

CREATIVE AND CULTURAL INDUSTRIES IN URBAN REVITALIZATION

A practice based handbook



2019

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ABSTRACT:

The cultural and creative industries (CCIs) are one of the fastest growing sectors globally. Many local governments across the world have also recognised how the CCIs can directly and indirectly contribute to place-based revitalisation efforts, helping to regenerate declining and depressed urban infrastructure, working with – rather than against – the grain of existing local heritage. However, the role of the CCIs and heritage in creating dynamic places, driving local economic development and innovation, and improving social cohesion remains under appreciated in many Latin American cities to-date.

Based on a set of in-depth international case studies, expert interviews, and a broad literature review of empirical evidence from projects around the world, this Handbook analyses what makes for success in CCI-led urban revitalisation. It details how CCI-led revitalisation projects can address specific socio-economic needs related to declining historic city centre areas and analyses how projects have achieved their success (as well as outlining what continuing challenges they face). The Handbook distils the lessons from this extensive body of practice and policy development, to provide guiding principles and advice for policymakers interested in how to integrate cultural and creative development within wider urban sustainability efforts.

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COVER PAGE: Jeonju Traditional Culture City, Jeonju South Korea

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NOTE: Due to the location of the authors and research team for this report, this document is written with British English spelling.

2019

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**JEWELLERY
QUARTER,
BIRMINGHAM, UK**

Image credit: Blue Monday



**PORTO DIGITAL,
RECIFE
BRAZIL**

Image credit: Beto Oliveira/Porto Digital



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REPORT SUMMARY

This Handbook is a practical and accessible guide on how to use the cultural and creative industries (CCIs) within urban revitalisation projects, particularly those in downtown areas and those that incorporate built or intangible heritage. It has been commissioned by the Inter-American Development Bank (IDB), in partnership with the Korean Poverty Fund, and produced by BOP Consulting, with specific country input from the Korean Research Institute on Human Settlement (KRIHS).

The Handbook is based on an international evidence review and in-depth case studies of CCI-led urban revitalisation projects, stretching back over 30 years. It distils the factors that have contributed to their success and reflecting on this, proposes a set of guidelines for policymakers in cities who are seeking to implement similar projects in the future. Specifically, this is intended to be policymakers and other urban professionals working in Latin America and Caribbean (LAC) countries, and a Spanish language version of this guide is also available. However, the insights from the research are also relevant to a wider international professional audience.

How to read this guide

If you are in a hurry, this Summary contains the key insights and can be read as a standalone document. The Introduction contains more information on the commissioning of the Handbook, definitions of key terms, how the case studies were chosen, and more detail on the research process that has fed into the production of the guide.

Chapter 3 ('Success Factors'), contains the substantive detail (with references to specific real-life examples) of the thematic analysis which is summarised below as 'What works'. If you appreciate this greater level of detail, and are interested in learning more about the

wider contexts of CCI-led urban revitalisation projects reviewed for this guide (their 'Needs and opportunities'), as well as the 'Barriers and Challenges' that these projects have faced, there are separate Chapters that deal with both of these in the Appendices (II and III respectively).

If you want to dive straight into the specific details of the projects that were studied in more depth, these are written-up as four-page case studies in Section 2. If you want to see – at a glance – how these case studies vary geographically and according to a variety of different characteristics, see Figure 2 in the Introduction.

JEWELLERY
QUARTER,
BIRMINGHAM, UK

Image credit: Blue Monday

Why use the cultural and creative industries in urban revitalisation?

Successful CCI-led urban revitalisation initiatives tackle urgent problems that affect cities, neighbourhoods and communities. These encompass challenges related to the physical environment, the economy, and society. The CCIs are able to make a contribution across these different dimensions as they are a key element of contemporary socio-economic development.

CCI activities are symbolic activities concerned with expression, sense-making and communication. Their expressive power is vital to identity and social connectedness. But it can also be harnessed by organisations and governments to build-up and communicate a positive image – as with place branding and city promotion.

CCIs have also grown and developed into substantial economic activities, in a number of ways. Research in 2015 estimated that globally, the cultural and creative industries generated US\$2,250 billion in revenues, supported 29.5 million jobs and employed approximately 1% of the world's active population.¹ In LAC countries such as Colombia, Mexico and Trinidad and Tobago, the CCIs already account for between 5 and 11% of employment. Many more cultural workers actually work outside the CCIs in other sectors of the economy. Consumer-facing CCIs are also becoming an increasingly important part of the tourist 'product' of cities. In these ways, there is great potential for the CCIs to contribute to economic diversification, innovation and job growth in LAC countries.

CCI workers and firms have space requirements and preferences that suit buildings and areas that are unsuited to other sectors of the modern economy, which often makes them perfect tenants to occupy historic properties and districts.

What works: success factors

Cultural and creative industries revitalisation projects are complicated undertakings, featuring a lot of 'moving parts' and context-dependent particularities

- **Key components:** the new or improved functions, assets, services and physical environments that are created through cultural and creative industries revitalisation projects.
- **Enabling environment & capacity:** the policy and regulatory mechanisms and tools used to make the development happen.
- **Approach & process:** the vision, leadership, governance and management that is used to drive and oversee development.

¹ EY (2015) *Cultural Times: the first global map of the Creative and Cultural Industries, report for CISAC*



**JEONJU,
HANOK VILLAGE
SOUTH KOREA**
Image credit: ATLAS Studio



Key components: infrastructure

The basics of the physical and built environment still matter in CCI urban revitalisation; it is not solely about the cultural and creative components. Rather, it is the combination of urban infrastructure with restored heritage, new cultural provision and creative industries development that forms the bedrock of the successful projects reviewed for this Guide. In particular:

- 

• PUBLIC SPACE
- 

• DIGITAL INFRASTRUCTURE
- 

• TRANSPORT
- 

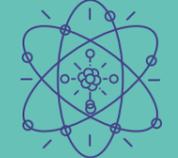
• REAL ESTATE DEVELOPMENT
- 

• AFFORDABLE HOUSING
- 

• SERVICES FOR THE COMMUNITY

Key components: cultural, creative and heritage elements

The precise mix of cultural, creative and heritage components vary across the different case studies reviewed for the research. But there are factors in common across both consumption- and production-led CCI projects.

- 

• CULTURAL/CREATIVE ANCHOR TENANTS
- 

• ENOUGH CULTURAL/CREATIVE ORGANISATIONS TO MAKE AN IMPACT
- 

• CULTURAL/CREATIVE EVENTS AND ACTIVITIES
- 

• LOCAL HISTORIC BUILDINGS IN USE
- 

• LEARNING OR BUSINESS SUPPORT SERVICES TO HELP LOCAL PEOPLE ACCESS CULTURAL/ CREATIVE JOBS



Enabling environment & capacity: Vision & decision-making

- Successful projects most commonly set out a vision and strategic direction that builds in culture, creativity and heritage, in the form of an explicit policy or planning document at City level.
- Multi-stakeholder approval processes are often required for major developments. This process brings in wider expertise and interests, can help to reduce the negative impacts of CCI projects, and can help build greater sustainability for the projects.
- Bidding for and securing major cultural or sporting events can be used to enhance and push CCI projects forward, as well as also pulling forward other complimentary investment in the city.

Enabling environment & capacity: Finance & funding

Cultural and creative urban revitalisation projects are often expensive and lengthy. Successful projects therefore diversify their funding sources, in order to provide greater stability and continuity. This can be achieved by tapping into funding from different government pots, or by mixing government with private funding.

Only a couple of case studies have taken a different approach and had only one funder and champion. In these instances, the principle gain is the speed and ease of the development and decision-making process.

The ability for City governments to fund CCI projects through different types of direct and indirect expenditure varies according to overarching political systems. Indirect expenditures, through tax reductions, have been successfully used in Latin American and Caribbean cities as well as in Asia, alongside more traditional grant funding mechanisms. Meeting the ongoing running costs of new infrastructure or the delivery of cultural events and activities can be a challenge once initially allocated budgets are spent and other political priorities take precedence. Successful projects often find a way for beneficiaries themselves to meet these costs, in whole or in part, although equally, others also illustrate the importance of maintaining some government funding.

Enabling environment & capacity: Legislation and the planning system

Across the case studies, creating new legislation has often been used by successful projects. Most frequently, new legislation has been created to officially establish projects, unlock funding support, and to establish appropriate governance structures.

Changing planning rules and frameworks to meet project demands is also a feature of successful projects, though these changes cover different requirements – such as making mixed-use easier, better supporting the specific needs of the cultural and creative sector, or better protecting built heritage and making its re-use easier.



Approach and process: Governance, management and leadership

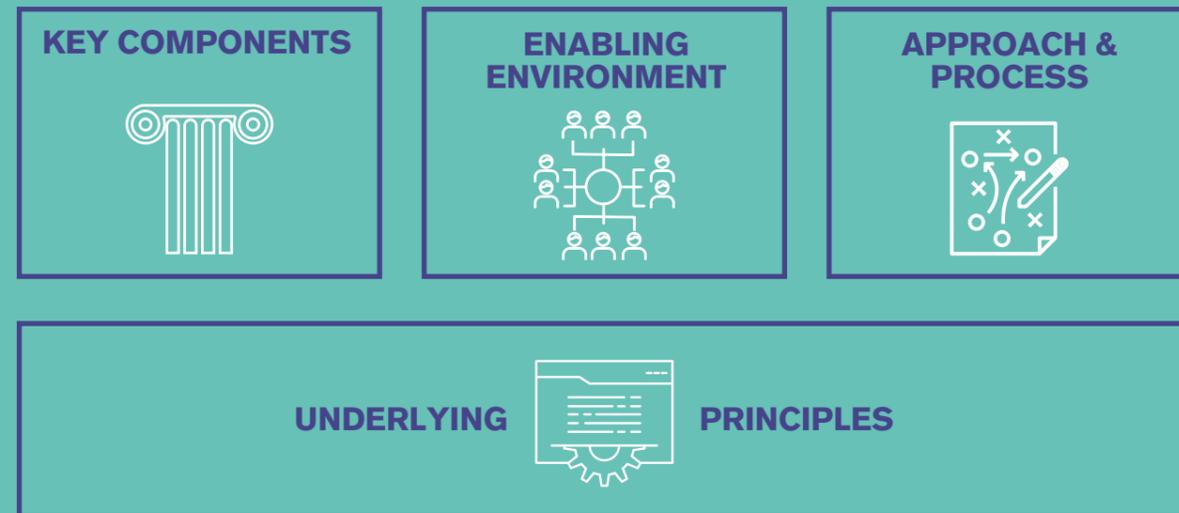
The most successful approaches to leading and delivering a cultural and creative urban revitalisation project have been those that bring stakeholders together, particularly by forming a dedicated project delivery organisation. In some cases, the government plays a major role in this organisation, but in the majority of cases it is rather the linchpin of a partnership with other commercial or non-state actors. This model exists in a variety of different forms, including some that have brought in cultural and creative organisations (or sometimes local residents or other businesses) to play an important strategic role in shaping the delivery of successful projects.



**DASHILAN,
BEIJING
CHINA**

Image credit: ATLAS Studio

GUIDELINES



Approach and process: Governance, management and leadership

- *City governments don't have a monopoly on good ideas...* many ideas for successful CCI projects will come from others and it is important for governments to engage with this range of stakeholders.
- *They can play a range of different roles but they can't sit it out...* for large schemes, government needs to be supportive in some role. Without supportive government, even initially successful projects can struggle to scale up and achieve impact across wider areas of the city.
- *Formalised strategic plans set long term vision and direction...* telling an overall story of the development journey that will be undertaken. It is possible for culture-led regeneration projects to evolve incrementally, but it likely slows the pace of development.
- *But strategic plans should not prevent tactical and operational flexibility...* most successful examples of cultural and creative urban revitalisation are a combination of clear strategy and good tactics.
- *Cities don't have to carry all the weight...* CCI-led urban revitalisation projects with clear vision and ambition capture the attention of others who want to come on the journey with cities and projects.
- *Broader ownership of a project helps to insulate it from political change...* co-financing in particular makes it harder for new City government administrations to renege on their predecessors' commitments.

- *Think about who you need around the table and what role they should play...* different stakeholders need not all be included in formal governance, but do think about what other types of expertise and insight are important to provide regular input into the project.
- *Local actors need to be involved at the beginning, the middle and the end...* the most common challenges in CCI-led urban revitalisation projects fall disproportionately on local residents and businesses. This stems from a lack of genuine dialogue, representation and voice of these actors within projects.
- *But working with, and for, communities is a real skill and commitment...* capacity-building is a skill which may not be found within City Hall. Consider instead working with intermediaries in community development and empowerment.
- *Learn what's working and be prepared to act on it...* monitor and evaluate the project from the outset – to provide sufficient time to identify whether particular groups are being disadvantaged by development and allow you to revise and iterate the project accordingly.

Enabling environment and capacity

- *Political systems frame the 'toolset' available to City governments...* in particular in relation to a City government's ability to make changes to (i) the planning system, including heritage protection; (ii) the setting and collection of local taxes; and (iii) licensing (e.g. alcohol, events, street trading).
- *Be prepared to change the rules of the game...* institutional and regulatory invention is a regular feature of many successful projects; do not be afraid to use new legislation and tax and planning varying powers if they are part of a City's competences.
- *It's always harder to get other people to do what you want rather than doing it yourself...* where City governments lack many relevant executive powers (or deep financial resources), their role becomes more of a convenor of a coalition of interested parties, working to achieve your ends.
- *Get those who benefit most from culture-led revitalisation to pay (in part) for it...* ways of getting real estate companies to contribute money to revitalisation projects are technical and context-dependent, but they are in wide use internationally. Newer and more experimental options are also beginning to be used.
- *"Goldilocks" heritage protection works best...* the most successful cultural and creative projects manage to ensure that built heritage is protected, but not so much that it stifles appropriate re-use.
- *Getting communities to help develop "Goldilocks" heritage protection builds engagement...* integrating the input of existing grassroots organisations in the assessment of heritage value and appropriate re-uses is likely to produce more successful and distinctive outcomes, which drives wider buy-in.





Key components

- *Built environment and infrastructure components are necessary but not sufficient factors... more intangible interventions such as creative / cultural programming or community services are required to deliver sufficient social, cultural and community benefits for projects to be successful.*
- *The core creative or cultural content / activity of projects needs to be high quality... the hoped-for economic and social benefits of projects will only materialise if the core CCI product is good.*
- *Cities should get out of the way in terms of programming and content... other stakeholders – from the community and / or the cultural sector – are likely to be better judges of quality and relevance.*
- *Cities may need to ‘buy in’ the core cultural or creative component of a project... but it is important to plan how to localise and embed a new anchor organisation, to prevent it being simply ‘parachuted’ into a place, and this can be achieved by a number of means.*



Underlying principles

- *Evolution as well as revolution... many of the most successful projects build on what is already there to create distinctive and authentic projects that generate the buy-in of locals and visitors alike.*
- *Heritage generates distinctiveness and engagement, but it's not static... heritage can be the springboard to enhancing existing, or developing new, cultural and creative activities. But it is not static and mechanisms need to be found to weave the stories and culture of newcomers into the narrative of places.*
- *Places and destinations, not facilities or assets... CCI-led urban revitalisation is ultimately about creating more cohesive, successful and attractive locations and this requires integration with other urban interventions.*
- *“Read all about it”... changing perceptions of deprived or dangerous neighbourhoods using only ‘hard’ interventions is very hard to achieve; successful CCI-led projects make this much easier.*
- *Process not outcome... cultural and creative revitalisation is a dynamic and long-term process, not simply an end destination, and there are professionals and organisations that are expert in this process that can help city governments.*



THE HAND BOOK



GWANGJU,
SOUTH KOREA

Image credit: Asia Culture Center

1.1

INTRODUCTION

1.1 INTRODUCTION

What is this guide about and who should read it?

This document is a practical and accessible guide on how to use the cultural and creative industries within urban revitalisation projects. It is based on the knowledge that can be gained from looking back over 30 years of practice in this field. The projects chosen for review in this guide have a particular focus on downtown areas and those that incorporate built or intangible heritage.

The guide is written principally for policymakers and other urban professionals working in Latin America and Caribbean (LAC) countries. However, the research is based on international case studies and we hope that there is plenty here for other readers who are interested in knowing more about the 'what', 'why' and 'how' of cultural and creative industries related revitalisation.

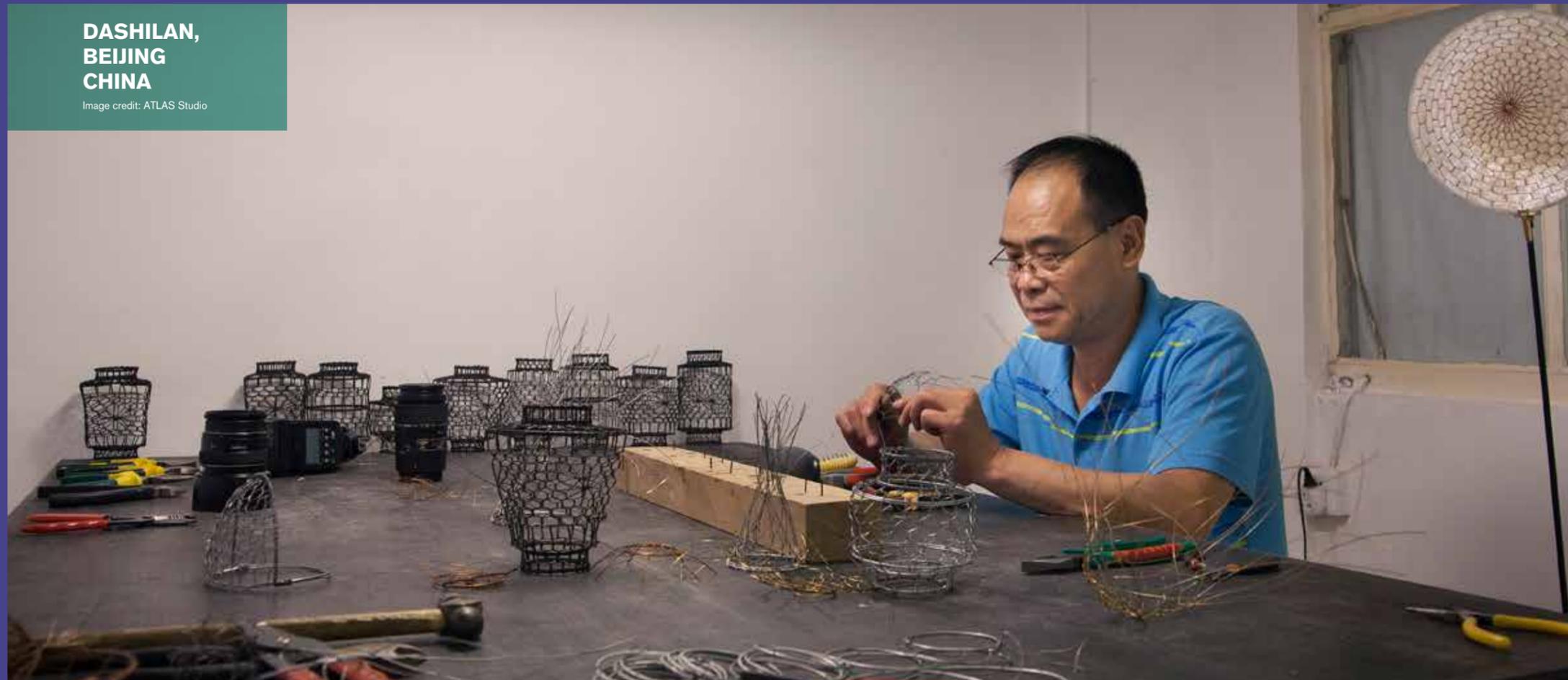
Who has commissioned it?

