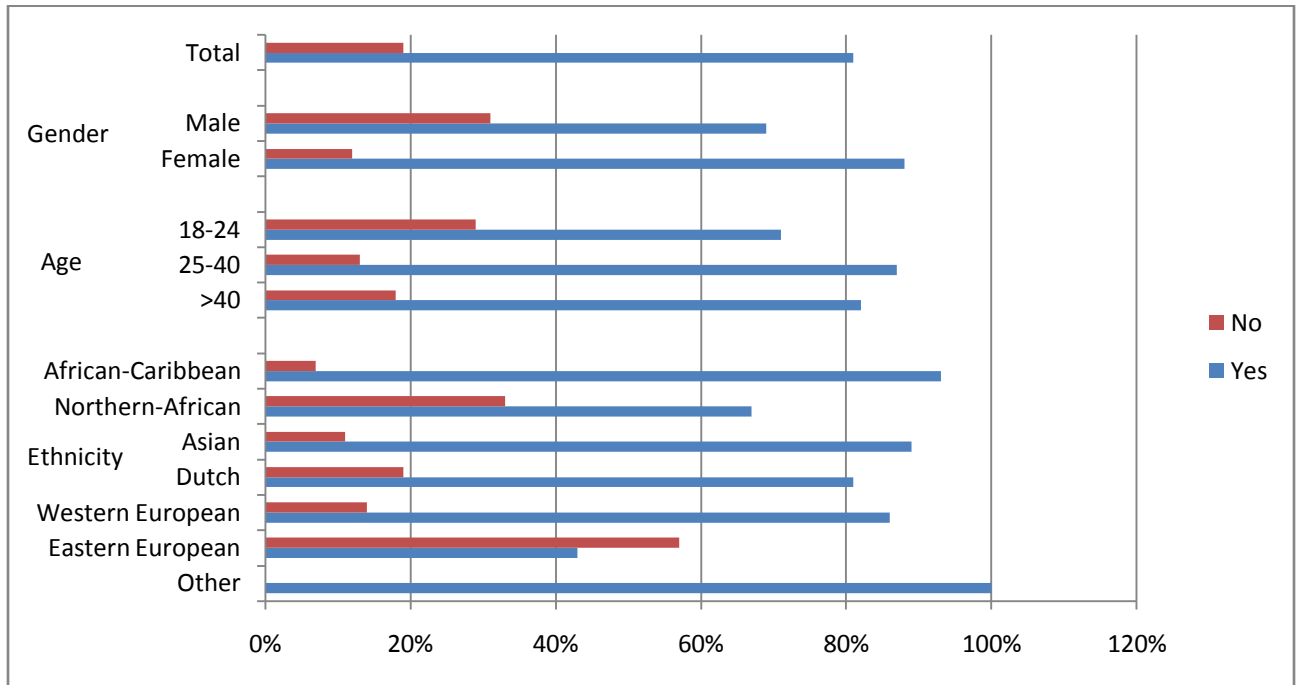


6.3.8.2 Inhabitants pride of Oude Westen

From Figure 16.2 it can be noticed that the majority of the respondents are very proud that their neighborhood is well known for its art (81%) and love the idea of living in Oude Westen. This aspect is very important because the image of Oude Westen can increase not only among the inhabitants but also among the neighborhoods visitors transforming the area into a very attractive place. When analyzing the outcomes more focused according to gender and age it can not be noticed any important variation that could negatively influence the overall result of 81%. But when analyzing whether inhabitants are proud that their neighborhood is well-known for its art with respect to ethnicity it can be pointed out that only 43% of the Eastern European ethnicity are proud of their neighborhood, meaning that for them art is generating a lower social impact with respect to image when analyzed in terms of neighborhood pride. For the other ethnicities analyzed it can not be observed any important deviation that could influence the overall result. The low score obtained by the Eastern European ethnicity is the only result which could significantly influence the overall result.