The guide has been commissioned by the Inter-American Development Bank (IDB), in partnership with the Korean Poverty Fund. For over forty years, the Bank has worked with national and sub-national governments in urban revitalisation projects, particularly those in historic centres and districts. In the last five years, the cultural and creative industries have become more prominent in IDB's work, with the Bank leading regional

discussions in Latin America and the Caribbean about their potential to ignite these urban revitalisation processes and foster economic development.

DASHILAN, BEIJING CHINA

Image credit: ATLAS Studio



What do we mean by...?

Urban revitalisation

Urban revitalisation, or urban regeneration, refers to the re-use of buildings or whole areas seen to be in some form of decline, bringing in new activities that often deliver economic or environmental benefits.

The cultural and creative industries

The cultural and creative industries (CCIs) in this guide are taken to be those activities defined as such by the United Nations Conference on Trade and Development (UNCTAD) in their 2010 [Creative Economy Report](#). These can be classified in four broad groups: heritage, art, media and functional creations (the latter term equates to design-related disciplines and digital media and software).

Within the UNCTAD definition, heritage is defined as encompassing two main sectors: traditional cultural expressions (crafts, festivals and celebrations) and cultural sites (historic buildings, structures and landscapes, archaeological sites, museums, etc.). In this sense, the urban revitalisation projects covered in this Handbook encompass both tangible and intangible heritage, natural and cultural heritage assets. These four CCI groups encompass both industrial and highly technological activities (media and functional creations), as well as more traditional activities and resources such as visual arts, heritage sites, and traditional cultural expressions.

Within this Handbook, gastronomy – understood as the art of sourcing, preparing

and serving food and drink rooted in a creative and unique process – is additionally considered a part of the cultural and creative industries. There are a number of cases of gastronomy-related urban revitalisation projects which share the characteristics of other CCI-related revitalisation projects and gastronomy is important to many Latin American and Caribbean cities' city branding strategies.

Cultural and creative industries in urban revitalisation

Culture and creativity can be catalysts for the urban revitalisation process and can play a number of different roles. They can be an extra part of an existing project (culture and regeneration), or be fully integrated (cultural regeneration), or can be the main drivers of the project (culture-led regeneration).

Heritage

Heritage is defined as encompassing two main sectors: traditional cultural expressions (crafts, festivals and celebrations) and cultural sites (archaeological sites, museums, libraries, exhibitions, etc.). This document adopts a view which includes both tangible and intangible heritage, as well as natural and cultural heritage assets.



DASHILAN,
BEIJING
CHINA

Image credit: ATLAS Studio

What has gone into the writing of the guide?

This Handbook draws upon the existing 20-year expertise of the report authors, BOP Consulting, as well as research commissioned specifically for this project by the IDB. It is not intended as an exhaustive or systematic review of the research literature. A longer explanation of the research process that sits behind the Handbook is contained in Appendix I. In summary, BOP undertook:

- a small number of interviews with experts in the field of cultural and creative industries urban revitalisation
- a rapid evidence review of over 35 international case studies, covering both academic and non-academic sources
- more in-depth case study research for 10 of these 35 projects
- a two-day workshop in Guadalajara, Mexico, to discuss the draft findings of the research, which included 14 policymakers, with representatives from eight countries across the region.

BOP's work was complemented by parallel research commissioned by the IDB from the Korean Research Institute on Human Settlement (KHRIS). KHRIS contributed four in-depth case studies from South Korea and took part in the Guadalajara workshop.

How were the cases that are reviewed in this guide chosen?

The urban revitalisation projects that were selected for inclusion had to...

...involve some element of the cultural and creative industries, as well as heritage

...have already been finished and operational for some period of time

...have existing empirical research and evidence that documented the process of their development

...be drawn from cities that represent other global regions as well as Latin America and the Caribbean.

Where are they in the world?

As a result of applying the criteria for selection described above, over 35 projects were identified through the rapid evidence review. With the addition of the projects selected by KHRIS, this Guide covers over 40 projects, across the cities highlighted in the map below.

EVIDENCE REVIEW

LAC

- 1* Centro de Desarrollo Cultural Moravia, Medellin, Colombia (*)
- 2* Distritos Creativos, Buenos Aires, Argentina (*)
- 3 FARO de Oriente, Mexico City, Mexico
- 4* Porto Digital, Recife, Brazil (*)
- 5* Porto Maravilha, Rio de Janeiro, Brazil (*)

EUROPE

- 6 Bristol Harbour, Bristol, United Kingdom
- 7* Jewellery Quarter, Birmingham, United Kingdom (*)
- 8 Historic Docks, Liverpool, United Kingdom
- 9 King's Cross, London, United Kingdom
- 10 Gängeviertel, Hamburg, Germany
- 11 LX Factory, Lisbon, Portugal
- 12* Manifattura delle Arti, Bologna, Italy (*)
- 13 Zona Tortona, Milan, Italy
- 14 WUK Creative, Vienna, Austria
- 15 Matadero, Madrid, Spain
- 16 Poble Nou, Barcelona, Spain
- 17 El Raval, Barcelona, Spain
- 18* Mercado de Santa Caterina, Barcelona, Spain (*)
- 19 Psirri Street Area, Athens, Greece
- 20 Rog Factory, Ljubljana, Slovenia
- 21 Savamala District, Belgrade, Serbia

NORTH AMERICA

- 22 Avenue of the Arts, Philadelphia, USA
- 23 Arts District, Los Angeles, USA
- 24 Downtown Brooklyn Cultural District, New York, USA
- 25 Arts Block, Chicago, USA
- 26 Mount Vernon, Baltimore, USA
- 27 New Jersey Performing Arts Centre, Newark, USA
- 28 Old City, Philadelphia, USA
- 29 Station North, Baltimore, USA
- 30* Quartier des Spectacles, Montreal, Canada (*)

ASIA, AUSTRALIA AND OCEANIA

- 31 Perth Cultural Centre, Perth, Australia
- 32 Kota Tua, Jakarta, Indonesia
- 33 East Kowloon district, Hong Kong, China
- 34* Dashilar Urban Project, Beijing, China (*)
- 35 798 Art District, Beijing, China
- 36* Tongyeong Culture and Art City Project (TCACP), South Gyeongsang Province, South Korea (*)
- 37* Totatoga, Jung-gu district, Busan Metropolitan Area, South Korea (*)
- 38 Jeonju Traditional Culture City, Project, Jeonju, South Korea
- 39* Gwangju Hub City of Asian Culture, South Korea (*)
- 40 Mullaeh Art Village, Seoul, South Korea

AFRICA

- 41* Maboneng Precinct, Johannesburg, South Africa (*)
- 42 GoDown Arts Centre, Nairobi, Kenya

(*) In Depth CASE STUDIES

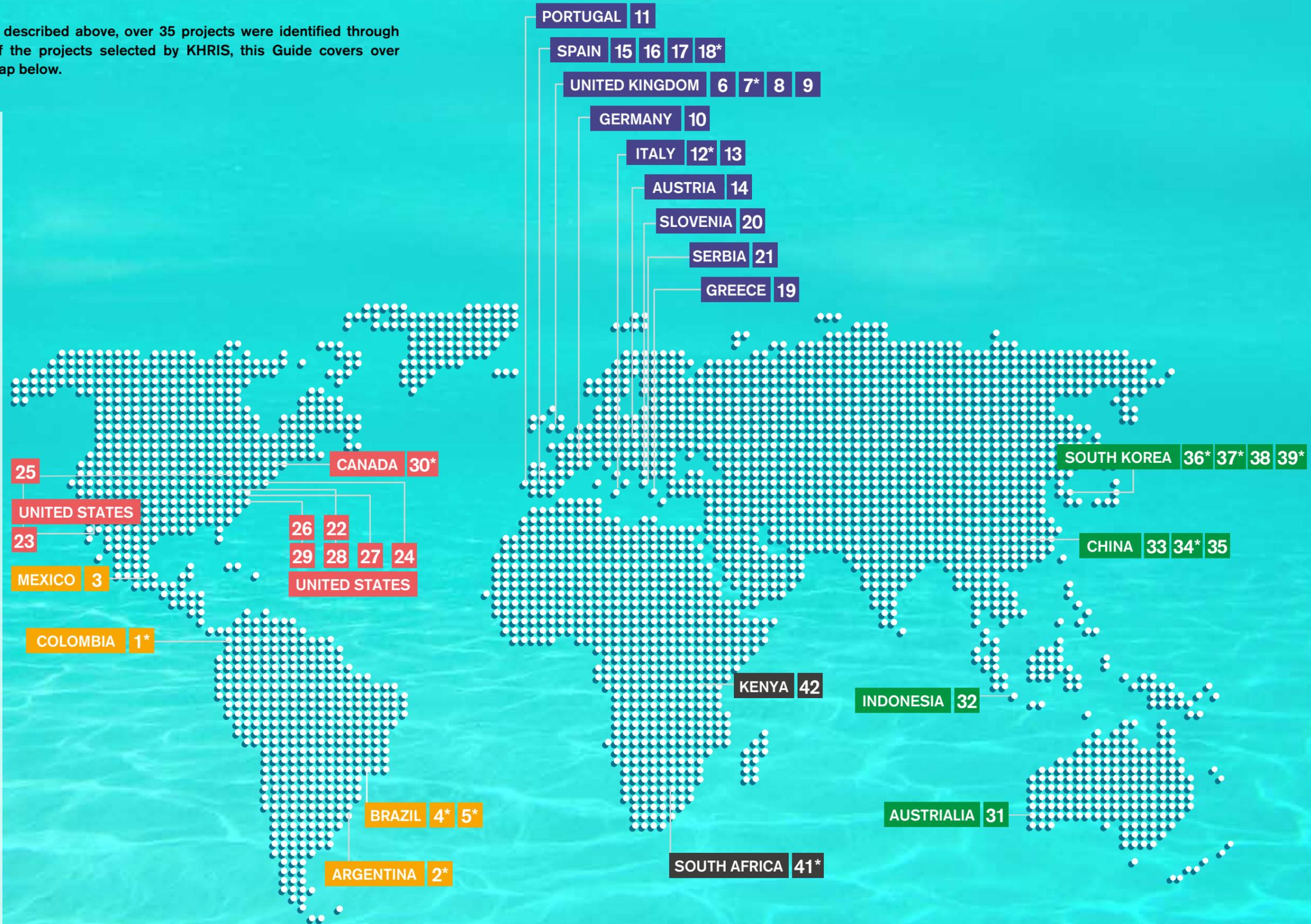


Figure 1. Cultural and creative industries urban revitalisation projects covered in the research

What kinds of projects are they?

The 14 case studies included in this Handbook encompass a complicated set of different components, characteristics, purposes, scales, and contexts. The matrix below in Figure 2 attempts to provide a flavour of some of the main characteristics of the case studies so that readers can identify those most relevant to their interests.

PROJECT	CITY SIZE	LOCATION	HERITAGE TYPE	CULTURAL ELEMENTS	CREATIVE ELEMENTS	OTHER KEY ELEMENTS	PRODUCTION, CONSUMPTION LED OR BOTH
Centro de Desarrollo Cultural Moravia, Medellin, COLOMBIA	1* Medium city	City fringe	Civic	New cultural facilities. Programming of festivals and events. Public and community engagement programme.	Creative education and training for communities.	New or improved outdoor public space/ public realm. Social services (eg elder and youth care, health, education). New or expanded public transportation and mobility. Improved waste, sanitation and recycling.	Consumption
Dashilar Urban Project, Beijing, CHINA	34* Major or world city	City centre	Intangible Domestic	Adaptive reuse for cultural use. Heritage or conservation area designation. Establishment of design guidelines. New or expanded food offer. Grant funding for community cultural activity. Public and community engagement programme. Programming festivals and events. Subsidies or grants for restoration of historic buildings.	Adaptive reuse for creative use. New, enhanced or subsidised creative workspace.	New or improved outdoor public space/ public realm. Commercial, residential and mixed-use real estate development. Legal and other protections for local residents.	Production and consumption
Distrito Tecnológico, Buenos Aires, ARGENTINA	2* Major or world city	City centre adjacent	Industrial	Public art. New or expanded food offer.	Subsidies and tax relief for CCI businesses. Creative district designation. New, enhanced or subsidised creative workspace. Education, training and enterprise support. Adaptive re-use for creative use. External promotion and branding of local creatives.	New or expanded public transportation and mobility. New or improved outdoor public space/ public realm. Improvements to telecomms and broadband infrastructure. Improvements to local infrastructure and public works. Commercial, residential and mixed-use real estate development.	Production and consumption
Gwangju Hub City of Asian Culture, SOUTH KOREA	39* Medium city	City centre adjacent	Industrial	New cultural facilities. Programming of festivals and events. Public and community engagement programme. Public art.	External promotion and branding of local creatives. Creative district designation.	New or improved outdoor public space/ public realm.	Production and consumption
Jeonju Traditional Culture City Project, Jeonju, SOUTH KOREA	38* Medium city	City centre	Intangible Domestic	Programming of festivals and events. UNESCO designation. Subsidies or grants for restoration of historic buildings. Heritage or conservation area designation. Establishment of design guidelines. Adaptive reuse for cultural use. Public and community engagement programme. New or expanded food offer.	External promotion and branding of local creatives.	New or improved outdoor public space/ public realm.	Consumption

PROJECT	CITY SIZE	LOCATION	HERITAGE TYPE	CULTURAL ELEMENTS	CREATIVE ELEMENTS	OTHER KEY ELEMENTS	PRODUCTION, CONSUMPTION LED OR BOTH
Jewellery Quarter, Birmingham, UNITED KINGDOM ^{7*}	Medium city	City centre adjacent	Industrial Commercial	Programming of festivals and events. Art and cultural trails. Subsidies or grants for restoration of historic buildings. Establishment of design guidelines.	Adaptive reuse for creative use. Creative district designation. New, enhanced or subsidised creative workspace. External promotion and branding of local creatives.	Commercial, residential and mixed-use real estate development. New or improved outdoor public space/ public realm. New or expanded public transportation and mobility.	Production
Maboneng Precinct, Johannesburg, SOUTH AFRICA ^{41*}	Major or world city	City centre adjacent	Industrial	Street art. Public art. Programming of festivals and events. Adaptive reuse for cultural use. New or expanded food offer.	Adaptive reuse for creative use. New, enhanced or subsidised creative workspace. External promotion and branding of local creatives.	Commercial, residential and mixed-use real estate development. New or improved outdoor public space/ public realm. Improved waste, sanitation and recycling.	Production and consumption
Manifattura delle Arti, Bologna, ITALY ^{12*}	Medium city	City centre adjacent	Commercial Industrial	Adaptive reuse for cultural use. New cultural facilities. Programming of festivals and events. Public and community engagement programme.	New cultural facilities. Public and community engagement programme.	Affordable housing. Social services.	Consumption
Mercado de Santa Caterina, Barcelona, SPAIN ^{18*}	Major or world city	City centre	Civic Intangible	Public art. New or expanded food offer.	Programming of festivals and events. New or expanded food offer.	Affordable housing. Social services. New or improved outdoor public space / public realm. Improved waste, sanitation and recycling. Improvements to telecomms and broadband infrastructure.	Consumption
Porto Digital, Recife, BRAZIL ^{4*}	Medium city	City centre adjacent	Colonial Maritime Civic	New or expanded food offer.	Adaptive reuse for creative use. Education, training and enterprise support. Creative education and training for communities. Subsidies and tax relief for CCI businesses.	Improvements to telecomms and broadband infrastructure. Commercial, residential and mixed-use real estate development. New or expanded public transportation and mobility.	Production
Porto Maravilha, Rio de Janeiro, BRAZIL ^{5*}	Major or world city	City centre adjacent	Colonial Maritime Industrial Intangible	New cultural facilities. Programming of festivals and events. Public art. UNESCO designation. Art and cultural trails. Public and community engagement programme.	New, enhanced or subsidised creative workspace. External promotion and branding of local creatives. Creative district designation.	New or improved outdoor public space / public realm. Improvements to telecomms and broadband infrastructure. Commercial, residential and mixed-use real estate development.	Production and consumption
Quartier des Spectacles, Montreal, CANADA ^{30*}	Medium city	City centre adjacent	Cultural/ Entertainment	New cultural facilities. Programming of festivals and events. Public art. UNESCO designation. Art and cultural trails. Public and community engagement programme.	New, enhanced or subsidised creative workspace. External promotion and branding of local creatives. Creative district designation.	New or improved outdoor public space / public realm. Improvements to telecomms and broadband infrastructure. Commercial, residential and mixed-use real estate development.	Production and consumption

PROJECT	CITY SIZE	LOCATION	HERITAGE TYPE	CULTURAL ELEMENTS	CREATIVE ELEMENTS	OTHER KEY ELEMENTS	PRODUCTION, CONSUMPTION LED OR BOTH
Tongyeong Culture and Art City Project (TCACP), South Gyeongsang Province, SOUTH KOREA	36* Small city	City centre	Industrial	New cultural facilities UNESCO designation. Grant funding for community cultural activity. Public and community engagement programme. Programming of festivals and events.	External promotion and branding of local creatives.	New or improved outdoor public space / public realm.	Consumption
Totatoga, Jung-gu district, Busan Metropolitan Area, SOUTH KOREA	37* Medium city	City centre	Civic Industrial	Adaptive reuse for cultural use. Programming of festivals and events. Public and community engagement programme. Grant funding for community grassroots cultural activity.	Adaptive reuse for creative use Creative district designation. New, enhanced or subsidised creative workspace. External promotion and branding of local creatives.	Commercial, residential and mixed-use real estate development.	Production and consumption

CATEGORIES

CITY SIZE	LOCATION	HERITAGE TYPE	CULTURAL ELEMENTS	CREATIVE ELEMENTS	OTHER KEY ELEMENTS	PRODUCTION, CONSUMPTION LED OR BOTH
 <ul style="list-style-type: none"> · Small city: Less than 300,000 · Medium size city: 300,000 - 3 million · Major or world city 	 <ul style="list-style-type: none"> · City centre · City centre adjacent · City fringe 	 <ul style="list-style-type: none"> · Intangible · Military · Maritime · Colonial · Industrial Cultural / Entertainment · Commercial · Domestic · Civic 	 <ul style="list-style-type: none"> · Adaptive reuse for cultural use · New cultural facilities · Programming of festivals and events · Art and cultural trails · New or expanded food offer · Public art · Street art · UNESCO designation · Subsidies or grants for restoration of historic buildings · Grant funding for community cultural activity · Public and community engagement programme · Heritage or conservation area designation · Establishment of design guidelines 	 <ul style="list-style-type: none"> · Education, training and enterprise support · Creative education and training for communities · Adaptive reuse for creative use · Subsidies and tax relief for CCI businesses · New, enhanced or subsidised creative workspace · External promotion and branding of local creatives · Creative district designation 	 <ul style="list-style-type: none"> · New or improved outdoor public space / public realm · Remediation of contaminated land · Improvements to telecomms and broadband infrastructure · Commercial, residential and mixed-use real estate development · Affordable housing · Social services (e.g. elder care) · Improved waste, sanitation and recycling · Legal and other protections for local residents · Improvements to local infrastructure and public works · New or expanded public transportation and mobility 	 <ul style="list-style-type: none"> · Production-led: business-to-business activity in the cultural and creative industries (e.g. architecture practices; advertising agencies; film studios; publishing houses; digital media companies, etc.) · Consumption-led: consumer-facing venues and activities (e.g. museums and galleries; music and performing arts venues; events and festivals; independent design, craft and artist retail, etc.) · Production and Consumption-led: a combination of both business-to-business activity and consumer-facing activities

1.2

WHY USE THE CULTURAL AND CREATIVE INDUSTRIES IN URBAN REVITALISATION?