It can be presented here that even if art is not making the majority of inhabitants feel safer, as seen in Figure 14.2 when the security outcomes have been presented. It can be seen from Figure 16.1 and 16.2 that art is helping improve the image of the neighborhood, meaning that it can have more of a decorative function in this sense rather than a regenerative function in terms of safety. But this fact depends on the categories that are being analyzed with respect to gender, age and ethnicity because as previously presented for people aged between 25 and 20 as well as for African-Caribbean, Northern-African, Western European and Other ethnicities art is having an important social impact when referred to inhabitants' safety feeling and their image.

Figure 16.2 Inhabitants are proud that their neighborhood is well known for its art



Looking at the outcomes from the Figure 16.1 and 16.2 it can be presented that art is generating a significant social impact in terms of image. Thus, art is a very good tool for increasing the image of a neighborhood and the results can be felt among the inhabitants of Oude Westen who, except the Eastern European ethnicity, are very proud of the recognition of their neighborhood,.

6.3.9. Well-being

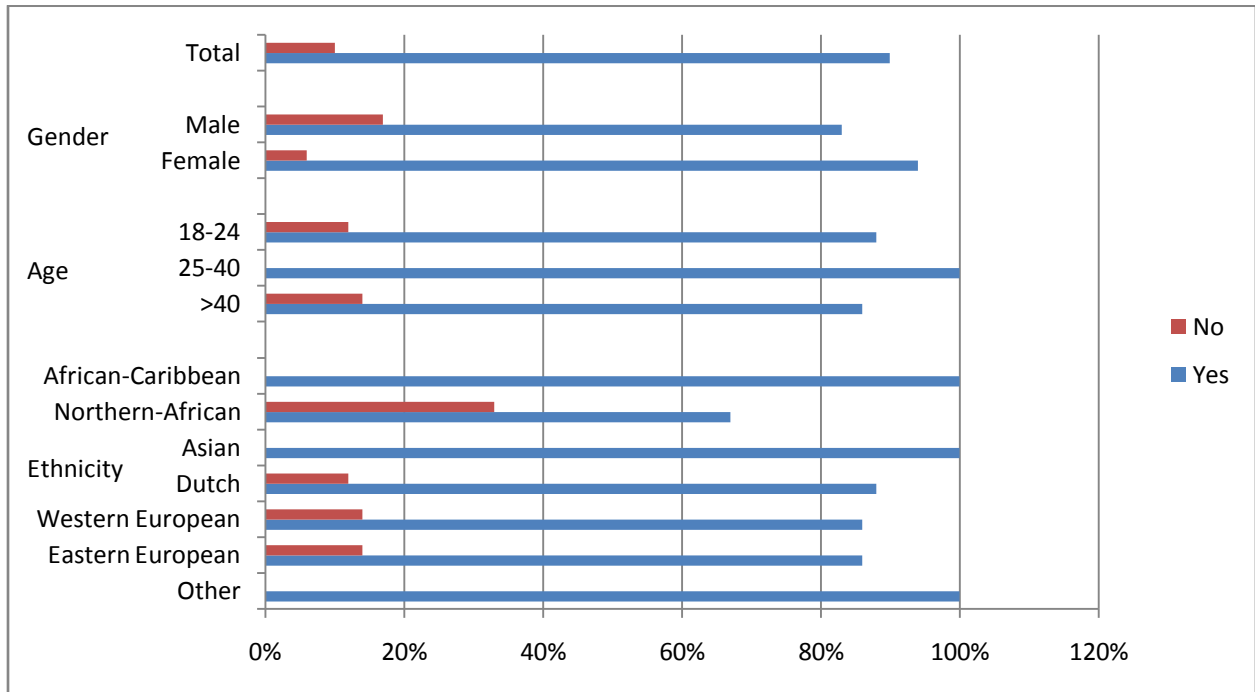
Well-being is the last social indicator stressed in the survey performed among inhabitants of Oude Westen. The social impact measurement will be made according to the happiness level after participating in art-led initiatives.

6.3.9.1 Participation in art-led initiatives is making inhabitants happier

By taking a closer look at Figure 17 it can be very clear that the majority of the respondents are feeling very happy after participating in art-led initiatives (90%), increasing in this sense the well-being spirit in the neighborhood. When analyzing the well-being outcomes with respect to gender, age and ethnicity it can not be identified any important variation that could influence the overall result. It can be seen a slightly lower values in case of Northern-African ethnicity which is explained by the small numbers of respondents from this ethnicity, not being able to influence the overall result in terms of well-being.

Again here it can be mentioned a relation between social inclusion, health and well-being because it can be assumed that when inhabitants that have been struck by social exclusion if they feel more appreciated when participating in art-led initiatives it can be that they are feeling better, healthier or happier.

Figure 17 Participation in art-led initiatives makes inhabitants feel happier



After observing the outcomes presented in Figure 17 can be presented that art is generated a significant social impact in terms of well-being since a very big majority of the respondents believe that participating in art can make inhabitants feel happy.

6.3.10. Conclusion

In the second part of the case study the analysis of inhabitants' participation in arts and the seven social indicators have been performed. It can be seen that in social terms art is performing very well with regards to social inclusion since all the inhabitants feel more appreciated when participating in art-led initiatives and multiculturalism is highlighted here in a positive way. When referring to the personal development it has been seen that art is a very good tool since the majority believe that art-led initiatives can develop their creativity and skills. In terms of social cohesion, arts are generating important social impacts since the majority of the respondents agreed that art-led initiatives can help them make new friends and learn about other people's culture. Furthermore art is generating also an important social impact in terms of image as it can be seen that the majority are very proud of their neighborhood that is rich in art and strongly believe that art is improving the image of their neighborhood. In terms of health and well-being art is performing very well in generating social impacts according to the answers inhabitants gave when asked whether art is making them feel better or healthier.

There are also indicators showing that at a general look art is not a very proper tool for generating social impacts. Safety and inhabitants' participation in arts are the two indicators that at a general look do not generate significant impacts. But at a more focused analysis according to gender, age and ethnicity it can

be observed that in case of safety art is generating a lower social impact only to inhabitants aged between 18 and 24 and those older than 40 as well as to Dutch and Asian respondents. There can be considered a relation between the inhabitants' safety feeling and their confidence level because if participants would feel more confident after taking part in art-led initiatives then they can feel safer but this is only an assumption which is fuelled by the fact that the safety feeling is about the perception of a place which can be improved when a person is more confident. Besides safety indicator, personal development is also influenced by the confidence because when a person feels more confident his performances can improve or his self-esteem level will increase which often helps in integrating in the community especially for an ethnic inhabitant.

Moreover participation which is the most important aspect in art-led initiatives offered negative outcomes when measured, except Northern-African ethnicity which has positive participation meaning that attention should be offered to the other categories. Most inhabitants, except the inhabitants from the Other ethnicity, are not participating in workshops, trainings and group activities initiated by local artists in Oude Westen meaning that attention should be focused more on this aspect. But as a remark it can be pointed out here also that social inclusion alongside other indicators like health, well-being, stability and happiness can be improved even more if inhabitants are participating more in art-led initiatives fact that proves the theory with respect to the social impacts of arts.

6.3.11 Comparison between arts social impacts at neighborhood level and city level

As it was presented in the introduction part Matarasso (1997) has conducted a research on the city level in order to measure the social impacts of participation in arts using some of the indicators that have been also used in our research frame. For this reason, a comparison of Matarasso research results will be made with the research results obtained in our analysis performed at neighborhood level in order to see if more accurate results can be obtained at a more compact level.

Comparison Personal development

In terms of personal development in Matarasso (1997, p.7) study it can be seen that 37% of the respondents "have decided to participate in a training of a course" whereas in our study 34 % of the survey participants participated in a training course, workshop or group activity. Both outcomes refer to the inhabitants' participation in training, workshops or courses and can be treated as equivalent in this case. The difference is very small here leading to the point that even at city level as well as at neighborhood level participation in training course, group activity or workshop by artists is very small. In the outcomes presented by Matarasso it can be mentioned that 80% of the respondents improved their skill compared to 94% of the respondents in our analysis that believes that art is improving their skills. Furthermore, 81% of the participants in Matarasso study agree that art can improve their creativity (which is very important for them as the study presents) compared to 98% of the participants in our study who believe that art can improve their creativity. Thus it can be mentioned that in term of skills and creativity at neighborhood level art impacts inhabitants more with respect to personal development.