The specific aims of individual cultural and creative urban revitalisation projects are many and various. However, they all seek to tackle urgent problems affecting cities, neighbourhoods and communities in which the projects are based. The evidence review demonstrates that cultural and creative urban revitalisation projects address needs related to three broad and inter-connected areas – society and the community, the economy and the physical environment – usually combining elements that address more than one of these areas (for further detail, see Appendix III).

But why is it that the CCIs are able to play this role in urban revitalisation? Understanding this requires some knowledge about their essential qualities, as well as their economic functions and value.

Fundamentally, culture and creativity are rooted in the cultural expressions of people and individuals. They are symbolic, ‘meaning making’ activities which lie at the heart of what it is to be human. They are vitally important in the social and psychological processes of identity formation, connectedness and

well-being.² But because they are symbolic activities, they also attract attention and can be deployed by organisations and governments that are variously looking to promote soft power and build-up or communicate a positive reputation. In the current context, this means that they lend themselves well to place branding and city promotion.³

Over the latter part of the twentieth century and into our current century, these symbolic activities and cultural expressions have become ever more industrialised and technologically more intensive. The business that now surrounds the making of films, television, theatre, music, dance, design, architecture, fashion, festivals, museums, advertising, video games and digital media is hugely economically valuable.

For instance, a 2015 report commissioned by CISAC (the International Confederation of Authors and Composers Societies), estimated that globally, the cultural and creative industries generated US\$2,250 billion in revenues, supported 29.5 million

² See, for instance, Grossi, E, Sacco, P.L, Blessi, T. and Cerutti, R. (2011) ‘The Impact of Culture on the Individual Subjective Well-Being of the Italian Population: An Exploratory Study’, in *Applied Research in Quality of Life*, December 2011, Volume 6, Issue 4, pp 387–410.

³ For example, Garcia, B., Melville, R. and Cox, T. (2010) *Impacts 08 Media Impact Assessment (part II): Evolving Press and Broadcast Narratives on Liverpool from 1996 to 2009*; and Plaza, B, González-Casimiro, P, Moral-Zuazo, P, and Waldron, C. (2015) ‘Cultured city brands as economic engines: theory and empirics’, in *The Annals of Regional Science*, January 2015, Volume 54, Issue 1, pp 179–196.

⁴ EY (2015) *Cultural Times: the first global map of the Creative and Cultural Industries*, report for CISAC.



DASHILAN,
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CHINA

Image credit: ATLAS Studio

jobs and employed approximately 1% of the world’s active population.⁴ While initially much of the economic benefits from the development of the cultural and creative industries were captured by countries in the Global North, this is no longer the case. The same CISAC report demonstrated how economic value is increasingly spread across the world, with the Asia-Pacific region now leading the way. Although Latin America currently lags behind Asia, North America and the European Union, there is great potential for growth. Previous research commissioned by the IDB in 2014 found that in countries such as Colombia, Mexico and Trinidad and Tobago, employment in the CCIs already accounted for between 5 to 11%.⁵

As these figures suggest, the pace of job growth in the CCIs in many country contexts comfortably outstrips that of the national economy as a whole. For instance, in 2018, research by Nesta found that CCIs in local economies in the United Kingdom grew by an average of

11% between 2011-2014 and 2015-2016, twice as fast as other industry sectors.⁶ More indirectly:

- Many cultural and creative workers, such as designers, architects and musicians, can also be found outside the cultural and creative industries,⁷ working in other sectors where they are important in diffusing innovation.⁸

- Consumer-facing cultural and creative activities (e.g. museums, galleries, festivals, music venues, theatres, etc.) are an increasingly important part of the tourist ‘product’, which has fuelled the growth of city tourism in many places. Cultural tourists spend more on average than other tourists and tend also to generate fewer negative impacts, such as public disorder and environmental damage.⁹

There is, then, great potential for the CCIs to contribute to not just social and cultural development, but also to economic diversification, innovation

⁵ *Oxford Economics (2014) The Economic Impact of the Creative Industries in the Americas*, report for the Inter American Development Bank, British Council and the Organization of American States.

⁶ Nesta (2018) *Creative Nation*.

⁷ Higgs, P., Cunningham, S. and Bakhshi, H. (2008) *Beyond the creative industries: Mapping the creative economy in the United Kingdom*, Nesta.

⁸ Lee, N. and Rodríguez-Pose, A. (2013) ‘Creativity, cities and innovation: Evidence from UK SMEs’, Nesta Working Paper No. 13/10.

⁹ For instance, OECD (2009) *The Impact of Culture on Tourism*; Australian government research (Australian Bureau of Statistics, 2013, ‘Arts and Culture in Australia: A Statistical Overview, 2012’, cat. no. 4172.0); research by Americans for the Arts (Hargrove, C., 2014, *Cultural Tourism: Attracting Visitors and their Spending*); and The Mayor of London’s *Take a Closer Look: A Cultural Tourism Vision for London 2015-17*.

and job creation in LAC countries. This is particularly important at this moment in time. Employment in manufacturing within even developing countries has already peaked¹⁰ and the coming 'fourth industrial revolution' of AI, robotics, machine learning and big data will also displace routine 'white collar' office jobs.¹¹ In this context, creativity, social interaction and the kind of non-routinised work processes that are embedded in much of the CCIs will be vital to sustaining jobs.

Finally, from a physical environment perspective, cultural and creative activities do not typically require heavy or sophisticated plant and machinery, nor large volumes of highly specialised office space. This means that they can often be accommodated in properties that do not meet the needs of many other sectors of the modern economy, such as financial and business services. Indeed, many artists and creative organisations actively seek out unusual, quirky and initially unpromising looking properties as they value the contribution that such spaces can make to their creative process.

This can make cultural and creative organisations the perfect candidates to occupy historic buildings and to be a partner in a regeneration approach that works with, rather than demolishes, existing buildings.

Of course, this does not mean that using cultural and creative activities, organisations, and assets is a 'cure-all' for each and every deprived area in need of revitalisation. Some contexts will never be suitable for these types of projects. And even in contexts which are conducive, and where successful cultural and creative urban revitalisation projects have been implemented, many barriers and challenges arise that need to be addressed (see Appendix IV for detail on these).

Policymakers should be particularly wary of the 'build it and they will come' philosophy. While this may be tempting for cities looking to register a new level of ambition, too often this approach results in the building of 'white elephants'. These are typically "iconic" buildings designed by internationally-renowned architects, but dropped into a place with little regard for financial sustainability or for how the venues function in relation to their immediate surroundings and communities or to the wider city. In fact, the success factors outlined in the Handbook below illustrate the opposite: the importance of the careful integration and planning of CCI elements with other urban interventions and facilities.

Despite these challenges, the importance of the CCIs to socio-economic development should make clear why so many cities across the globe have already turned to them to make urban revitalisation work, whether to diversify and upgrade their economy, attract tourists, investors and workers, or seek to improve the grain of the urban fabric and the quality of the built environment.

¹⁰ Rodrick, D. (2013), 'Premature Deindustrialization', NBER Working Papers 20935, National Bureau of Economic Research, Inc.

¹¹ Frey, C.B., Osborne, M., and Holmes, C. (2016) *Technology at Work v2.0: the Future is Not What it Used to Be*, Citi GPS Global Perspectives & Solutions and Oxford Martin School at the University of Oxford.



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Image credit: standardarchitecture, via Beatrice Leanza

1.3 SUCCESS FACTORS IN IMPLEMENTING PROJECTS

It is not possible to isolate one single success factor for each project examined in this guide. Instead, it is possible to identify a range of factors that re-occur in different contexts and that have contributed to the success of the projects reviewed. These have been categorised under the following three headings that were used in the thematic analysis of both the secondary sources and the case studies:

- **Key components:** the new or improved functions, assets, services and physical environments that are created through cultural and creative industries revitalisation projects.
- **Enabling environment & capacity:** the policy and regulatory mechanisms and tools used to make the development happen.
- **Approach & process:** the vision, leadership, governance and management that is used to drive and oversee development.

SANTA CATERINA MARKET, BARCELONA SPAIN

Image credit: © Mercats de Barcelona



Key components

We divided the key components into two categories: infrastructure and cultural, creative and heritage elements.

1. INFRASTRUCTURE

Cultural and creative urban revitalisation projects are by name and necessity also infrastructure projects. These revitalisation projects take place in areas experiencing often multiple forms of economic, environmental and social decline, so it takes more than a shiny new cultural facility or event on its own to turnaround the fortunes of a neighbourhood, zone or quarter. The basics of the physical and built environment – master planning, land remediation, public realm, transport connectivity, housing, and utilities – still matter. It is the combination of urban infrastructure with restored heritage, new cultural provision and creative industries development that forms the bedrock of the successful projects reviewed for this guide.

New and improved public spaces provide a more attractive and safer setting for businesses and people

The single most common success factor relating to the wider built environment is improvements to public spaces. High quality public space has the potential to deliver both economic impact, in creating a more attractive and safer environment for future business tenants, and social impact, by giving people space to meet, socialise and dwell:

- in Bologna's Manifattura delle Arti and Buenos Aires' Technology District, new parks have been created.
- new public squares around Santa Caterina market in Barcelona and at the heart of the Jewellery Quarter in Birmingham have also been created.
- the creation of several major new public spaces has been at the heart of the Quartier des Spectacles in Montreal.

- improved streets and pavements are a feature of the Dashilan area in Beijing, Maboneng district in Johannesburg, and in Porto Maravilha in Rio de Janeiro.

New digital infrastructure supports innovation

One of the economic opportunities that can be realised through CCI revitalisation projects is the encouragement and support of newer, more innovative sectors of the economy. Data connectivity is the 'oil' that these businesses run on so high speed and reliable connectivity is a pre-requisite:

- Quartier des Spectacles' Urban Digital Laboratory has created networked digital technology infrastructure across the area, which has sparked new digital ways of presenting culture and led to business innovation.
- new fibre-optic infrastructure in Porto Digital in Recife has helped make the area viable for creative and digital businesses considering locating there.

Better transport connections open up projects to consumers & workers

Cultural organisations need audiences and tourists, creative businesses need easy access to clients and suppliers. Major new transport infrastructure has been a feature of the success of some of the case studies:

- two new underground stations have helped connect Buenos Aires' Technology district to the city's more economically developed North.
- in Birmingham's Jewellery Quarter, a new Midland Metro transport link has re-connected the area back to the city after decades of being cut off by a major ring-road.

SANTA CATERINA MARKET, BARCELONA SPAIN

Image credit: ©Mercats de Barcelona

Real estate development brings in more people

One of the key problems that CCI urban revitalisation projects seek to address is de-population. One of the main ways in which this has been addressed across the projects reviewed for this research is through property development that is not a part of, but is complementary to, the CCI project:

- in the Jewellery Quarter in Birmingham, Porto Maravilha in Rio de Janeiro and Quartier des Spectacles in Montreal, privately funded real estate development has brought in more residents.
- in Porto Digital in Recife, real estate development brought in more workers.

In all these cases, bringing in more people has created local demand for local (commercial) services.

Inclusion of affordable housing offsets potential gentrification problems

One of the potential challenges of CCI projects is that it kicks starts the displacement of existing residents and businesses via gentrification:

- in recognition of this potential problem, the provision of subsidised housing for the area's existing elderly residents was

integrated into the construction work to deliver the renovation of Santa Caterina market in Barcelona.

- in the Manifattura delle Arti in Bologna, existing affordable housing was originally sold off – but later this was replaced with new affordable housing after pressure from the local government.

New social services also build 'buy-in' with locals (and generate footfall)

As with housing, some CCI projects can suffer from a perception (real or imagined), that new developments are not aimed at local residents. By co-locating other community and social services with CCI facilities, the relevance of new developments to locals can be widened, while also driving footfall that may support ancillary businesses. Examples from the case studies include:

- Centro de Desarrollo Cultural de Moravia (CDCM) in Medellin, where the new Cultural Centre has provided the area's only public space for education and community activity (as well as for cultural provision).
- Manifattura delle Arti in Bologna, which delivers a range of new (non-cultural) services for young and old alike.





2. CULTURAL, CREATIVE AND HERITAGE ELEMENTS

The precise mix of cultural, creative and heritage components vary across the different case studies reviewed for the research. One important dimension of the variation concerns the orientation of the project in terms of whether it is consumption-led or production-led. That is, whether the CCI urban revitalisation project is predominantly about creating a destination based on consumer-facing activities (attractions, events, cultural programmes), such as Quartier des Spectacles or the Tongyeong Culture and Art City Project (TCACP) project in Tongyeong, South Korea, or one based on production and business-to-business activities, which is typical of creative industries areas such as Porto Digital. However, the first four of the following five success factors remain common across both consumption- and production-led CCI projects.

Critical mass of culture/ creativity underpins the development of destinations

The most common success factor is enough activity to create a critical mass. This can create a culture and leisure 'honeypot', generating tourist and local footfall, which brings spending, that in turn supports ancillary retail and hospitality businesses. In projects looking to develop a production cluster, a critical mass of organisations brings greater collaboration, innovation, and a deeper and wider labour pool. Critical mass also raises profile, media coverage, and can help to significantly improve perceptions of the area. Examples include:

- the development of Quartier des Spectacles took an existing high concentration of cultural infrastructure and added to and modernised it, to create a globally recognised cultural destination.

- in Manifattura delle Arti in Bologna and CDCM in Medellin, new or refurbished multi-purpose arts and cultural buildings have created a concentration of cultural organisations across different art forms.
- at Porto Maravilha in Rio de Janeiro, in the TCACP project in Tongyeong, South Korea, and at Gwangju City of Culture in Gwangju, South Korea, several major new pieces of cultural infrastructure have been delivered as part of one project in each place.
- at Totatoga in Busan, South Korea, workspace has been refurbished that has enabled the clustering together of hundreds of artists.

Attract appropriate 'anchor' tenants for financial viability and to spur clustering

As with all real estate developments, 'anchor' tenants – the first wave of tenants who, by their scale, reputation, connections or importance – are often key to successful CCI revitalisation projects. Not only do they provide guaranteed rental income that helps with cashflow and sustainability, but they also become part of the features and attractiveness of the CCI development themselves. As such, they increase the pull for other tenants to join – particularly where they are key to clustering activity. The case studies include the following examples:

- the Technology District in Buenos Aires, which brought in three universities and several government departments as anchor tenants.
- Manifattura delle Arti in Bologna has become the new home for the moving image organisation Cinetica, as well as for several university departments.
- a well-known fine artist was one of the first tenants in the artist studios in Johannesburg's Maboneng district.

Cultural events and programming raise awareness and can be used to re-position places

Targeted use can also be made of cultural events and activities that specifically seek to raise awareness of the area and again, to improve perceptions of the place:

- in the TCACP project in Tongyeong, South Korea, culture has been embedded in the tourism strategy. By focusing on developing cultural attractions that are linked to two well-known figures with a strong connection to Tongyeong (a musician and a writer), the strategy has helped to differentiate the area from nearby destinations that are focused on nature.
- in the Traditional Culture City Project in Jeonju, South Korea, culture has been embedded in branding and in events and activities aimed at tourists.
- similarly, from an early stage, the Dashilan area in Beijing has partnered with Beijing Design Week to attract people and change perceptions of the area.

Historic buildings brought back to life add character & distinctiveness

Urban built heritage can often be a reminder of happier times – of when people cared about an area; when it was successful. This can be equally true for industrial and maritime heritage, as it is for the domestic, governmental and military built heritage of the upper classes.

Finding new or renewed uses for restored built heritage can be strong symbol that a neighbourhood can be a similar kind of place again, fostering greater pride and a sense of belonging among locals. Heritage also gives places character and distinctiveness, which is hard to mimic, and therefore helps greatly with place branding and promotion:

- the refurbishment of Santa Caterina's historic market has helped bring a large building back to life, using an eye-catching architectural design.
- Birmingham's Jewellery Quarter and Totatoga in Busan in South Korea have both brought a large number of smaller historic buildings back into use for artists or small creative industry businesses.
- the Traditional Culture City Project in Jeonju has invested resources into subsidising the refurbishment of the area's privately-owned residential buildings.

Creative & cultural learning and business support open ups opportunities to locals

In those CCI projects that seek to develop the creative industries as a more important component of the economy, one danger is that they can simply attract existing businesses from elsewhere, creating 'islands' of new economic opportunity cut-off from locals.

One way that projects have sought to address this is to create new education, training and support organisations onsite. These projects help to link local people to employment and business opportunities, as well as offering opportunities for residents to learn about and develop their own artistic and creative capacities:

- in terms of the former, Porto Digital in Recife included three incubators and accelerators and Buenos Aires' Technology District has delivered professional and technical training.
- in terms of the latter, CDCM in Medellin has included arts education programmes and practice rooms as part of their project.

Enabling environment & capacity

There are three categories here: vision and decisionmaking, funding and legislation and the planning system.

1. VISION & DECISIONMAKING

Successful projects most commonly set out a vision and strategic direction that builds in culture, creativity and heritage, in the form of an explicit policy or planning document. In several of the cases reviewed for the research, a strategic vision – or the course of its delivery – was also subject to approval by a range of stakeholders.

Culture, creativity and heritage has a formalised strategic direction and official expression at the City level

Three of the case studies draw on culture, creativity and heritage to create a new concept for how the area will be experienced in future:

- Birmingham Jewellery Quarter's 'urban village' concept was expressed in several city level planning and policy documents and helped to diversify land use in the area.
- in Barcelona, the regeneration of Santa Caterina was implemented as an expression of a 'Mediterranean character' and way of life that was enacted through the planning system by a focus on local neighbourhood social relationships that the city government wanted to nurture.
- the wider urban regeneration strategic plan of Busan city in South Korea set the goal of building a creative community, something the Totatoga project also aimed to do.
- in two South Korean cases, Gwangju City of Culture in Gwangju and the Traditional Culture City Project in Jeonju, a culture, creativity or heritage focus has been assigned at the central government level and detailed via zoned master plans.

Multi-stakeholder approval processes for major developments bring wider expertise, reducing negative impacts and building greater sustainability

Most of the projects reviewed have required the go ahead from more than one stakeholder, and some have required approval from many more. For instance:

- in Barcelona the Santa Caterina market improvement project had to be first approved by the City Council and then 10 district governments.

- in Jeonju, the Basic Plan setting out the strategic direction of the Traditional Culture City Project was created through consultation with residents and stakeholders.

- in Montreal, the multi-stakeholder Quartier des Spectacles Partnership was closely involved in the project's design and construction process.

- in Porto Maravilha, individual real estate projects within the overall development had to be approved by three stakeholder organisations.

Such multi-stakeholder approval processes help to ensure that decision-making is informed by:

- people and organisations that will be most directly, and indirectly (in the case of neighbouring districts), impacted by major CCI revitalisation projects; and
- stakeholders who have a more general 'stewardship' role for the area.

In turn, this has helped to produce projects that have fewer negative impacts and greater long-term sustainability.

Major events can be used to enhance and push projects forward

When cities bid for and secure the opportunity to host mega cultural or sporting events, it provides a rationale and incentive to push CCI revitalisation projects forward. This can see projects grow in ambition, breadth or quality, and it can also pull forward other complimentary investment in further public realm improvements, among others.¹²

For example:

- in Bologna, the Manifattura delle Arti project became central to the city's bid to be European Capital of Culture, while
- in Beijing, regeneration of the Dashilan area became an urgent priority after China won their bid to host the 2008 Olympics.

¹² *For instance, see Garcia, B. (2013) ECoC Evaluation reference.

2. FINANCE & FUNDING

Cultural and creative urban revitalisation projects can take both time and money. To ensure stability and continued smooth operation, successful projects look for a range of funding sources, from both private and government sectors.

Funding from multiple levels of government spreads the risk and increases stability & continuity...

- Porto Digital in Recife received a quarter of its funding from the Pernambuco state government, and an additional 10% was received from federal and prefectural level government.
- the TCACP project in Tongyeong, South Korea, received funding from provincial and city government, as well as the national Ministry of Culture, Sport and Tourism.
- similarly, Quartier des Spectacles in Montreal was funded by both provincial and city governments.

...as does bringing in non-government funding...

- although the refurbishment of Barcelona's Santa Caterina government was mainly funded by the city government, market traders themselves also contributed.
- in addition to the multi-level government funding described above, 22% of the Porto Digital project was privately funded.
- Porto Maravilha's new Museu do Amanhã has been funded by both the city government and corporate sponsors, and an expansion of the Museum of Art of Rio, which is also part of the development, has been funded by a private foundation.

...but one funder and champion can speed up development.

The case studies do, however, also include examples of an alternate approach, where CCI revitalisation projects have been implemented by one funder and champion. For example:

- the Gwangju City of Culture project in Gwangju was pushed forward with central government funding and considerable political support.
- in the Totatoga project in Busan, South Korea, it was the municipal government that provided funds.
- in the Maboneng district in Johannesburg, one private sector real estate developer was behind the project vision and provided nearly all funding.

Indirect funding can be used to provide incentives...

Some of the Latin America and Caribbean cases feature indirect expenditures made by the City governments, in the form of tax reductions to attract businesses to the projects:

- both Porto Digital and Buenos Aires' Technology District offered tax breaks to businesses to relocate, with the latter also giving tax breaks to new businesses that established in the project area.

Indirect expenditures were not restricted to LAC examples; they also featured in some Asian examples:

- in Dashilan district in Beijing, subsidy was directed at independent businesses in the form of subsidised leases and grants to cover building refurbishment costs.

...alongside more traditional grant funding

- Funding from the city government of Totatoga in Busan was used to pay rental cost of studio space on behalf of artist tenants for a fixed period of time.
- the Traditional Culture City Project in Jeonju directed grant funding at residential buildings, subsidising residents' refurbishment expenses.

Meeting the ongoing running costs of new infrastructure or the ongoing cost of delivering cultural events and activities is often a challenge, particularly once budgets initially allocated are spent and other political priorities take precedence. Successful projects often find a way for beneficiaries themselves to meet these costs, in whole or in part. In several cases, however, maintaining some government funding support has also been important.

Once up and running, successful projects often get tenants & other beneficiaries to help fund running costs

- In Birmingham, businesses located in the Jewellery Quarter formed a membership organisation (the Business Improvement District) that has used an annual charge levied on member businesses to fund area improvements and promotion.
- in Barcelona, Santa Caterina's Association of market traders is responsible for the market's *ongoing* financial management, as well as building maintenance and security.
- 80 cultural organisations are members of Montreal's Quartier des Spectacles Partnership and they all contribute to operational funding.

- the Porto Digital Management Center (NGPD) board includes business, higher education and government members. It generates 70% of its own revenue through, for example, rental income from buildings within the area.

- in Johannesburg, the real estate developer that delivered the Maboneng project ran into financial trouble in 2018, and a voluntary Maboneng Civic Association of representatives from among residents and local businesses was established to take over from the developer and ensure continued delivery of services like security and cleaning.

Government support for running costs

Although several successful projects spread the cost of paying for ongoing running costs across those who benefit directly from the delivery of services, activities, events and infrastructure, the case studies also show the value of maintaining some level of government contribution. This is a feature of, for instance, Porto Digital, Quartier des Spectacles and the TCACP project in Tongyeong. In the latter case, although the city government benefited from private funding for the construction of new cultural infrastructure, it is responsible for funding its ongoing management and operation.

3. LEGISLATION AND THE PLANNING SYSTEM

The need to create or modify legislation, as opposed to making changes at the level of strategies and policies, will vary across cities and jurisdictions. However, across the case studies for this project, creating new legislation – particularly within the context of the urban planning system – was often used by successful projects. Most frequently, new legislation was created to officially establish projects and to help fund them.

Creating new legislation to unlock resources and establish appropriate governance structures

- In the TCACP project in Tongyeong and Gwangju City of Culture project in Gwangju, legislation was used to grant the projects official status, and in so doing allow government financial resources to be allocated to them.

Legislation may also be needed to unlock resources for activities that are new to government. For instance:

- the Traditional Culture City Project in Jeonju, required legislation which allowed government funds to be given to private home owners to restore and repair historic buildings.

- in Porto Digital in Recife, new municipal and state laws were required in order to allow government bodies to grant the right to the project to use government buildings free of charge.

Legislation is also used to establish governance structures:

- the Special Act on Creating Hub City of Asian Culture set out the roles in the Gwangju City of Culture project. Similarly, in Rio new municipal laws were used to set up the strategic multi-stakeholder Urban Consortium Operation for Porto Maravilha, and to set up CDURP, a public-private partnership body to run the project.

Change planning rules and frameworks to meet project demands...

Many projects required changes to be made to the planning rules and frameworks that govern development in order for them to be successful. Changes were made to cover a number of different requirements:

- enabling mixed use: in Birmingham, the City Centre Masterplan lifted some zoning and land use restrictions that made mixed use easier in the Jewellery Quarter

- supporting cultural and creative uses: the Special Planning Program (SPP) for Quartier des Spectacles allowed for the creation of planning policy to accommodate the unique needs of an arts and entertainment district. In Jeonju, a District Unit Plan was used to zone the Traditional Culture City Project area according to characteristics, tailoring regulation to each zone and providing a framework for cultural infrastructure.

- to support balanced development: 'Slow City' designation was given to the Traditional Culture City Project in Jeonju, South Korea, to try and control commercialisation and gentrification.

... particularly related to protecting built heritage and enabling its re-use

- Conservation area status was used in both Dashilan district in Beijing and the Jewellery Quarter in Birmingham to protect the area's overall character as well as individual buildings.

- in Porto Digital, approval for changes to historic buildings needed to be given by the national historic patrimony institute (IPHAN). Initially, each approval required a slow, case-by-case negotiation, but this has improved through better collaboration, with Porto Digital even helping IPHAN with the development of new national policies and approaches.



Approach and process

GOVERNANCE AND MANAGEMENT

The case studies showed that the most successful approach to leading and delivering a cultural and creative urban revitalisation project was to bring stakeholders together, particularly by forming a dedicated project delivery organisation. This model is flexible. Government is always involved in some way, some examples brought in cultural and creative organisations, others involves local residents or other businesses, giving them a key role in delivering successful projects.

Government creates an arms-length body to lead the project

In some cases, government actors maintained close involvement:

- in Beijing, Beijing Dashilan Investment Limited (BDI) was created by the local government as a vehicle through which it could develop the area in partnership, as well as manage public and private investment.

In most cases, however, the government is one actor in a multi-stakeholder partnership:

- Rio de Janeiro Municipality created CDURP, a financially and administratively independent private company, to run the Porto Maravilha project, though the city government retains controls, including via audits conducted through City Hall mechanisms.
- the Jewellery Quarter Urban Village Regeneration Partnership was created in the late 1990s to bring together the City Council, Local Enterprise Partnership and Jewellery sector and Higher Education representatives together to implement Jewellery Quarter regeneration.

- in Barcelona, the city government set up the Municipal Institute of Barcelona Markets (IMMB) to create a strategy and improvements for all markets across the city. Its board includes representatives from all political parties, local authorities and market traders.

Multi-stakeholder partnerships involving government are also used to manage ongoing delivery:

- Jeonju's Traditional Culture City Project is managed by the Hanok Village Conservation Organisation. Its government representatives are in charge of overall project management, experts deliver strategic advice and evaluation, and residents are brought in to deliver project activities.
- the Porto Digital Management Unit (NGPD) board includes representatives from across government, academia and the business community. It has the freedom to devise and implement its own policies and programmes, particularly as 70% of its funding is self-generated.

Project led by independent multi-stakeholder organisation

- In Montreal, the Quartier des Spectacles Partnership (QDP) brings the area's cultural organisations together with large property owners, businesses, higher education institutions and residents. Although established by the city government as a not for profit company, the government's role in the Partnership is limited to one representative on the board (and only with observer status).

- in Birmingham in 2011, an independent Community Interest Company was established to take over from the Regeneration Partnership to manage the ongoing running of the Jewellery Quarter.

Project beneficiaries are included and consulted in governance & management processes

There are a range of different ways in which projects have successfully incorporated the views of beneficiaries in the shaping of CCI urban revitalisation projects:

- in Medellin, community leaders played a very influential role in the development of CDCM Medellin from an early stage. They came together to form a Cultural Network of Moravia committee, which continues to grow in size and play a strategic role.

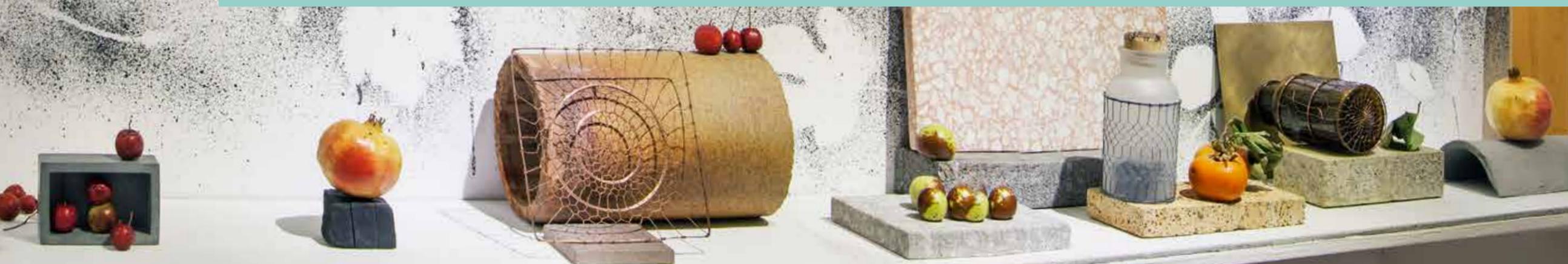
- in Bologna and Recife, beneficiaries were asked for their views on the respective CCI projects in their neighbourhoods.
- in Birmingham, the Jewellery Quarter Neighbourhood Planning Forum brings together businesses and residents to write the Neighbourhood Plan for the area's future development, and to keep residents informed via regular meetings.

Cultural and creative organisations take part in project planning and/or delivery

- The Totatoga project in Busan was unusual for South Korea in that it was initiated by a proposal from the Busan Culture and Art Education Federation (BCAEF) for how the city government might spend some left-over budget. The city government then allowed BCAEF to detail the project and manage its delivery, including the project budget, on its behalf.

- in Montreal, cultural organisations that are members of the Quartier des Spectacles Partnership are involved in co-drafting programming policy for the area's events and festivals.

- Bologna's Manifattura delle Arti has established a research centre to co-design interventions together with local residents.



1.4 GUIDELINES

1.4 GUIDELINES

DISTRITO TECNOLÓGICO, BUENOS AIRES ARGENTINA

Image credit: Government of the City of Buenos Aires

Combining the research carried out for this guide with wider insights from previous work, the following guidelines and principles can be distilled. These build on the success factors and outline ways of working for policymakers interested in addressing urban challenges through cultural and creative revitalisation projects.

UNDERLYING PRINCIPLES

- Evolution as well as revolution: Build on what is there.
- Heritage expresses local history and identity, but it's also important to make room for new people and activities.
- Develop places or destinations that bring individual facilities and assets together.



Key components

Make sure cultural or creative activities or projects are high quality

Combine tangible buildings and spaces with intangible cultural and creative activities



The cultural/creative sector itself (with local people) can provide cultural/creative events, activities and programmes

New cultural or creative organisations or businesses need to connect to, and be relevant to, the local area and its people

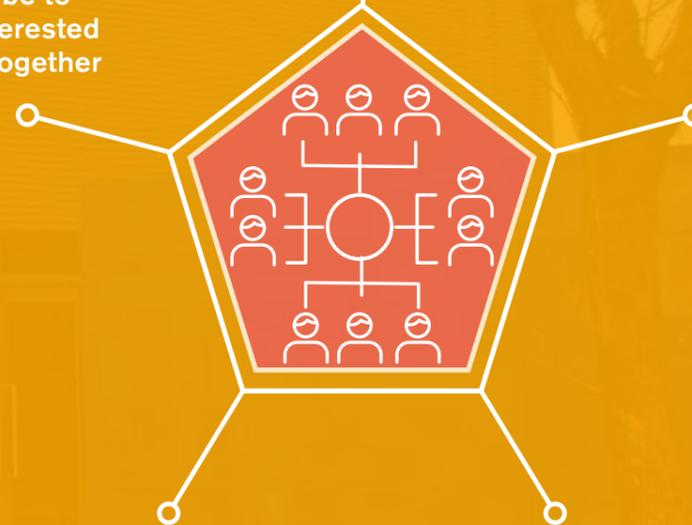
- Culture, heritage and the creative industries can raise awareness and change perceptions of places in ways that improvements to infrastructure or the built environment alone will not do.
- Cultural and creative revitalisation is not just an end result, but a process that continues evolving over time.



Enabling environment

The city government role can be to bring interested parties together

Existing political systems will frame the toolset (planning, tax, licensing, etc.) Available to implement projects



Consider creating new legislation or using tax and planning varying powers, if possible and relevant'

Ensure built heritage is protected, but not so protected it can't be re-used well

Involve local Communities early on (e.G. Assessing heritage value)



Approach and process



Preparing

City Governments don't have a monopoly on good ideas. Engage and listen to other groups and individuals

City Governments can play a range of different roles in the process, but they do need to be supportive



Planning

Formalised strategic plans help set out a long term vision and direction

But strategic plans should not prevent flexibility (tactical and operational)



Delivering

Cities don't have to carry all the weight. Bring other stakeholders on board to support and/or co-deliver

Commitment (particularly financial) from partners outside government helps insulate projects from political changes

Think about who is needed and what role they should play, in decision making or delivery (apart from funders and direct beneficiaries)

Local people and businesses need to be involved at the beginning, middle and end

Anticipate how to handle and resolve stakeholders' conflicting demands

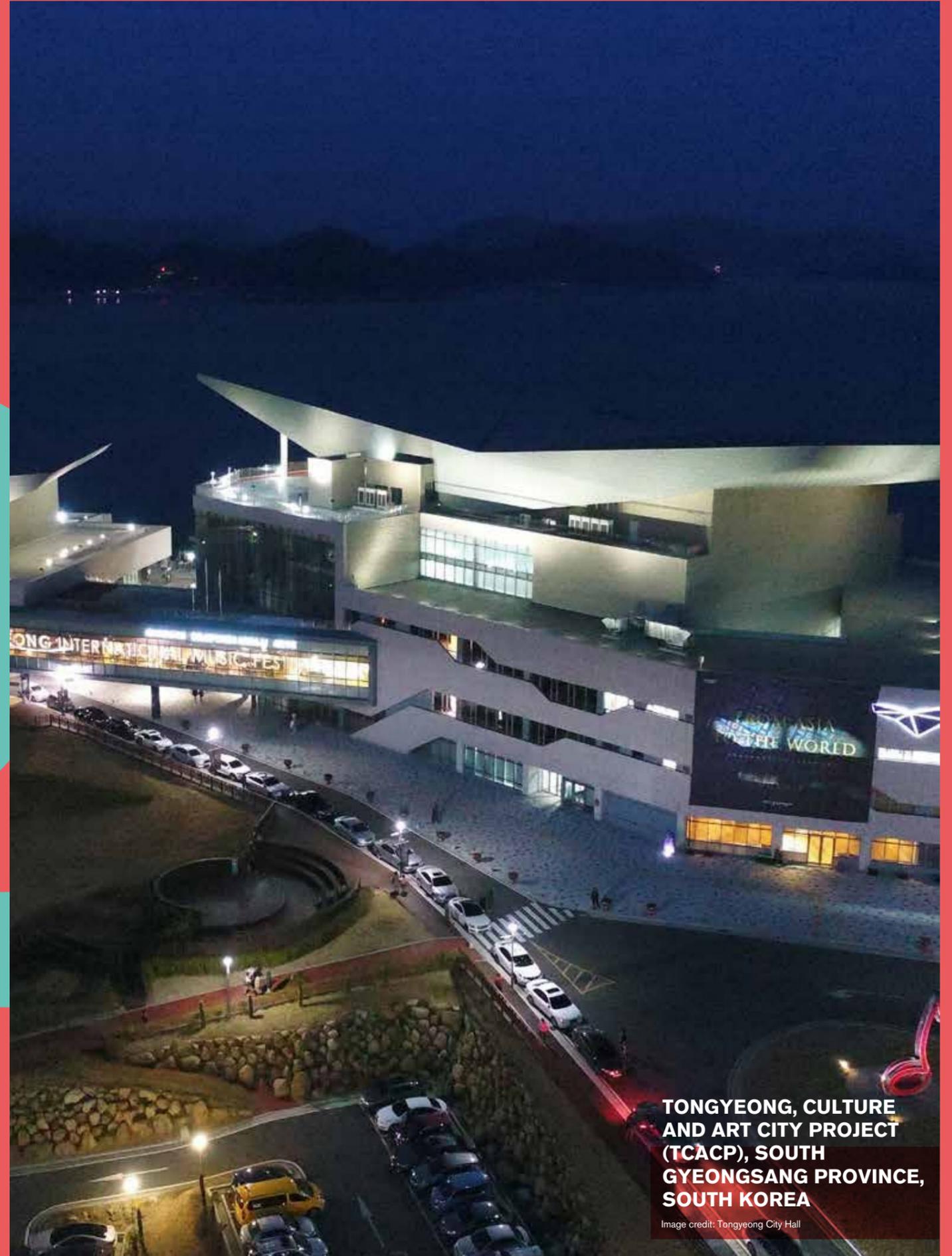
Put in place processes to monitor what's working (and for whom), then be prepared to act on this information to revise or adjust the project

2

2. CASE STUDIES

2

CASE STUDIES



TONGYEONG, CULTURE AND ART CITY PROJECT (TCACP), SOUTH GYEONGSANG PROVINCE, SOUTH KOREA

Image credit: Tongyeong City Hall

CHINA

Dashilan area regeneration, BEIJING



At a Glance: Success Factors

Core content and components:

- An event led strategy delivered by Beijing Design Week has changed perceptions of the area and, in so doing, has generated greater footfall, particularly among middle class Beijingers.
- Built environment repairs carried out, with road surfaces improved; new commercial tenants subsidised by BDI to carry out repairs to own buildings – rather than doing this centrally – as preserving the historic built fabric reinforces the brand of customer facing independent businesses.
- Design Week events and pilot projects have consistently worked with residents and an increasing number of local businesses to come up with creative ideas to improve the area.

Enabling environment:

- Conservation District protection has helped to ensure existing street patterns and building forms have been kept. However, these protections have limited the number and value of new leases, negatively affecting the commercial viability of the area's regeneration.
- Special purpose vehicle Beijing Dashilan Investment Limited (BDI) set up through which district and municipal government could invest in and deliver changes to the area, bringing in private sector real estate partners.