It should be mentioned that Matarasso (1997, p.7) used confidence level in the personal development analysis because the question addressed in the survey asked for respondents' "confidence about what they do". In our case confidence level was used in the security analysis because it meant to measure the self-confidence, but as it was previously mentioned in our case confidence can be used also to analyze personal development. Even if there is a small language difference between the two studies the meaning of confidence in both cases is the same. The only divergence is that confidence was used before in separate analysis in the two studies but those can be comparable if we refer now in both cases to personal development. In Matarasso (1997, p.7) it can be seen that 84% of the respondents "feel more confident about what they do" compared to our case where 58% of the respondents feel more confident after participating in art-led initiatives. This means that in terms personal development when referring at confidence level, at city level the social impact is bigger than at neighborhood level.

Comparison Social cohesion

In terms of social cohesion, in Matarasso (1997, p.7) study "91% made new friends" compared to 94% of the respondents in our survey who stated that participating in art help them make new friends. There is a language difference between Matarasso, who state that the inhabitants made new friends in comparison with our study when inhabitants' respondent that participating in art help them make new friends but both cases can be considered comparable in this case. The difference between the outcomes is not big and can not state anything about the difference in art-led initiatives social impacts at city level compared with neighborhood level. Furthermore, in Matarasso (1997, p.8) study 54% the respondents' "have learnt about other people's culture" when participating in arts whereas in our study a striking 98% of the respondents agrees that art help them learn about other people's culture. The difference is very significant in this sense but it can be strengthened by the fact that our research has been performed in a very multiethnic neighborhood where people from different cultural background are participating in art-led initiatives whereas in Matarasso study there is no sign of focus on multi culturality.

At neighborhood level the social impacts in terms of social cohesion are more evident compared when referring at the participants' possibility to learn about other people's culture compared to the city level because the focus is more specific according to the population distribution. When referring at making new friends after participating in art-led initiatives it can not be noticed any by difference between city level and neighborhood level but it can be mentioned that in both cases there is a major social impact.

Comparison Health

In terms of health, it needs to be mentioned that the language used in both studies is the same, asking for the same information, meaning that the two situations are comparable. In Matarasso (1997) study it can be seen that 52% of the respondents feel better of healthier after participating in art whereas in our study 74% of the respondents stated that they feel better of healthier after participating in art. There is a positive difference in our study which means that at neighborhood level there participating in art-led initiatives generated larger social impact of arts in terms of health compared to the city level.

Comparison Image

In terms of Image, the study performed by Matarasso (1997, p.8) shows that only 40% of the respondents "feel positive about the place they live" whereas in our study 81% of the respondents feel

proud of the neighborhood they are living in. There is a small language difference between the two studies but the meaning is the same making the two situations comparable. It can be pointed out that in terms of Image, art is generating larger social impacts at neighborhood level than at city level. The difference in favor of neighborhood level can be explained by the fact that at neighborhood level respondents know exactly what place they are asked about being able to give more precise answers compared to the city level where the question asks about the place where they live being not focused and explicit.

Comparison well-being

In terms of well-being, the language used in both studies is the same meaning that the two situations are comparable in this sense. In the study performed by Matarasso it can be observed that 73% of the participants feel happier after being involved in arts whereas in our research 90% of the respondents agree that they feel happier after participating in art-led initiatives. This leads to the point that at neighborhood level art-led initiatives are generating a higher social impact in terms of well-being than at city level.

Conclusion

Overall, compared to the outcomes resulted from the study performed by Matarasso, it can be mentioned that in Oude Westen the social impact of art-led initiatives is more considerable than at the city level as analyzed in Matarasso study when referring to indicators like social cohesion, health, image or well-being. In both cases it could be observed a very low participation in training courses, workshops or group activities meaning that participation can be an issue both at city level as well as at neighborhood level. In terms of skills and creativity improvement it can be stressed that at neighborhood level the social impact in terms of personal development was more evident than at city level. However, it has been seen that at city level the social impact in terms of personal development when analyzing the confidence level is more obvious than at neighborhood level.