Approach and process:

- The 'nodal' model, although imperfect, created a valuable precedent for a Chinese approach to regeneration that works with existing communities and the historic built environment.
- Long term association with Beijing Design Week repositioned Dashilan in the minds of its target audience of wealthier consumer groups (middle class Beijingers and young people). Focusing Design Week projects on Dashilan and its residents helped involve local people and spark ideas to inform the regeneration approach.
- Building repairs carried out by new tenants directly resulted in better quality, as preserving the historic built fabric reinforces the brand of customer facing independent businesses so as in their interest.



DASHILAN, BEIJING CHINA

Image credit: ATLAS Studio

At a Glance: Timeline

1400s	1950s - 2000s	1990s - 2000s	1993 - 2003
Vibrant area of shops, banks, provincial liaison offices, entertainment and residences serving Beijing's newly built Forbidden City.	New commercial streets nearby drew shoppers away. Residential buildings increasingly overcrowded, initially after re-allocation of housing in the 50s then new migrants to Beijing in the 90s.	China's Reform and Opening policy sparks rapid economic growth and urbanisation. Beijing begins to modernise and land values rise, leading to large scale demolition of historic areas.	Beijing defined 25 Conservation Districts (1993); three levels of zoning created to manage conservation districts (2000); present area of Dashilan Conservation defined (2003).
2001	2003	2003 - 2004	2004 - 2011
Beijing successfully bids to host the 2008 Summer Olympic Games.	Beijing Dashilan Investment Limited (BDI) established to carry out conservation and regeneration.	Government issues detailed plan to guide area regeneration and begins first intervention (Meishi Street).	Interventions carried out to widen, pedestrianise and refurbish streets as well as demolish and rebuild certain areas.
2011	2013	2014	
Design and beginning of implementation of 'nodal' Dashilar pilot strategy; Beijing Design Week events held in Dashilan for the first time.	Awareness of Dashilan gradually builds up. New businesses start to establish in the area.	Establishment of Beijing Dashilar Liulichang Cultural Development Ltd and Dashilar Platform to co-ordinate and manage ongoing regeneration.	

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

The most pressing and high-profile opportunity was Beijing's successful bid to host the 2008 Summer Olympics, its first ever Olympics. Dashilan is located immediately to the south of Tiananmen Square, increasing its visibility to international visitors and media. A longer-term opportunity was to identify a role for the area in Beijing's future, in the context of China's rapid economic development in the 1990s and 2000s. In the build up to the Olympic games, this role was to service large numbers of domestic and international visitors via wider streets and concentrated large-scale retail and food facilities. After 2010 however, the economy began to slow and more attention began to be placed on the city's history and how historic areas might become cultural assets. As land values also continued to rise, servicing large numbers of domestic tourists with a low spend-per-head became less attractive. This created an opportunity to develop the unique, atmospheric historic area of Dashilan for a smaller, but more local and higher spending, audience of middle class Beijingers.

Challenges and barriers the intervention needed to address

- Local infrastructure and facilities: Overcrowded housing. Dilapidated building fabric, streets and public space. Poor lighting. Inadequate sewage and rainwater drainage. Few commercial or leisure facilities.
- Negative perceptions among Beijingers and visitors that this was a run-down and inactive part of the city.
- China's real estate development model: The current model generates revenue by increasing density through the construction of larger, taller buildings. In historic areas, this has often meant large scale demolition of dense, low rise older buildings to make room. Currently limited local precedent for complex mixed-use sites, particularly those that involve re-use of historic buildings. Also limited local precedent for retaining existing communities and involving those communities in the regeneration process.

Process: Enabling Environment

The first major step was protecting Dashilan using conservation area status. The *Planning of Preservation and Control areas in Beijing Old City* (1993) defined 25 Conservation Districts, including Dashilan. The *General Management of 25 Beijing Historic Districts* (2000) created three levels of zoning for conservation districts, a Core Area, Development Control Area and Coordination Area. The core area is most strictly regulated and doesn't allow for exterior alterations or new construction apart from essential infrastructure. The Development Area restricts scale, height, style and colour of proposed built environment changes. The Co-ordination area is least restrictive and is where demolition and new construction occurs most frequently.¹³ As well as protecting building fabric, Conservation Districts also

manage how buildings can be re-used. At present, to align with the strategic direction of Beijing's General City Plan 2016-35 to reduce the density of people and activity in the city centre¹⁴, Conservation Districts in central Beijing need to limit commercial functions to less than 15% of the area. In the Chinese context, development projects are carried out through a form of public-private partnership, with the local government partnering with state-backed or private property developers, often through a special purpose vehicle. In the case of Dashilan, a masterplan was developed to guide the overall development process, and Beijing Dashilan Investment Limited (BDI) was set up as a vehicle through which "the district and municipal government [could] collaborate on infrastructure and non-profit driven investments towards the long-term preservation of Dashilan".¹⁵

Process: Approach

Early phases of the area's development delivered before the 2008 Olympics were viewed almost universally as a failure. Roads were widened and new commercial buildings were created to service tourists. This resulted in the demolition of 800 courtyard-style traditional buildings and displacement of an even greater number of families. In 2011, BDI began to take the area forward under a new 'nodal' strategy. Under the 'nodal' model, the 'definition' of the area to be developed is made based on spatial, social, and cultural characteristics. The second step was then to evict a much smaller number of existing tenants, compensating them according to the market value of their property. Using these newly vacant building 'nodes' as a starting point, the third step was to attract new activity to them, either through

events or by introducing new commercial tenants with the potential to enliven their immediate surroundings. The final step was for activity to spread organically from these nodes, promoting a diverse and differentiated tenant mix.¹⁶

This work was supported by an event-led strategy delivered through cultural partnerships, designed to tackle negative perceptions of the area. In 2014, Beijing Dashilar Liulichang Cultural Development Limited was established under BDI to continue to co-ordinate and push forward the regeneration of Dashilan. This includes co-ordinating with all stakeholders (including residents and local businesses), continuing to support the area's event led strategy, and introducing new commercial and cultural uses into selected buildings in the area.

¹³ Zhu, X., 2013. *Evaluation and Recommendations for Preservation Practices in Historic Districts in China: The Case of Dashilan Area, Beijing*, (Master Thesis), University of Pennsylvania.

¹⁴ XinhuaNet, 2017. *Beijing releases full text of new city plan*.

¹⁵ Dashilan area official website Dashilar Platform, about management organisations.

¹⁶ Dashilan area official website Dashilar Platform Dashilan Renewal Strategy.

**DASHILAN,
BEIJING
CHINA**

Image credit: ATLAS Studio

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: Figures for financial investment are not publicly available, in part because a large part of the project budget will have been compensation payments to existing tenants. Under the nodal strategy, investment was directed to new commercial tenants in the form of rent subsidies or small grants for building repairs.¹⁷
- Restoration: The nodal strategy delivered public realm improvements to some of the wider streets in Dashilan and introduced new commercial and cultural tenants to selected buildings in the area. Commercial tenants were all independent retail, restaurant and café businesses.
- Non-building works: Dashilan's event-led strategy was delivered at the same time and involved working with locally-based culture sector partners to get Dashilan district included in Beijing Design Week. Design Week events¹⁸ and pilot projects have consistently worked with residents and an increasing number of local businesses to come up with creative ideas to improve the area. Dashilar Platform was launched online in 2014 to bring all parties together under shared goals and showcase best practice.¹⁹ Pilot projects were also delivered that encouraged collaboration and participation, including with residents.²⁰

Project Impact

Dashilan's event-led strategy was very effective in changing perceptions and giving independent businesses the confidence to establish in the area. Design Week in Beijing coincides with China's 'golden week' public holiday, maximising the size and diversity of potential audiences, but it particularly appeals to Beijing's students, white-collar workers and expats, groups that wouldn't normally think to go to Dashilan due to its prior association with mass tourism. Culture has been a great way to reach these audiences and generate demand for shops and cafes, which by 2013 evolved from pop-ups to a permanent business presence. The introduction of new independent retail and food businesses has arguably made the most tangible and lasting impact on the area, making it livelier and appealing to both Beijingers and visitors. In terms of conservation, new tenants have arguably carried out more sensitive repairs than would

have happened though a centrally organised approach, not least because for these types of businesses, the historic built fabric reinforces their brand. Restrictions in place that enforce retention of existing buildings (which are small) and cap the percentage of buildings that can be used as commercial premises in a designated Conservation District meant that the area hasn't become very commercial and that independent businesses have not been replaced by chain businesses.

Commercial outcomes have been less positive. Increasingly strict protections for existing tenants have resulted in a high proportion of tenants remaining in place, large compensation payments to those that do agree to move, and limited availability of new leases. With the addition of subsidies for new commercial tenants, income from these new leases does not go far towards balancing out upfront investment.

¹⁷ Dashilan area official website: Mediation to deliver the nodal strategy.

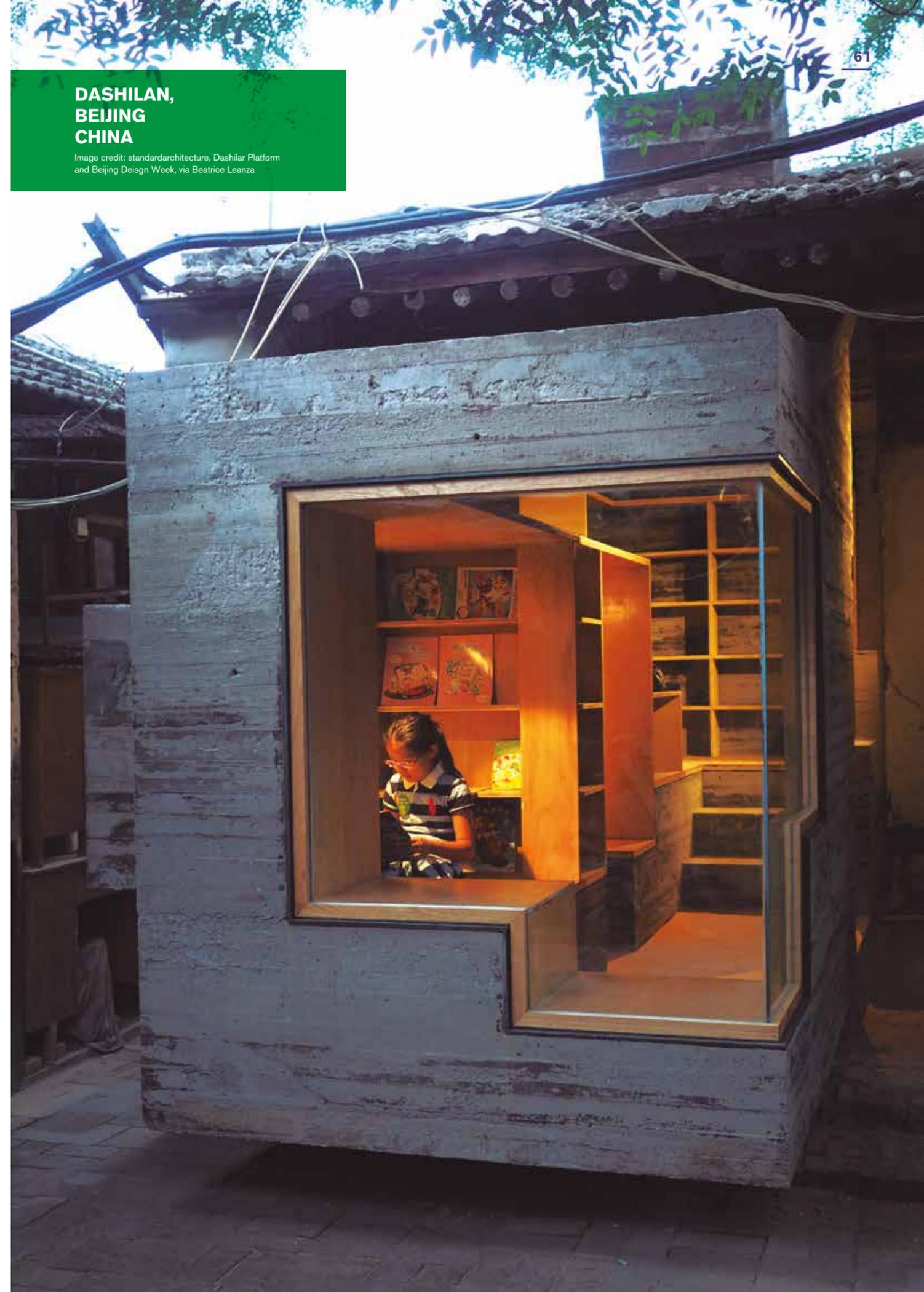
¹⁸ Dashilan area official website: Beijing Design Week Dashilar past events.

¹⁹ Dashilan area official website: about Dashilar Platform.

²⁰ Dashilan area official website: Dashilar Alley and Dashilar Pilot projects, Dashilar Pilot in detail.

DASHILAN, BEIJING CHINA

Image credit: standardarchitecture, Dashilar Platform and Beijing Design Week, via Beatrice Leanza



ARGENTINA

Distrito Tecnológico, BUENOS AIRES



At a Glance: Success Factors

Core content and components:

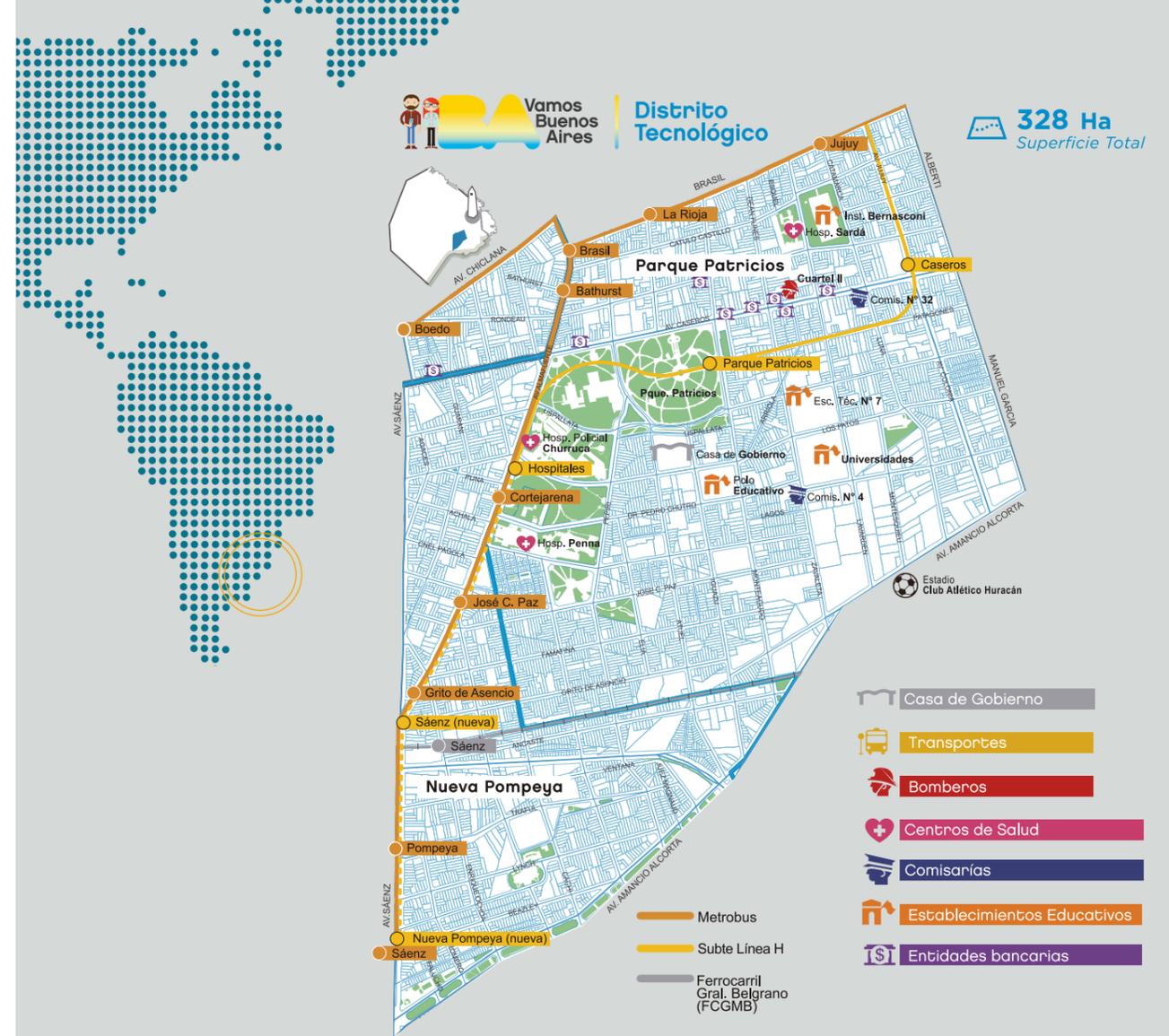
- Focus on technology development was one of the success factors of the project. ICT as a rapidly growing industry that relates to a range of industry sectors with no physical barriers allowed the City Government to find great interest and support from local partners.
- Ongoing programming (in the form of events, networking opportunities and training programmes) in the District has made it a sought-after environment for start-ups and other emerging creative and technology firms.

Enabling environment:

- The City Government has become a key intermediary among stakeholders. Working closely with the main partners (private ICT companies) allowed for successful implementation. The government continuously and closely supports both emerging and established companies' needs and connects them with relevant local groups (schools, staff, retail, community groups).

Approach and process:

- Regular convenings of the District's board to discuss common issues, solutions to existing problems, future challenges and how to position the District regionally as a hub for the tech industry.
- Collaboration from different institutions was a key factor in the success of the project, including between different government departments (Economic Development and Education) working together to deliver support and training in technology. Consultation held with ICT industry commerce chambers to find out their needs allowed the city government to orient their work towards addressing such needs, e.g. in capacity building and training of the District's workforce.



At a Glance: Timeline

19 th Century	1990	1999	2007 - 2011
Parque Patricios as the site of multiple slaughter houses (1872-1901), which were later relocated to Liniers neighbourhood. During the time, the area was characterised by marginality, poverty, crime and prostitution.	Buenos Aires Government launches a series of urban transformation programmes targeting the Central and Southern areas of the city to tackle the socioeconomic disparity between Buenos Aires' North and South.	The law for the construction of a new underground line (H) was approved, providing an important new transport link between the city's North and the Parque Patricios neighbourhood.	The first part of the new underground line was inaugurated, and in 2011 two stations opened (Parque Patricios and Hospitales).
2008	2012-2013	2016	2018
Law 2972 was launched to promote ICT activities in the city of Buenos Aires, enabling their establishment within designated creative district zones.	Operation of the Technology District begins. It triggers the launch of other Creative Districts in the city (An 'audio-visual' district in 2011, an 'arts' district in 2012, and a 'design' district in 2013). ²¹	Instituto Tecnológico de Buenos Aires (ITBA) opens new educational building in the District.	Over 300 communication and technology companies have been established in the Technology District with over 10,000 workers now in the area.

²¹ Ministry of Economic Development (2018) 'Technology District: Economic Districts', report produced by the Government of the City of Buenos Aires.

DISTRITO TECNOLÓGICO, BUENOS AIRES ARGENTINA

Image credit: Government of the City of Buenos Aires

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Buenos Aires is a city with a high concentration of resources in the Northern areas, and with limited infrastructure and high socio-economic disadvantage in the Southern parts of the city. The need to tackle the existing socio-economic divide between these different parts of Buenos Aires led the city government to focus on the Southern neighbourhoods as the target for a new 'Creative Districts' programme established 2008, focusing on design, technology, and the arts. The programme had two key objectives: the economic, commercial and social development of the South of the city and the promotion of the creative industries as a key strategy for economic development in Buenos Aires more widely. The creative districts policy was motivated by urban marketing and economic development goals observed in other cities globally with the objective to replicate them in Buenos Aires 'to attract financial and tourist flows'.²²

The aim was to develop the Districts as 'ecosystems' generating benefits for newly established companies and local retail as well improving residents' quality of life and connecting residents, private companies and educational institutions. The opportunity to position the Distrito Tecnológico as the largest investment park in Latin America underpinned the project, with the potential to promote Buenos Aires internationally as a hub for technology, knowledge and innovation.

Apart from economic development generated by the establishment of ICT companies, the District sought to attract other types of services that could cater to the new pool of employees working in the area, such as restaurants, laundrettes and supermarkets.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Historically Parque Patricios, where the Technology District has been established, was characterised by marginality, poverty, crime and prostitution. Perception of the Southern part of the city as abandoned, unsafe, precarious and lacking public and private investment in infrastructure. Some abandoned industrial building stock, particularly warehouses. Limited public transport connections to easily (and safely) access the whole area of the Technology District.
- Social infrastructure: Inability to attract ICT and creative industries companies to locate and invest in an area seen as marginalised and under-developed.
- Historic significance: Challenge of how to improve a historic public square (Parque de los Patricios), widely used by local residents, in one of the city's oldest neighbourhoods.

Process: Enabling Environment

A series of policies and plans offering financial incentives to private companies working in the ICT sector and improving the physical condition of the area were put in place by the City Government to stimulate the development of the Distrito Tecnológico. These included:

- Laws put in place specifically designed to support the technology sector, including for the declaration and promotion of software production as a recognised industry within the city.

· A tax exemption policy for all ICT companies relocating to the District who would be maintaining or increasing their number of employees within the 2008 – 2018 period.²³

· For companies that hadn't yet moved to the District and wanted to invest in the area in advance of their arrival, those investments were marked as tax exempt.

· A subsidy programme to fund up to 50% of the costs to obtain quality certificates for ICT companies to establish themselves within the District, together with preferential credits from Banco de la Ciudad de Buenos Aires for the relocation.

Process: Approach

The oversight committee for the Distrito Tecnológico is comprised of a number of city government departments (led by the Ministry for Economic Development in collaboration with Ministries for Education and Diance), private ICT companies, representatives of the 'comunas' administrative units of the city), as well as

local universities (Instituto Tecnológico de Buenos Aires, Centro de Altos Estudios de Ciencias Exactas, and Universidad del Salvador). The City Government is responsible for identifying the vision and managing the District, while funding for improvements in the area came primarily from private companies.

²² Bayardo, R. (2013) *Políticas culturales y economía simbólica de las ciudades: "Buenos Aires, en todo estás vos"*, Latin American Research Review, 48, Special Issue, pp, 100-128.

²³ La Nación (2017) *Distrito tecnológico: la hora de apostar*.



DISTRITO TECNOLÓGICO, BUENOS AIRES ARGENTINA

Image credit: Government of the City of Buenos Aires

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: To date the District has received investments of US\$334 million in infrastructure for the establishment of companies (new buildings, infrastructure development and construction works, including physical improvement of public space).²⁴
- Sources of financial investment: Public-private investment via a tax exemption programme for the Distrito Tecnológico.
- Restoration: Physical improvement undertaken of Parque Patricios, a historic public square from 1902 which is widely used by local residents.
- New construction: Construction of new offices by multiple companies and organisations, including the City Government enlisting famed architects Foster & Partners to create the US\$80 million new Metropolitan Centre of Technology. Expansion of the subway system to create a new station better connecting the North and South of the city. New technological university branches established.
- Non-building works: Street and sidewalk upgrading. New lighting system put in place. Tree planting and new green space with sports facilities introduced. Improvement of security in the area with the installation of a new police station within the District. Introduction of Wifi provision for the area. Programme for Professional and Technical Training ('Codo a Codo') run with Ministry of Education and Modernisation. Includes 7-10 scholarships per year to secondary school students who want to pursue technology-related HE courses at ITBA.²⁵ Regular networking events and meetings between city government and private companies to find solutions to existing industry problems.

²⁴ Ministry of Economic Development (2018) 'Technology District: Economic Districts', report produced by the Government of the City of Buenos Aires

²⁵ Rotnitzky, N. (2018) 'Con 10 años y 12.000 empleados, el Distrito Tecnológico reactiva Parque Patricios', La Nación

Project Impact

The main objective of the Distrito Tecnológico to 'create a space where people breathe technology' has been successfully achieved. The District has evolved into a significant local and international technology cluster made up of more than 300 companies and over 10,000 workers. These companies work across a range of technology sectors including software, hardware, 3D printing, engineering, education, e-commerce, biotechnology, nano-technology, and robotics. Internationally renowned companies are making major investments to move to the area, with Accenture investing US\$10 million in 2017 to establish an office for 4,000 of their employees, and Ernst & Young announcing plans to invest US\$7 million in an upcoming move to the District. The project has succeeded in moving the area of the city away from its previous association as poor, degraded and inaccessible. This has translated into an improvement of the built environment, with better transport

connections, security and the provision of new retail and work infrastructure (e.g. banks, gyms, cafes, restaurants, co-working spaces). Distrito Tecnológico has spurred a dramatic and rapid rise in land and real estate values in the area, with an 1,000% increase in the cost per square metre in the area since 2007. This escalation poses a major challenge to the 40% of existing residents in the area who don't own their own property, leaving them particularly vulnerable to displacement as a result of gentrification. To date, no formal evaluation or acknowledgement has been made with regards to the impact this will have on local residents.

There are other future challenges anticipated for Distrito Tecnológico with the planned expiration of the tax benefits for ICT companies. This raises the question of whether companies will continue to be interested in locating in the District and whether the new ecosystem will be able to sustain its vitality without financial incentives.

SOUTH KOREA

Gwangju Hub City of Asian Culture, GWANGJU



At a Glance: Success Factors

Core components:

- The Asia Culture Centre (ACC) is at the centre of five Culture Zones in the city - ACC itself, exchange, science and tech, traditional, conservation, education, visual media.
- Gwangju Folly as a network of temporary structures around the city, linked to the Gwangju Biennale. The first phase carried out in 2011, the second in 2012, and the 3rd phase in 2017 were used to create a food business platform.

Enabling environment:

- Significant direct intervention and funding by multiple levels of government and private stakeholders.

- Municipal government used wider planning documents to designate Gwangju as a centre for culture and CCI businesses and designated 5 CCI zones as part of this project.

Approach and process:

- National Government led on construction of the Asia Culture Centre, designation of Cultural Industry Investment Promotion Zones, financing of Asia Culture Industry Investment Corporation. Pushed forward by President Roh government, but this meant that when new administration came in, project progress was postponed, and the budget reduced.

At a Glance: Timeline

1910 – 1930s	1940s	1980	1995
Following the Japanese annex of South Korea, Gwangju is established from the wider region it is a part of, with the administrative system ultimately reformed in 1931 in accordance with the revision of the regional system. ²⁶	Following the administration of Korea by the United States and eventual dissolution of the military government, a new city government for Gwanju was established.	Gwangju Uprising against military junta makes the city a symbol of the country's democratic movement. ^{27, 28}	Gwangju Biennale, South Korea's first devoted to contemporary art, founded 'in memory of spirits of civil uprising of the 1980 repression of the Gwangju Democratization Movement'. ²⁹
2000	2004	2015	2023
Gwangju experiences significant economic and demographic decline.	'Gwangju, Hub City of Asian Culture Project' initiated.	Opening of Asia Culture Centre (ACC).	Planned aimed completion and end of the development of the project, in alignment target date set out by the President for Gwangju to be turned into a cultural and creative industries hub and Asia's 'Cultural Capital in Korea'.

²⁶ Gwangju Metropolitan City, 2015. *The History of Gwangju*.

²⁷ Also known as the May 18 Democratic Uprising.

²⁸ Jang, S. Y., 2017. *The Gwangju Uprising: A Battle over South Korea's History*, Wilson Centre.

²⁹ Biennial Foundation, *Gwangju Biennale*.



Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Gwangju is the 6th largest city in South Korea, located in the Southwest of the Peninsula, and home to over a million inhabitants. As a metropolitan city, it lies under the direct control of the central government and is governed as a local autonomous entity.

Until 2004, car manufacturing was one of the main local industries, and in the 1990s, the government developed a high-tech industry cluster in the city. Gwangju has seen an economic decline in recent years, showing the lowest GDP by region between 2004 and 2009 and achieving a financial self-sufficiency of only 19.2%, the lowest among all metropolitan cities in Korea.³⁰ The old city centre was hit particularly hard, as a new city centre was developed.

Gwangju has had relatively limited cultural infrastructure provision, ranking 2nd lowest among the metropolitan cities in 2010.³¹ Two reasons for this are likely to be the area's focus on economic growth over cultural development following the Korean War³² and unequal distribution of resources for cultural and social development, with a focus on Seoul and the surrounding area.

Process: Enabling Environment

The impetus for the Hub City of Asian Culture Project (HCAC) came directly from the President, who shaped the legal basis for the project and launched it in 2004. Key legal and enabling policy introduced by the central government included the Presidential Decree for the Promotion Committee of City of Culture (2004) which established the project background, programme framework and budget; and the Special Act on the Development of a Hub City of Asian Culture (2006) which determined the role of stakeholders and created the legal framework for financial support to the project. The Special Act also provided for the construction of a new Asia Cultural Centre

Whilst there were some opportunities for central government investment in cultural development in Gwangju prior to 2004, most notably in supporting the Gwangju Biennale, these largely supported culture through programming and other intangible activities rather than by investing in cultural infrastructure. Such investment already aimed to increase Gwangju's image as a 'city of art', as well as to promote social and economic development.³³ A key trigger to scale up this activity was the change of central government with the election of President Roh Moo-hyun in 2003. Moo-hyun made an election pledge to turn Gwangju into a cultural and creative industries hub and Asia's 'Cultural Capital in Korea' by 2023, with the aim to equalize the country's unbalanced cultural, economic, and social conditions.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Reduced economic activity, decreasing population, limited cultural infrastructure.
- Historic significance: Home and 'symbol' of the country's democratic uprising in the 1980s.

(ACC), providing match-funding to encourage private investment in the initiative. In addition, the municipal government used a range of wider planning documents to designate Gwangju as a centre for culture and tourism, and to designate seven 'CCI zones' as part of the HCAC project. These included a 5-year Regional Development Plan to increase the cultural industries in Gwangju related to high-tech industry; an Urban Master Plan for the period from 2016 to 2030 with a strong emphasis on nurturing culture in the city and which integrates with the HCAC project; and an Urban Regeneration Strategic Plan for the timeframe 2015 – 2025, which sought to introduce 5 new cultural zones.



**GWANGJU HUB CITY,
OF ASIAN CULTURE
GWANGJU
SOUTH KOREA**

Image credit: Asia Culture Center

Process: Approach

HCAC is the biggest urban culture project in South Korea in terms of both budget and duration. It runs from 2004 to 2023. The overall aim of the project has been to turn Gwangju into "A City of Asian Cultural Exchange", "A City of Asian Arts and Peace" and "A Futuristic City of Culture-based Economy"³⁴, through:

- The introduction of both tangible and intangible cultural activity across the city long-term that meets citizens' needs, particularly through the creation of the ACC as a production and exhibition centre for cultural content.
- Creating a culture-based urban environment, based on seven CCI zones (latterly 5 cultural zones).
- Promoting the arts, culture and tourism industry and encouraging inward investment to promote five key creative industries sectors (music, crafts & design, games, high-tech images, and edu-tainment).
- Raising the city's profile by turning it into a cultural exchange hub for Asia through the creation of an international network, where aspects of all cultures across Asia are shared, and where the general public is exposed to cultural openness and acquires a deeper sense of appreciation of Asia's cultures.

Activity is spread across the city, and includes construction work as well as community engagement, policy intervention, and economic revitalisation with a focus on the old city centre. The established CCI zones form the basis of the approach. They are formed around key cultural functions to ensure that the 'cultural energies' of the city are given a permanent platform: 1) Asia Culture Centre Zone, 2) Asia Science and Technology Zone, 3) Visual Media Culture Zone, 4) Edu-culture Zone, 5) Asia Community Culture Zone.³⁵ At its heart, the ACC (opened in 2015) includes the Cultural Exchange Agency, Cultural Promotion Agency, Asian Arts Theatre, Agency of Culture for Children and Asian Culture Information Agency.³⁶

In terms of project stakeholders, the central government (the Presidential Committee for HCAC) and the Ministry of Culture, Sport and Tourism are the main implementers of the project, in addition to Gwangju Metropolitan Government (GMG). While the national government focused on the construction of the ACC and industry investment, GMG focused on the promotion of cultural activity and management of the zones. Initially, no formal role was conceived for local citizens in the project, however more recently public hearings and other mechanisms have been put in place in order to collect the view of the local community in relation to the project.

³⁰ Includes 6 'metropolitan cities', plus Seoul.

³¹ Ministry of Culture, Sports and Tourism, 2010.

³² 1950-1953.

³³ Lee, K., 2007. Questioning a neoliberal urban regeneration policy, *International Journal of Cultural Policy*.

³⁴ Ministry of Culture, Sports and Tourism & Hub City of Asian Culture Gwangju, *Hub City of Asian Culture Gwangju - Brochure*.

³⁵ Previously 7 zones, which were re-arranged into 5 larger zones, e.g. by merging the previous "ACC Zone" and "Cultural Exchange Zone".

³⁶ Jung, et al., 2013. The role of stakeholder collaboration in culture-led urban regeneration: A case study of the Gwangju project, *Korea. Elsevier Cities* 44 (2015) 29-39.

GWANGJU HUB CITY, OF ASIAN CULTURE GWANGJU SOUTH KOREA

Image credit: Asia Culture Center

Inputs and Outputs: What was invested and what was delivered

- Total budget: The overall budget allocated to the project is around US\$4.1 billion (5.3 trillion Jo-won)³⁷. ACC, the largest construction project implemented, had a budget of US\$70 million, making up around 13% of the total budget.
- Sources of investment: Central government, Gwangju Metropolitan Government (GMG), and private investment.
- Restoration: Restoration of Gwangju fortress as part of the HCAC project, based on the creation of small 'follies' designed by international architects along the foundations still visible in today's streetscape.
- New construction: Development of the Asia Culture Centre.
- Non-building works: ACC is a multi-functional cultural facility which features exhibitions, performances, education programmes, and research and archive work, through which the public and artists can engage with various Asian cultures and inspire each other. The Centre also facilitates "cultural exchanges with Asian countries and collect[s] cultural resources and research across the region".³⁸ Introduction of new green spaces in the old city centre.³⁹

³⁷ Converted from South Korean Won to USD using fxtop.com, based on the historic conversion rates of the relevant year (2009).

³⁸ Hub City of Asian Culture Gwangju, Asia Culture Centre - Introduction.

³⁹ It was a contentious development and the initial design approach was contested by local residents - final design based on several revisions over 10 years.

Project Impact

The cultural revitalisation of Gwangju is a significant long-term project, with completion aimed for 2023, and represents "the single largest cultural project in modern Korean history".⁴⁰

As the project is ongoing, many of its most distinct outcomes are yet to be felt. However the organisers expect a number of impacts on urban development by 2023, including⁴¹ on the individual level (increased cultural potential and quality of life); regional level (improved social capital, human resources and local economy); national level (balanced national development, open identity, improved cultural competence); across Asia (cultural diversity, sustainable development, mutual trust & peace); and globally (improved understanding & discovery of Asian culture, international networking).

Moreover, while some of these impacts are more tangible (for example the development of new cultural facilities), others are more intangible and remain difficult to measure. However, some impacts can already be seen now. At this point, 14 years into the project and three years after the opening of the ACC, the project has substantially increased Gwangju's cultural infrastructure and cultural programming. The ACC experienced some early difficulties, criticised for not running as expected compared to its substantial budget. However, its reputation and impact on local citizens has become more positive since it started functioning as a dedicated cultural complex for the inhabitants of the South Jeolla Province, showcasing a wide variety of contemporary as well as traditional

cultural events, in addition to its further-reaching activity. The experience has been similar with regard to the Gwangju Follies – the first two phases of the project were not generally considered highly successful and were criticised for the lack of understanding brought to the local context by the international architects and artists involved. To address this issue, GMG opened up a citizens' consultative group and actively incorporated their opinions in the third phase of the project, which has been more positively received, with the creation of more interactive and experimental Follies.

In terms of its economic impact, HCAC specifically is estimated to generate nearly 10,000 direct and indirect jobs and production and wages worth over US\$100 million in the long term.⁴² An increase in CCI business activity in the area is already evident. Linked to the CCI zones, this activity is starting to bring in further private investment and income generated by new businesses, particularly in animation through South Korea's growing 'web-toon' industry, with over 80 companies established and 288 employed.⁴³

It is worth noting that the project, given its long timeline, has been met with fundamental challenges since the change in leadership at central government, and the resulting budget cuts and delays to the project. At this point, it is now vital that the budget and plans for the remainder of the project are agreed, so that it can continue to work towards its aimed-for impacts in 2023 and beyond.

⁴⁰ Korea Herald, 2015. *Gwangju reshaping itself into 'hub city of Asian culture'*.

⁴¹ Hub City of Asian Culture Gwangju, *About HCAC - Vision*.

⁴² Ibid.

⁴³ Asian Cultural Industry Investment Association.

SOUTH KOREA

Jeonju Traditional Culture City Project, JEONJU



At a Glance: Success Factors

Core contents and components:

· Through physical renovation works on cultural and historical assets of the area in synch with various cultural programs, Jeonju has strengthened its image as a traditional and cultural city. The Jeonju City government has not only imposed regulations but also provided support mechanisms to conserve Hanoks, which has allowed flexibility while conserving the Hanoks to sustain a certain level of quality of life (e.g. keeping a traditional style for building exterior but allowing for some changes for inner space for residents to have a modernised life).

Enabling environment:

· 'Slow City' designation is expected to mitigate severe gentrification in Hanok Village, as it supports policy addressing over-commercialisation. Legislation by the City Council in 2016 promotes the collaborative cooperation among residents with the objective of sustainable development and the protection of local commercial areas.

The ordinance recommends for building owners to make an 'agreement for co-existence' with tenants, which includes regulations on rent and lease periods. It also allows the city government to subsidise repairs and maintenance of buildings whose owners provide long-term leases (5 years+).

· Balance of national and local policy, with national level plans to balance out economic development around the country (Jeonju designated a Regional Hub Cultural City in 'Five Year Balanced National Development Plan') aligning with local efforts, including Jeonju's District Unit Plan.

Approach and process:

· The city government put significant effort into soliciting the opinions of residents and trying to find consensus between a diverse group of stakeholders. With many years of trial and error, government and local community reached a consensus of the needs of preservation of the area.



JEONJU TRADITIONAL CULTURE CITY, JEONJU SOUTH KOREA

Image credit: Korea Tourism Organization

At a Glance: Timeline

900s	1920s – 1930s	1977	1995
Jeonju becomes the 'spiritual capital' of the Joseon Dynasty. People in Jeonju begin constructing the city's defensive wall and many villages naturally formed around the city. These villages were the beginning of the current Hanok village.	Over 800 traditional Korean houses called 'Hanok' built. Also various historic and cultural resources located in the village were constructed, including Gyonggijeon, Omokdae, Hyanggyo and Jeongdong church.	Jeonju Hanok Village was designated as a Hanok Conservation District in 1977. This triggers a period of depopulation and economic decline for the area, with an exodus of the Village's residents to the suburbs in response to stringent construction and development regulations.	The area's designation as a Conservation District is removed following petition by local residents. However, this loosening of restrictions for the area leads to the destruction of the traditional urban landscape, surfacing a realisation of need to invest in the cultural value of Hanok Village.
1999-2000	2007	2010	2012
With the adoption of the local autonomy system in Korea in the 1990s, Jeonju City prioritises policies focused on traditional cultural resources to spur the local economy in response to the rapid industrialisation and growth taking place in the rest of the country. In 1999 the Hanok Village basic plan is established, and in 2000 a District Unit Plan is established.	The Jeonju Traditional Cultural-oriented City Project is launched and the Hanok Village Conservation Council is established.	Jeonju is designated as a 'Slow City', in recognition of the city's 'efforts to preserve traditions and nature'. ^{44 45}	Jeonju is designated a UNESCO Creative City of Gastronomy for its high quality traditional Korean food and food industries.