7. Conclusion, recommendations and limitations

7.1 Conclusions

Throughout this paper the answer to the following research question: “What is the social impact of art-led initiatives in neighborhood regeneration?” has been obtained by following both theoretical and empirical parts which helped in measuring the social impacts of art-led initiatives in neighborhood regeneration and observing the extent to what art policies can improve the social performance at a neighborhood level.

The first part of the paper has been constituted by the theoretical part which helped in constructing a research frame based on a series of definitions, starting with neighborhood regeneration which represents the publicly supported transformation in social, economic and physical terms of a poor place that accommodates a smaller number of buildings and inhabitants. In neighborhood regeneration strategies it can be seen that art is included in order to boost regeneration and to obtain significant social, economic and physical impacts, process that receives the name of art-led regeneration. The main component of art-led regeneration, which comes as a more focused part of culture-led regeneration, is the art sector which includes all the art venues structured in three sub-sectors: professional, mid-range and amateur sector. The art-sector is generating, encouraged by public subsidies, art-led initiatives which are expected to perform important impacts on neighborhoods.

It has been confirmed throughout the study that the social impact of arts (impact being theoretically defined as a concept that pre-supposes a cause and effect relationship) pre-supposes the cause (identified by the art-led initiatives) and the effect identified as (besides participation which is a key factor for the success of art-led initiatives) the seven social indicators which measures the social impact of art-led initiatives: social inclusion, personal development, social cohesion, local image, security, health and well-being. All the previous mentioned definitions developed the theoretical framework which was used in shaping the case study consisting of two parts: the cause of social impact as the first part and effect of social impact as the second part of the research frame. The cause of the social impact analyzed the art sector and its main product, art-led initiatives, being elaborated based on the information gathered via interviews with artists and policy makers. The effect of social impact was analyzed by measuring, besides participation in art-led initiatives, the seven social indicators previously mentioned based on the information gathered via the survey performed among inhabitants of Oude Westen.

The second part of the paper has been constituted by the empirical part represented by the case study shaped based on the theoretical framework in Oude Westen, one of the most multi ethnic neighborhoods in Rotterdam.

It has been found that in social terms art is performing very well with regards to social inclusion since the majority of the inhabitants, except Dutch ethnicity, feel more appreciated when participating in art-led initiatives meaning that in terms of social inclusion art is generating a major social impact. When referring to the personal development it has been seen that art is a very good tool to generate a major impact since the majority believe that art-led initiatives can develop their creativity and skills. However,

the social impact of arts in terms of personal development can be reduced if referred to inhabitants' participation in training course, workshops or group activities because it could be seen that the outcomes have been mostly negative, exception being respondents from Other ethnicity.

In terms of social cohesion, arts are generating important social impacts since the majority of the respondents agreed that art-led initiatives can help them make new friends and learn about other people's culture. Furthermore art is generating also an important social impact in terms of image as it can be seen that the majority, except the majority of Eastern European respondents, are very proud of their neighborhood that is rich in art and strongly believe that art is improving the image of their neighborhood. In terms of health and well-being art is performing very well in generating social impacts according to the majority of the inhabitants who specified that art is making them feel better, healthier and happier.

In terms of security it have been seen that when analyzing broad art can not generate a very strong impact since here art alone can not be a tool to increase the inhabitants safety feeling even if the most participants in the survey agree that crime can be decreased by art. It can be pointed here that in terms of safety art is not a very strong tool for generating social impacts and has more a decorative function. But this aspect is valid only when the analysis is made broad because when performing a more in-depth analysis according to gender, age and ethnicity it can be seen that art-led initiatives are generating social impacts when referring to the arts ability to reduce crime, safety feeling and confidence level. When referring to the arts ability to reduce crime the social impact is significant except to the inhabitants aged between 25 and 40 as well as for Dutch and Eastern European Ethnicities. In terms of safety feeling, art is generating significant social impacts except to the inhabitants aged between 18 and 24 but also older than 40 as well as to Dutch and Asian. When referring to the confidence level it can be mentioned that the art is generating significant social impact among inhabitants except to those older than 40 and to Dutch and Asian Ethnicities.