⁴⁴ Bae, H., 2018. *Jeonju Hanok Village, part of slow cities network, is a top tourist draw*, The Straits Times.

⁴⁵ Cittaslow, *South Korea's Jeonju Recertifies As Cittaslow*, International Network of Cities Where Living Is Good.

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

With government-led economic development and subsequent urbanisation, Jeonju has grown into one of the major cities in South Korea. However, a lack of industrial infrastructure had alienated Jeonju from the rapid industrialisation and wider economic growth taking place in the rest of South Korea. This required the city of Jeonju to find alternate ways and an alternate strategy to promote local economic development. With the adoption of a local autonomy system in Korea in the 1990s, Jeonju prioritised its policies based on traditional cultural resources to overcome a lack of industrial infrastructure.

Jeonju recognised the value of traditional culture from its status as a historic city and made efforts to link cultural policies with local development. Also, the selection of Jeonju as one of the host cities for the 2002 World Cup triggered the need to catalyse development in the city, with the expectation that the unique

scenery of Hanok Village could set the city apart from other hosting cities in driving tourism around the event.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Economic decline and depopulation following the area's designation as a conservation area; then threats to historic buildings following the removal of the area's conservation status. Property rights of residents collided with the need to preserve traditional culture, leading to significant debate over policies on traditional culture within the local community and leading to a series of policies that would protect residents' property rights while preserving traditional buildings.
- Historic infrastructure and significance: Over 800 Korean traditional houses called 'Hanok' that are mostly built in the 1920s and 1930s as one of the Jeonju's urban housing types.

Process: Enabling Environment

The reinvestment in Hanok Village aligns with two central initiatives from the Korean government: the Five Year Balanced National Development Plan and the Regional Hub City Project. Acknowledging the severity of regional imbalance throughout Korea, the Development Plan aimed to better balance economic activity and support across the country, while the Cultural City Project was an effort led by the Ministry of Culture, Sports and Tourism focused on investing in six regional hubs for cultural activity (Gwangju, Busan, Jeonju, Gyeongju, Gongju and Buyeo, 2004).

The Jeonju Traditional Cultural City Project was introduced and initiated by Jeonju Municipality to conserve the city's Hanoks and to maintain the area's identity as a 'traditional city'. The city government established basic design guidelines and

a district unit plan to both conserve and revitalise the area, which established a 'traditional culture zone' as one of four distinct zones. While the initiative was mainly driven by the city government, they did hold a series of public hearings and open debates to gather public opinion on the Hanok Village regeneration.

To preserve the traditional Hanoks, the municipality established an ordinance in 2002 to support their conversion. The programme subsidised both the cost of repair of individual Hanoks that were deteriorated (covering up to two-thirds of the cost) or the reconstruction of buildings that did not align with the urban Hanok streetscape. Hanoks along the main street of Jeonju Hanok Village were also able to receive funds to support the costs of fence building, gardening, and other landscape improvement activities.



Process: Approach

Because it was a residential area at the beginning of the Traditional Culture City Project, the majority of Hanoks are privately owned. Some of the buildings near the main street have been sold or rented to organisations which are promoting traditional culture (for example traditional fan craft, tea ceremonies) or small enterprises. Local experts and cultural and artistic organisations initially raised the need and possibility of local development through traditional culture. Expert groups emphasised the use of traditional cultural resources to help local residents identify their value, strengthen local identity, and improve local development.⁴⁶

The project aims to promote sustainable development through traditional culture revitalisation. In order to do so, the city actively identifies cultural resources and offers training opportunities for local

residents to develop their knowledge. The city also aims to create diverse business models with respect to cultural resources so that they can lead to more jobs and strives to create a cultural policy model that is focused on the repair and renewal of existing facilities.

In the beginning, the project was mainly led by government and a few local experts, but as the project had started to see positive results and started attracting more residents, the Hanok Village Conservation Council was organised to proactively manage the project. The Council is comprised of three main groups of stakeholders: government officials responsible for administrative processes; experts doing consultation and evaluation of projects in the Village; and local residents engaged in overall activities and management of the area's conservation.

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: An estimated US\$1.4 billion (approximately 1.6768 Jo-KRW) will have been spent on the project between 2006 and 2025.
- Sources of financial investment: The projects were led by public funding from national government (Ministry of Culture, Sports and Tourism) (US\$490 million), Jeonju City Government (US\$594 million), and private investment (US\$ 400 million).
- Restoration: Conservation of Hanok Village through preservation of the traditional Hanoks. Improvements to streets and alleyways. Revitalisation of the Nambu traditional market with the creation of a 'Youth Night Market' featuring young local artists and merchants.
- Non-building works: City government support for programme of cultural festivals including the Jeonju Bibimbap festival and the International Sori festival. Cultural marketing activities to promote its traditional and cultural image internally and externally. New programming centred around the traditional culture of Hanok Village, including dedicated to traditional fan craft and calligraphy. Engagement with the UNESCO Creative Cities Network through Jeonju's designation as a City of Gastronomy, with plans to invest a further 50 billion KRW over four years to bolster Jeonju's culinary sector and engage in international exchange with other cities of craft and gastronomy.⁴⁷

⁴⁶ Gwangho, C. (2016). *A Study on the Designation and Support of Cultural Cities*; Ju-Yong, K. et al (2017). *The Social and Economic Impact of the Urban Regeneration Project in Jeonju Hanok Village Area*; Seong-Deok, H. (2018). *Utilization of the Historical and Cultural Resources and Urban Regeneration of Jeonju City*.

⁴⁷ UNESCO Creative City of Gastronomy, *Jeonju 2012-2017 Monitoring Report*.

Project Impact

The Jeonju Traditional Culture City Project has successfully revitalised the local economy, strengthened Jeonju's identity as a globally recognised city for traditional Korean culture and cuisine, and improved social integration within the city. The direct economic impact of Jeonju's Traditional Culture City Project is estimated by Jeonju University to be around US\$40 million annually and the indirect economic impact at US\$130 million per year. The number of commercial establishments has risen from 83 in 2005 to 366 in 2013, predominantly related to gastronomy and

cultural facilities and programmes has led to an increased demand for people working in the field of culture, consequently improving economic benefits for local residents.

With government support, the village's Hanoks have been well preserved and the area's main streets have been revitalised. The village has become increasingly commercialised, resulting in an increase of land value and lower levels of privacy for residents of the area. The increasing popularity of Hanok Village as a visitor destination has created new challenges related to traffic congestion, lack of parking



JEONJU TRADITIONAL CULTURE CITY, JEONJU SOUTH KOREA

Image credit: Korea Tourism Organization

cultural experiences. These enterprises support direct employment of 1,000 workers and indirect employment of 3,500 workers (however is it difficult to track where new employees come from and what proportion of new jobs are held by local residents).⁴⁸

There has also been a significant increase in tourism to the area, from 1.3 million visitors in 2008 to 11 million in 2017. Overall, the increased number of traditional

spaces, abrupt changes in local lifestyles, and damage to cultural heritage. This has negatively impacted on many of the original residents of the area, with the population of Hanok Village steadily decreasing over the last decade, from a local population of 2,333 in 2008 to 1,322 in 2014.⁴⁹

⁴⁸ UCLG International Award - Mexico City - Culture 21 (2016). *Jeonju - Sustainable City Development through Traditional Culture Revitalization* and Ju-Yong, K. et al (2017), op cit.

⁴⁹ Seonghwa, J. (2010). *A Study on the Urban Regeneration Performance of the Jeonju Hanok Village and Recommendation*.

UNITED KINGDOM

Jewellery Quarter, BIRMINGHAM



At a Glance: Success Factors

Core content and components:

- Restoration of the 'Golden Square' area at the heart of the Jewellery Quarter, leveraging a mix of funds and support from the City Council, the European Union's European Regional Development Fund (ERDF) and planning gain funds.
- The Jewellery Quarter Business Improvement District (BID) has been successful in both managing and proactively programming the area through an annual festival, shopping guide, magazine, 'clean team', art trail, summer flowers, and Christmas decorations and lighting.

Enabling environment:

- A balance of heritage protection and lifting restrictions to attract investment in mixed-use developments; raising awareness of the unique character of the Quarter.

Approach and process:

- Creating and involving local bodies and forums with a vested interest in regenerating and marketing the area.
- Establishment of Jewellery Quarter Development Trust Neighbourhood Planning Form in 2014 to bring together businesses and residents to write a Neighbourhood Plan. Jewellery Quarter Neighbourhood Forum coordinates residents' views and input via regular open meetings.



At a Glance: Timeline

18 th Century	19 th & 20 th Century	From 1940 - 60s	1960s - 1970s
Area first founded on rectangular street layout around St Paul's Square.	The locality is a hub of jewellery making in the UK, particularly around the WWI boom time. New factories and housing constructed for local workers.	Slow decline of jewellery industry due to international competition (1965: 900 businesses - 2001: around 500 businesses). New ring road cuts the Quarter off from city centre and inhibits expansion.	City Council buys 14.5 acres in Jewellery Quarter (JQ) for redevelopment. New factory completed in 1971 (the Big Peg), but other plans abandoned. Emergence of jewellery retail and re-branding as 'Jewellery Quarter'.
1998 - 1999	2000 - 2002	2002 - 2015	2018 - 2021
<i>Urban Village Framework Plan</i> to create mixed-use 'urban village'. English Heritage <i>'The Jewellery Quarter Urban Village, An Architectural Survey'</i> highlights the area's heritage assets.	JQ designated as a Conservation Area, with 106 buildings listed. <i>Conservation Area Character and Management Plan</i> to protect architectural heritage.	Successive plans and projects to support JQ's redevelopment into 'urban village', grow creative sector, become desirable residential area and develop as a shopping and tourist destination. JQ Development Trust, Neighbourhood Planning Forum and Business Improvement District (BID) formation.	Three new Heritage Lottery Fund (HLF) grants given for local conservation projects. Ongoing private development schemes focused on residential and mixed-use developments.

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Beyond the challenges for the Jewellery Quarter (JQ) itself in the mid-20th century, the area also sat in the context of an overall decline in Birmingham's fortunes, due to a substantial decrease in the city's industrial base in the 1970s and 80s. By 1982, unemployment in the city was at 20% and Birmingham as a whole suffered a poor reputation as a place to live and work.⁵⁰ In terms of opportunities, the JQ continued to accommodate a dense concentration of jewellery workshops, factories and retail, making it one of the main jewellery centres in the country, dominated by a large number of small firms. It has significant industrial heritage interest; making it a nationally unique area with the potential to draw visitors and tourists. As such, the JQ's regeneration tied in with Birmingham City Council's (BCC) wider regeneration plans for Birmingham, to transform the city into a 'meeting place of Europe' and attract both tourists and a dynamic, skilled, younger workforce. It sought to do this by boosting its cultural capital and focusing on the creation

of creative quarters, the development of knowledge-intensive industries, the rejuvenation of areas of heritage and cultural importance, and increasing the number of residents living in the centre of the city. With its central location, affordable space, buildings with strong character and unique industrial heritage interest, the JQ presented an obvious location for a new 'urban village' area, marrying four interests – jewellery manufacturing, residential space, retail and gastronomy – within an attractive built environment with significant heritage interest.⁵¹

Challenges and barriers the intervention needed to address

- Local area infrastructure: Birmingham's overall industrial decline and poor reputation as a place to live and work. Poor connections between the JQ and the rest of the city. Through planning regulations, strict zoning restrictions exist. Lack of residential space.
- Heritage challenges: Declining fortune of the jewellery industry. Crumbling historic housing stock.



**JEWELLERY
QUARTER,
BIRMINGHAM, UK**

Image credit: Blue Monday

Process: Enabling Environment

Interest in the regeneration of the Quarter dates back to the 1960s. However, over the years, much of this was ad-hoc and lacked direction or agency. This changed in the late 1990s, based on two key interventions: In November 1998, the US\$419 million⁵² (£250 million) five-year *Jewellery Quarter Urban Village Framework Plan* was adopted to promote regeneration in the area by creating a mixed-use hub of creative businesses, jewellery industry and significantly increased residential space.⁵³ It also aimed to upgrade local facilities, upgrade local environmental quality and improve links between the JQ and city centre. Planning and land use restrictions were relaxed to encourage investment in non-industrial and new housing developments. To implement this, the *Jewellery Quarter Urban Village Regeneration Partnership* was created including the City Council, a local Jewellery Quarter Association, Advantage West Midlands, Birmingham City University School of Jewellery, and other stakeholders. Also in 1998, English Heritage (EH) undertook a survey of the Quarter. The resulting *The Birmingham Jewellery Quarter Urban Village*. An Architectural Survey of the Manufactures 1760-1999, published in 2000, highlighted the JQ's international industrial heritage significance and raised awareness of the pressures on its historic housing.⁵⁴

As a result of this, there was an increasing realisation that the success of the Urban Village Plan, particularly in terms of the development of new residential units, could pose a threat to the historic building fabric and the jewellery trade's ability to stay rooted in area.⁵⁵ A new Jewellery Quarter Conservation Area was established in September 2000⁵⁶ to proactively address these challenges. Birmingham City Council and English Heritage agreed to jointly fund a Character Appraisal and Management Plan, to preserve the character of the Quarter and temper further residential development. The Management Plan was followed in 2005 by the JQ Conservation Area Design Guide, which provides guidance for developers and architects to execute new construction (or improvements) in the JQ in a way that sensitively responds to the historic character and local context of the area. These developments sit within the wider enabling context of Birmingham's overall reinvention, with a series of infrastructure and policy flagship projects across the city. The Birmingham Big City Plan (2007) included plans for the Quarter to grow as a creative sector, become a desirable residential area and to develop as a specialist shopping and tourist destination. The subsequent 2010 Big City Plan: City Centre Masterplan scoped out vacant or underused areas of the JQ in an effort to get them occupied and it highlighted the lack of public realm.

⁵⁰ Pollard, J., 2004. 'From Industrial District to 'Urban Village'? Manufacturing Money and Consumption in Birmingham's Jewellery Quarter', *Urban Studies* Vol. 41. January.

⁵¹ Ibid.

⁵² Converted from British Pound to US Dollar using fxtop.com, based on the historic conversion rates of the relevant year (1998).

⁵³ Ibid.

⁵⁴ English Heritage, 2000. *The Birmingham Jewellery Quarter Urban Village*. An Architectural Survey of the Manufactures 1760-1999.

⁵⁵ Pollard J., *op. cit.*

⁵⁶ by merging three existing local conservation areas.





JEWELLERY QUARTER, BIRMINGHAM, UK

Image credit: Blue Monday

Process: Approach

Alongside BCC and EH as long-standing stakeholders, several local actors have formed who have key governance roles within the Quarter's development.

In 2011, the Jewellery Quarter Development Trust (JQDT) was formed as a Community Interest Company to coordinate the various existing arms of regeneration. It seeks to improve the JQ "for the benefit of all who live, work, learn within, invest in and visit the area". Since 2012, the JQDT has operated the JQ Business Improvement District (JQBID). The BID's remit is to improve the Quarter and increase footfall and inward investment through creating a more welcoming environment, improve marketing activities and improve connectivity with the city centre. In 2017, businesses voted for a second term. It plans to continue its work to make the JQ clean, attractive, green and safe, promoting the Quarter, maintaining its heritage and encouraging inward investment.⁶⁰

In 2014, BCC designated the JQ Neighbourhood Planning Area, leading to the creation of the JQDT Neighbourhood Planning Forum. This is made up of local businesses and residents, who are in the process of writing a dedicated Neighbourhood Plan⁶¹ for the JQ, based on a series of drop-in sessions for residents and consultations with businesses. The Plan aims to create opportunities for 'traditional and modern businesses' and provide places to live 'that residents want and need', by: enabling businesses and residents to live successfully together; driving up the quality of new developments and avoid dereliction; protecting the JQ's heritage; and facilitating projects to support the growth and vitality of the JQ (e.g. accessibility, supporting the next generation of jewellers). The Plan is currently in feedback phase before being submitted to BCC.⁶² The Jewellery Quarter Neighbourhood Forum acts as "the independent voice of the residents of the Jewellery Quarter" and runs regular Open Meetings for local residents.

⁶⁰ Jewellery Quarter BID, 2017. *2017-2022 Jewellery Quarter BID Renewal Proposal*.

⁶¹ Introduced by Government through the Localism Act in 2011: a legal document drafted by the community, which contains planning policies that the Local Authority has to adopt as part of the local planning process.

⁶² Jewellery Quarter BID, 2016. *The Jewellery Quarter Neighbourhood Plan, Shaping the future of the Jewellery Quarter*.

Inputs and Outputs: What was invested and what was delivered

- Total budget: Given the range of successive policies and plans concerned with the JQ, and the variety of stakeholders and actors involved, there is no centrally held information on overall investment in the JQ. US\$2.5 million (£1.6 million⁶³) was invested in the restoration of Golden Square. US\$7.5 million (£4.41 million⁶⁴) was provided by the Heritage Lottery Fund (HLF) since 2010. US\$2.4 million (£1.5 million⁶⁵ million) in European Union grant funding for building restoration work. Over US\$2.4 million (£2 million⁶⁶) invested by the BID during its first 2012-2017 term.
- Sources of financial investment: Various, including the Heritage Lottery Fund (HLF) and other trusts and foundations, Birmingham City Council, European Regional Development Fund (ERDF), private investment, business levies to the BID.
- Restoration: Restoration of the 'Golden Square', an area at the heart of the JQ surrounded by listed buildings, to create a large area of public realm within the Quarter (2008 – 2015).⁶⁷ Restoration of numerous historic buildings and sites in the Quarter (Newman Brothers Coffin Works, Birmingham Assay Office building, Birmingham Pen Museum, The New Standard Works, Key Hill Cemetery). Adaptive reuse of AE Harris factory site into 320 apartments and 100,000 square foot commercial space (including restoration of two listed buildings). Redevelopment of the historic Kettleworks complex into the St George's Urban Village scheme, creating 600 new homes⁶⁸
- New construction: Newhall Square redevelopment, which created new office space, 220 apartments and public spaces. New Midlands Metro to link JQ back into wider city.
- Non-building works: Programming and other activity carried out by the BID, including two summer festivals (including the annual Jewellery Quarter Festival), Christmas programming, Open Studio days, designated 'trails' (art, heritage, and ale). Establishment of a quarterly magazine to promote the area across the city and region. Implementing a dedicated JQBID clean team. Improved streetscaping on Caroline Street.



JEWELLERY QUARTER, BIRMINGHAM, UK

Image credit: Blue Monday

⁶³ Converted from British Pound to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

⁶⁴ Converted from British pound to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

⁶⁵ Converted from British Pound to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

⁶⁶ Converted from British Pound to USD using fxtop.com, based on the historic conversion rates of the relevant year (2017).

⁶⁷ JQ Marketing Ltd. *The Golden Square*.

⁶⁸ Jewellery Quarter BID (Jewellery Quarter: Life in the Quarter), 2014. *Urban village plan at Kettleworks building gets green light*.