We have found that participation level in art-led initiatives is very low leaving place for future improvements since participation is a key point of success for art-led initiatives. But at a more in-depth analysis according to gender, age and ethnicity it has been seen that there are ethnicities that are significantly participating in art-led initiatives like Northern-African, for example. Still, it have been seen that participation in art-galleries and museums is mostly positive, except for inhabitants aged between 18 and 24 as well as for Asian ethnicity, meaning that attention should be focused on the participation in workshops, training course or group activities organized by artists in Oude Westen.

At neighborhood level we have observed that art-led initiatives generated more considerable social impacts compared to the city level in terms of social cohesion, health, image and well-being. In terms of personal development the social impact can be considered major if we refer to safety or creativity development but when referring at confidence level it has been seen that the social impact at city level was more evident. At neighborhood level art-led regeneration can be better focused here art-led initiatives can be created based on the inhabitants social needs, which are better identified based on social index or on interviews performed with inhabitants, knowing more precisely on what social indicators to focus in order to generate the desired social impacts. Since participation in art-led

initiatives is very important in the success of regeneration strategies at neighborhood level, in case of Oude Westen where the levels of participation in art-led initiatives are low, the activity of the Cultural Scout can be a very good strategy to stimulate more inhabitants' participation in arts. Cultural Scout can solve the problems associated with participation in art-led initiatives as they can create a very good link between artists, art institutes and inhabitants.

A certain point that can be drawn at the end of this research is that inhabitants' participation in art-led initiatives is generating significant social impacts in the regeneration of Oude Westen. Art is being able to solve large range of social problems that the neighborhood is facing, which is considered one of the most multicultural in Rotterdam. The contribution of art in the regeneration of Oude Westen is not paltry when consider indicators like: social inclusion, personal development, social cohesion, local image, security, health and well-being. In those terms social impacts can be attained in a more cost effective manner given the fact that there are positive dependency relationships between some indicators. An important aspect is that art should be used as a tool in neighborhood regeneration, and not as a goal, because in this way social impacts can be attained and art will not have only a decorative function.

7.2 Limitations

The sample size of the survey respondents and interviewers is one of the limitations to the study. A larger sample size could generate more accurate results in this sense. Besides, the English language used in the survey represents another limitation. If the questions would have been formulated in Dutch language (because the location where the surveys have been performed was in a Dutch neighborhood populated mostly by Dutch speaking inhabitants) the results could have been more accurate as some of the respondents could have felt more comfortable answering the questions in their own language and would probably better understand the question that have been addressed.

Asking people from many different cultures to participate in survey can be sometimes challenging because it is hard to know beforehand what to expect from their behavior and how can they be best approached. Spreading questionnaires in specific shopping zones is sometimes difficult because often inhabitants are associating the survey spreading people with people that are making fundraising or are spreading different offers and promotions which often are making them very repulsive and distant.

7.3 Recommendations

7.3.1 Recommendations policy makers

The biggest issue related to the social impacts in Oude Westen seems to be the inhabitants' participation in arts which is a limitation in performing higher scores in terms of social indicators like security or personal development. Inhabitants' participation can be improved with a little more effort because it can be seen that inhabitants are enjoying and willing to have more art in Oude Westen because they are strongly convinced that art is helping their neighborhood. This can happen by organizing art-led initiatives that are focused more on multi culturality because they agree that this can help them make new friends and learn interesting things from other cultures in this way. Thus policy makers shall give high importance to promoting inhabitants participation in art-led initiatives by

focusing more on the multi-cultural activities in Oude Westen because it can be seen that there are ethnicities that are significantly participating in art-led initiatives like Northern-African, for example. Participation in workshops, training courses or group activities organized by local artists is very low in the neighborhood but there can be observed ethnicities that are significantly participating (Other ethnicities), which is a good sign showing that participation can be successfully improved. However, it is worth mentioning that when focusing on the multi cultural aspect when stimulating participation, Dutch ethnicity should not be neglected because in terms of social exclusion it could be seen that it presented the lower scores of appreciation when participating in art-led initiatives.

Safety can be improved if sufficient attention will be directed towards the inhabitants that are not significantly feeling safer after participating in art activities. A focal point here would be the inhabitants that are aged between 18 and 24 as well as those older than 40 but also on Dutch and Asian ethnicities. All those inhabitants groups scored low scored in terms of safety feeling and by focusing on them, improvements can be attained. Improvements in safety feeling can be obtained also by focusing on inhabitants that do not feel confident after participating in art-led initiatives because confidence level can influence the safety feeling. The focus groups are the inhabitants older than 40 but also the Dutch and Asian inhabitants since those three categories faced low confidence level scores after participating in art-led initiatives. It can be seen that inhabitants older than 40 as well as Dutch and Asian ethnicities are performing low in terms of safety and confidence. There can be considered a relationship between inhabitants' safety feeling and their confidence level because if participants would feel more confident after taking part in art-led initiative then they can feel safer since the safety feeling can be improved when a person is more confident. A solution to this problem can be obtained by designing group art-led initiatives in which participants with low confidence levels mentioned before are receiving certain decision power and authority when performing different tasks in groups. This can make them more confident first in the group where they are participating making them also feeling safer and consequently this can extend at a neighborhood level making the participants feeling more confident and safer in the neighborhood community. By improving the confidence level important impacts also in terms of personal development can be generated as inhabitants will feel more confident in performing certain tasks developing in this sense their self-esteem.

There can be considered also the relationship between social indicators like social inclusion, health and well-being. Improving one social indicator like social inclusion, by including in social life the inhabitants that have been struck by social exclusion making them feel more appreciated when participating in art-led initiatives, can improve the other social indicators like health or well-being because the inhabitants can feel better, healthier or happier after participating in arts.

As seen in the first part of the case study, the best way to increase the inhabitants participation in Oude Westen is to encourage as much as possible the activity of the Cultural Scout because he is the key person that links the inhabitants with the artists but also advice very good artists how to reach the subsidies which are very vital for them to perform their activities. It is very important for the connection of art institutes like museums, art galleries, theaters to be linked with the inner part of the city including Oude Westen where things can be improved in this way and policy makers together with Cultural Scouts can help mediate this situation here. More attention should be accorded to the inhabitants aged

between 18 and 24 and to the Asian inhabitants because they are not significantly visiting art institutes and improvement can be made in this sense. Thus the policy makers shall support the activity of the Cultural Scout in Oude Westen because they can make the link with art institutes and can increase inhabitants' participation in art.

Both participation in art and linking the art institutes with the inner part of the city can be solved if the annual budget designated to art is not reduced, fact which is currently happening in The Netherlands. By reducing the subsidies that are supposed to build the art sector will further deepen the short term effects of art and will not allow the art sector sufficient development and to further encourage inhabitants to participate in art and thus to generate desired social impacts. Policy makers shall encourage the local entrepreneurs to be more active in helping the art-led initiatives because this can be a very good help in making art less dependent on subsidies as well as in encouraging the long-term art.

Art-led initiatives should be focused on neighborhood level rather than on the city level because better outcomes can be obtained and thus more significant social impacts. By focusing on neighborhood level, inhabitants' social needs can be better identified and art-led initiatives can be more accurately addressed exactly to what inhabitants are interested in, increasing in this sense the chances to obtain higher participation levels in art.

7.3.2 Recommendation future researches

It is hard to obtain a long term "robust evaluation" (Shaw, 1999) since art-led initiatives are short-termed and are very dependent on subsidies. The critics in this sense are well funded but future robust evaluation can be performed if art-led initiatives are not dependent on subsidies. Future research results towards social impacts of art can be made very accurate at neighborhood level because the data obtained during the research can be quite convincing given the possibility to interview most part of inhabitants. It is just that often it is possibly good to narrow the area of analysis even more if possible, at street level for example, in order to obtain very accurate results. Further researches shall analyze art as a tool of transformation and not a goal because only in this way can be an answer to the criticism that is considering the social impacts of arts sort of utopia. Also, further researches shall create other indicators for measuring the social impacts of art-led initiatives so that participation shall remain a very important aspect in the success of art-led initiatives.

The effects of art-led initiatives are not symbolic in the regeneration of Oude Westen but quite evident after the research performed there. A larger sample size would definitely confer an even more accurate conclusion as it can be observed that the inhabitants are interested in art. There will always be differences between literature and reality about the social impact of art-led initiatives in neighborhood regeneration because art can have different effects in different places and cannot act the same everywhere because there are different laws, different stimulation possibilities and of course different people. Therefore, further researches shall be performed based on the same research methodology in different neighborhoods in Rotterdam or in other cities in order to see how different the results in different neighborhoods are. This will confer a more precise overview over the social impacts of art at a general neighborhood level, helping in this sense to shape better and more precise policies about the

success of art-led regeneration and even to decrease the debates and criticism with regards to this aspect.

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Interview participants:

Name	Function	Institution
Folly Teko	Independent artist	
Fenmei Hu	Artist	Studio Zi
Armando Sorrentino	Technical & Commercial Manager	Alliantie West-Kruiskade
Ruud Breteler	Project Manager	Department of Arts and Culture, Rotterdam.
Michelle Mandos	Senior Policy Advisor	Department of Arts and Culture, Rotterdam.
Menno Rosier	Cultural Scout	SBAW Rotterdam.
Mariangela Lavanga	Assistant Professor Cultural Economics	Erasmus University

Appendix:

Appendix 1:

Questions policy makers:

1. How can you make art more interesting for inhabitants of Oude Westen?
2. On which art-sector sub-type are you focusing more? Why?
3. How are you willing to stimulate the inhabitants' participation in art?
4. What social impacts are the art-led strategies intended to achieve? How can be those achieved? Are the arts participants aware of the social impacts which have been identified?
5. Have the expected social impacts been identified in relation to local needs?
6. Can you present some examples of art-led initiatives performed in the neighborhood?
7. What is the arts-led initiatives rate of success in Oude Westen? What are the arts main strengths and threats?
8. How important are the subsidies in the success of art-led regeneration? Is Oude Westen an important destination for the art subsidies?
9. Can you stress some art-led initiatives that failed to attain its purpose? Why did it fail?
10. What are the barriers in succeeding with the art-led initiatives?
11. Are there any competitors in the neighborhood that threatens your art-led policies?
12. What are the expected outcomes of your art-led initiatives?

Appendix 2

Questionnaire participation in arts

Gender:	Male.	Female.		
Age:	18-25.	25-40.	>40.	
Ethnicity:	African-Caribbean	Northern-African	Asian	Dutch
	Western European	Eastern European	Southern European	Other

Participation:

1. Do you like to have a lot of art in your neighborhood?
Yes. No.
2. Do you want more art in your neighborhood?
Yes. No.
3. Do you believe that art is helping your neighborhood?
Yes. No.
4. Have you been involved in any artistic activity in Oude Westen?
Yes. No.
5. Are you visiting art galleries and museums?

Yes. No.

Social inclusion:

6. Do you think that artistic activities are making any difference between people with respect to race, age or health?
Yes. No
7. Do you feel more appreciated when participating in artistic activities?
Yes. No.

Personal Development

8. Have you been involved a workshop, training course or group activity organized by the local artists?

Yes. No.
9. Do you think that participating in artistic activities can develop your skills?
Yes. No.
10. Do you think that being involved in art can develop your creativity?

Yes. No.

Social Cohesion

11. Do you think that participating in artistic activities you can learn about other people's culture?

Yes. No.

12. Do you think that participating in artistic activities you can make new friends?

Yes. No.

Security

13. Do you think that the artistic activities can reduce the criminality level?

Yes. No.

14. Do you feel safer after participating artistic activities, visiting an art gallery and museum or walking next to the public sculptures?

Yes. No.

15. Do you feel more confident when after participating in artistic activities?

Yes. No.

Health

16. Do you think that art can help people feel better or healthier?

Yes. No.

17. Do you feel better or healthier after participating in artistic activities?

Yes. No.

Image

18. Does art improve the image of your neighborhood?

Yes. No.

19. Are you proud that your neighborhood is well-known for its art?

Yes. No.

Well-being

20. Do you feel happy after participating in artistic activities?

Yes. No.