Project Impact

Since the establishment of the *Urban Village Framework Plan* and *Character Appraisal and Management Plan*, interventions in the JQ have broadly had three key aims: to conserve the area's tangible and intangible heritage; boost the jewellery industry; and rejuvenate and diversify the area by attracting new businesses and residents. Most efforts have aimed at diversifying the area to make it mixed-use between business, retail and residential. Regeneration activities have led to positive impact in each of these areas. Through the creation of a 95-hectare conservation area, over 200 buildings have been listed ⁶⁹, with many historic buildings being restored from a dilapidated or vacant state. This building restoration progress continues and in turn attracts continued funding.

The local jewellery industry continues to be recognised as crucial to the Quarter's unique character, and the Quarter actively promotes itself as one of the main jewellery centres in the UK. A 2013 survey found that an estimated 2,544 people in the Quarter do work in jewellery-related businesses (this comprises a quarter of all employment in the area). ⁷⁰ Driven largely by the creative industries activity in the Jewellery Quarter, Birmingham has a concentration of craft businesses over 10 times higher than the national average.⁷¹ Improvements to the Jewellery Quarter's public realm and streetscape have spurred further development activity, with a series of multi-million dollar residential and mixed-used property schemes currently in development.

As of 2016, there were 7,000 residents in the Quarter, with that number expected to rise to 10,000 over the next five years.⁷² However, these developments, and particularly the proliferation of residential and office buildings driven by private investment, have also had some unintended negative consequences. Although planning restrictions continue to prevent units directly transferring from jewellery to residential uses, increased land value poses a risk to the existing jewellery sector and may mean that the industry which makes the Quarter unique "is in danger of being displaced".⁷³ A 2016 survey of 27 jewellery businesses found that 85% of businesses interviewed felt that higher rents and business rates posed a serious threat to the Jewellery

Quarter Industry Cluster and 69% identified seeing the focus on residential development posing a threat to its viability. These issues are compounded by the fact that, as one interviewee for the case study highlighted, there is a lack of 'voice' for the local jewellery industry, with many of the smaller jewellers not represented by the BID, the City Council seen as often ignoring its responsibilities as landlord, and a lack of any local industry body. The interviewee argued that new ways need to be found to bring all local players together in a more cohesive way, to ensure that the jewellery industry's specific interests and needs are supported and protected ⁷⁵, in particular given jewellery is what makes the Quarter unique.

⁶⁹ Jewellery Quarter BID (Jewellery Quarter: Life in the Quarter), 2013. *Listed Buildings*.

⁷⁰ Blackswan Land Limited, for Birmingham City Council, 2013. *Jewellery Quarter Property Market and Employment Study*, p.25.

⁷¹ BOP Consulting, for Greater Birmingham & Solihull LEP, 2017. *Mapping the creative economy of Greater Birmingham*, p.7.

⁷² Elkes, N., 2016. *Jewellery Quarter calls for its own city council ward*, Birmingham Post.

⁷³ Pollard J., op. cit.

⁷⁴ Fattorini G., McCabe, S., Nielsen, B., 2016, *Jewellery Quarter Industry Cluster Survey*, August-September 2016, IDEA Institute, Birmingham City University (for Neighbourhood Forum, Jewellery Quarter, Birmingham).

⁷⁵ One issue that needs addressing is for example the training up of the next generation of jewellers - the 2016 survey found that "70% of businesses were training for the future but in insufficient numbers to replace the industry" (Fattorini, G. et al. op. cit.).

SOUTH AFRICA

Maboneng Precinct, JOHANNESBURG



At a Glance: Success Factors

Core content and components:

- Emphasis on branding and creating a distinctive aesthetic for the area by investing in quality project designers and artist commissions established a strong visual identity for the new neighbourhood.
- Investments in the public realm and streetscape helped to change people's perceptions of the area and to bring the area together not just as a series of redeveloped buildings but as a new walkable and liveable neighbourhood that people would want to live in. Prioritising cultural programming in Maboneng has successfully brought people into the neighbourhood and activated the streets in the area.
- The use of 'permeability' as a design principle across all new developments, including those that were residential and commercial by encouraging ground level uses of independent retail and cultural space.
- Emphasis on bringing art into the public realm has driven interest in, and awareness of, the area. The area is now 'very visual' which has contributed to the success of Maboneng since it makes the area great for photographers and social media.⁷⁶

⁷⁶ Interviewee.

Enabling environment:

- Being able to secure a significant sum of money through private financial support to be able to carry out all necessary developments – both to the buildings themselves and to the surrounding area – while also being able to operate without the bureaucracy of this being a government-led project allowed them to quickly develop and grow the project to a high standard.

Approach and process:

- The original developer established a policy of not allowing franchises or retail chains to set up in the area. By having shops that are exclusively issued from independent local brands, the area has taken on a more unique identity and local character.
- Engaging prominent individuals and groups in the local creative industries from the outset as partners and tenants helped to create a buzz for the area which in turn made it easier to attract other creative businesses.



MABONENG PRECINCT, JOHANNESBURG SOUTH AFRICA

Image credit: Maboneng, Johannesburg, Gauteng, South Africa. | © Adamina / Flickr



At a Glance: Timeline

1880s	20 th Century	1980s	1990s - 2000s
Jeppetown (the area Maboneng is now a part of) established as one of Johannesburg's first suburbs, with a predominantly white population.	What is now Maboneng is a site of light industrial activity and with factory activity associated with South Africa's diamond industry.	Deindustrialisation processes lead to emptying of warehouses and other facilities in the area becoming abandoned.	After apartheid ends, combination of crime rates spiking and businesses relocating from the city to the safer Northern suburbs leads to antisocial behaviour and squatters occupying empty industrial infrastructure.
2008	2009	2009 - Present	2018
A young developer, Jonathan Liebmann of Propertuity, has an idea to start redeveloping the area in line with successful creative districts in post-industrial areas of North American and European cities.	Propertuity purchases and redevelops a former warehouse into Arts on Main, a new multi-use cultural centre that becomes the anchor of the district and catalyses further development.	With support from private national and international financing, Propertuity purchases and redevelops approximately 80 buildings for cultural, commercial and residential uses and undertakes public realm, street-life and security improvements to the area attracting thousands of new residents and workers.	Propertuity, facing financial challenges, steps down from managing the neighbourhood, with governance transitioning to the newly established Maboneng Civic Association.



Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Johannesburg's urban planning has been characterised by suburbanisation and gated communities, with limited public street life. In response to his travels to cities like New York and London in the mid-2000s, developer Jonathan Liebmann saw an opportunity to bring a new kind of urban typology to Johannesburg, creating a walkable, mixed-use inner-city neighbourhood where people from different backgrounds in the city could come together. He wanted to create a place where people could live, work and play in the inner city in a safe environment as a reaction against the physical and social isolation that has come to define Johannesburg.

Liebmann also saw the potential of developing dynamic creative districts, like Shoreditch in London and Williamsburg in Brooklyn – which both experienced considerable development in the 1990s – to drive local economic growth and catalyse further residential and commercial property development. He saw how creative districts had formed from formerly industrial building stock, seeing the potential in repurposing Maboneng's abandoned and overlooked post-industrial infrastructure.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Neglected and disused buildings. High levels of crime (car theft, robbery) and antisocial behaviour (drug sale and use, illegal occupation of abandoned buildings). Little to no public lighting. No existing public realm or public space. Limited street-life.
- Social challenges: Perception of the area as unsafe and unwelcoming. Tendency toward people staying within secure enclaves and not engaging in the public sphere.
- Historic significance: Limited historical significance aside from being one of the oldest suburbs in the city. The architecture in the area is characterised by "a clutch of shabby multi-storey buildings and hulking warehouse".⁷⁷

Process: Approach

Propertuity was the lead for the project from its inception – the company had the initial vision, pulled together the funding and led nearly all of the initial building redevelopment and street improvements.

What became the development of a wider neighbourhood started out as the initial purchase and redevelopment of a 4,500 square metre disused construction office and warehouse into a multi-purpose arts centre with artist studios, creative workspace and galleries. Liebmann was able to secure William Kentridge, one of South Africa's most notable visual artists, as well as the noted art entrepreneur David Krut to be the first tenants in the complex which led to other major artists, design studios, creative business and galleries moving in.⁷⁸

When Arts on Main was developed, Propertuity did not have a preconceived plan for how the wider area would develop, with the subsequent interventions developing organically based on need.⁷⁹ Much of the ideas for what amenities were needed were based on the personal experience of Liebmann himself who was a resident of the area.

Following the development of the Arts on Main complex, Propertuity partnered with national and international private financiers and the architect Enrico Daffonchio to purchase and refurbish a series of older industrial structures in the area into cultural, residential, commercial and retail spaces.

Process: Enabling Environment

The local government played a very limited enabling role in the development of the project. "Because we live in a city in a country where government cannot adequately provide government services, it had to be picked up by the developers in order to make public space attractive."⁸⁰ Significant private financing, both national and international, had a critical role in enabling Propertuity's work both around public realm and streetscape improvements and in enabling Propertuity to continue to partner with renowned designers in redeveloping properties in the area for cultural, commercial and residential uses. While the project initially was almost entirely private-sector led and managed, Propertuity more recently had to take a step back from

the project due to financial challenges, which has required new governance and management structures to be put in place. In June 2018, the Maboneng Civic Association – a volunteer-run group of representatives from local businesses, residents and other interested parties – was established to ensure that the US\$24,000 (350,000 ZAR) a month cost for security and cleaning, as well as marketing and other responsibilities previously handled by the developer, would continue to be covered. The Maboneng Civic Association now works with Urban Space Management, a company that manages seven City Improvement Districts (CIDs) across Johannesburg to ensure basic services for the area are met.

⁷⁷ England, A. 2015. *The 'Greenwich Village' of downtown Johannesburg*, The Financial Times.

⁷⁸ Bahmann, D., Frenkel, J., 2012. *Renegotiating Space. Arts on Main, 44 Stanley + Johannesburg*, School of Architecture and Planning, University of the Witwatersrand.

⁷⁹ Interviewee.

⁸⁰ Interviewee.

MABONENG PRECINCT, JOHANNESBURG SOUTH AFRICA

Image credit: Maboneng, Johannesburg,
Gauteng, South Africa. | © Adamina / Flickr



Inputs and Outputs: What was invested and what was delivered

- Total financial investment: Estimated US\$123 million (1 billion ZAR⁸¹), including the cost of purchasing and redeveloping buildings in the area.
- Sources of financial investment: The initial development and investment for Maboneng came nearly entirely from national and international private financing, with nominal support from city government through tax credits. More recently, local businesses have been paying fees into the Maboneng Civic Association to cover neighbourhood maintenance costs.
- Restoration: Abandoned light industrial buildings (warehouses and office space) were purchased at a nominal rate of approximately US\$5,300 (50,000 ZAR⁸²) each and converted into new cultural, commercial and residential uses. Upgrading of sidewalks.
- New construction: New commercial and residential buildings developed and currently under construction. Establishment of new public and greenspaces in the area. New street and public lighting. Tree planting along Maboneng's main street Fox Street. Creation of a skate park.⁸³
- Non-building works: Introduction of CCTV security monitoring system, ongoing security and cleaning. Property initiated a slate of new cultural programming – including regularly weekly events and high-profile annual events—to bring people to Maboneng and change perceptions of the area.⁸⁴ Public art and commissioned artworks were also used strategically for both new buildings and developments as well as in public areas. The infrastructure of the area has been used as well, with pillars under the bridges that flank the area being painted by artists.

Project Impact

Over the past decade, Maboneng has transitioned from 'a boarded-up ghost town with a fearsome reputation'⁸⁵ into one of the most notable creative districts on the continent. The area has garnered substantial international media coverage (BBC, Forbes, Vogue, Conde Nast Traveller, CNN, Bloomberg, Al Jazeera) identifying it as one of the 'coolest' neighbourhoods both in Johannesburg and across the world.⁸⁶ The area has gone from virtually no formal residents when redevelopment started in 2009 to over 10,000 residents and over 15,000 workers projected by 2020. A strong local tourism economy in the area has also emerged, with a set of new hostels, hotels and AirBnB options serving a growing number of international visitors. The increasing popularity of Maboneng as a place to live, work, and visit has led to an escalation of local property prices, with annual growth of between 10-15% in property prices within the precinct (compared to a national average of 6%).

While Maboneng seeks to be an inclusive neighbourhood, the cost of property in the area makes it prohibitively expensive to those not in the middle class. Some developers are creating additional affordable housing in the area, but their definition of affordable (for example with units renting at rate of US\$240, or 3,500 ZAR, a month) is exclusionary to many in the city.⁸⁷ The success of Maboneng has also led to a major approximately US\$162 million (2 billion ZAR)⁸⁸ regeneration initiative underway in the adjacent Jewel City neighbourhood – a 'huge' mixed use and mixed income six block development looking to transform a run-down area.⁸⁹ Since the development of Maboneng, the city has also seen greater potential in its abandoned and unused industrial building stock, with the Mayor now making properties available to investors and developers to develop genuinely affordable housing (at a rate of US\$55 to \$135, or 800 to 2,000 ZAR, per month).⁹⁰

⁸¹ Converted from South African Rand to USD using fxtop.com, based on the historic conversion rates of the relevant year (2012).

⁸² Converted from South African Rand to USD using fxtop.com, based on the historic conversion rates of the relevant year (2009).

⁸³ Bahmann, D., Frenkel, J., *op. cit.*

⁸⁴ Gregory, J. 2016. Creative industries and urban regeneration – The Maboneng precinct, Johannesburg. *Local Economy*, Vol. 31(1–2) 158–171 (2015).

⁸⁵ Bainbridge, J. 2013. *Johannesburg's hip transformation*, BBC travel.

⁸⁶ Interviewee.

⁸⁷ Ibid.

⁸⁸ Converted from South African Rand to USD using fxtop.com, based on the historic conversion rates of the relevant year (2018).

⁸⁹ de Villiers, J., 2018. *This is what the R2 billion Jewel City development on the seedier side of Joburg's CBD will look like*, Business Insider South Africa.

⁹⁰ Interviewee.

ITALY

Manifattura delle Arti (MdA), BOLOGNA



At a Glance: Success Factors

Core content and components:

- The presence of cultural organisations has kept the area eclectic and exciting once investment from the local authority ended. Strong engagement of (sub-) communities acting within these organisations.

Enabling environment:

- Attaching re-development to significant a city-wide event cultural initiative (European Capital of Culture).
- Significant investment and interest from the city council in the regeneration phase.
- Ability to leverage funds from multiple levels of government and public funding bodies including city and regional government and European Union funds.

Approach and process:

- City Council had core decisionmaking power, but worked with University of Bologna and involved Emilia-Romagna regional government.
- Vision for Manifattura delle Arti also aimed to improve social services for local people. Consultation with local residents took place, leading to the setting up of Laboratori di Quartiere research centre focused on outreach and co-production of policies for Bologna.

**MANIFATTURA
DELLE ARTI (MDA),
BOLOGNA
ITALY**

Image credit: Bologna Welcome

At a Glance: Timeline

15 th -19 th Century	1883	LATE 19 th - WWII	1970s - 1990s
Area is Bologna's mercantile and manufacturing centre, home to the city's port and canal network.	Factory buildings developed based on the designs of architects Priori and Buriani, including the Manifattura Tabacchi (Tobacco Factory), a building named 'Castellaccio', Mulino Tamburi (paper mill) and Macello (slaughterhouse).	Low hygiene standards noted; gradual erosion of industrial activities and decay of area, negatively affected by early 20th century urban planning and WWII bombing. In the 1950s new residential areas built, but former industrial buildings left untouched.	Abandoned Ex Manifattura Tabacchi building known for being a hotbed of illicit drug activity.
Since 1996	2000	2003 - 2014	
Gradual reconstruction under successive City governments, together with University of Bologna.	Bologna is European City of Culture (ECOC), which has a catalysing effect for the Manifattura delle Arti (MdA) project.	Inauguration of the new cultural Centre 'Manifattura delle Arti'. Some development works continue until 2014.	

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

The opportunities Manifattura delle Arti aimed to catalyse with its planned redevelopment in the early 2000s lay in the ambition to regenerate this highly degraded area, with its reputation for derelict buildings and drug usage, and to remove this 'blight' from its location close to the historic centre of town. The area, covering over 100,000 square metres, offered ample space for much needed new premises for the University of Bologna and for important local cultural venues including the Museum of Modern Art (MAMbo) and film archive Cineteca di Bologna. The vision for the Manifattura delle Arti was designed to combine the new resident

cultural and academic institutions with the establishment of greater social welfare provision for local residents, in an attempt to integrate the development with the existing neighbourhood.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Area as 'blight' close to historic town centre. Unsympathetic early 20th century urban planning. Prevalence of local drug trade and use. Poor hygiene of the canals. Gradual erosion of the local industrial port activities⁹¹
- Historic significance: Vacant and derelict industrial buildings of significant size.

Process: Enabling Environment

Until the late 1980s, the Ex Manifattura Tabacchi area was not included in the city government's successive vision for urban renewal and preservation. Around this time, however, plans for the redevelopment of the Manifattura area found their way into successive City Council urban planning documents as a potential location for a new academic and cultural district, although the core aim for this district changed over the years with successive city governments. In the Bologna 2000 framework, Manifattura delle Arti is noted in particular as an identified new tourism destination in the city, while successive plans prioritised the enhancement of the area with local residents as the main audience and the aim to raise quality of life in the area as a key aim.⁹²

The redevelopment found its main catalyst in Bologna's application and subsequent designation as European Capital of Culture (ECoC) in 2000 and, with its mix of heritage, culture and academia, was an important part of the City's application.

The application documents stated that the central themes of Bologna's overall ECoC strategy were those of 'knowledge, tradition, mobility and communication', with a focus on delivering these through a multi-year plan of major new cultural projects. These included the regeneration of the Manifattura delle Arti as well as the relocation and reopening of the city's main public library and cultural centre, the Sala Borsa, at the Palazzo d'Accursio.

While some critics argue that the Bologna's ECoC status could have been instrumentalised more efficiently to raise awareness of Manifattura delle Arti and to leverage private funding accordingly⁹³, the area's regeneration has since then received due attention in successive city cultural strategies. It also fits firmly within a more recent shift in the governance of culture in the Bologna area, which is now based on distinct 'cultural districts', linking the cultural activities happening in the city with municipalities and cultural organisations based in the surrounding region.⁹⁴

MANIFATTURA DELLE ARTI (MDA), BOLOGNA ITALY

Image credit: Bologna Welcome

⁹¹ Capelli, E., 2010. *Dal Fiaccacollo in via Rialto all'Aposa: Quando eravamo una piccola Venezia*, La Repubblica, sezione: Bologna.

⁹² Zan, L. et al. 2015. *Managing Cultural Heritage: An International Research Perspective*, Routledge.

⁹³ Zan, L.; Bonini Baraldi, S.; Onofri, F., 2013. *Capitali europee della cultura e politiche culturali. Riflessioni di lungo periodo sul caso Bologna 2000*, AEDON.

⁹⁴ Citta Metropolitana Di Bologna, *Distretti Culturali*.



Process: Approach

The approach to the Manifattura delle Arti's regeneration was largely top-down, led by the City Council, who had core decision-making powers, in collaboration with the University of Bologna and the Emilia-Romagna region. The project design was set out as a public competition in 1989⁹⁵ and won by the two architects, Aldo Rossi and Roberto Scannavini.

Further stakeholders brought in included the cultural organisations looking to move to the district, the Museum of Modern Art (MAMbo) and film archive Cineteca di Bologna (originally founded in 1963 and transformed into a Foundation in 2012) as well as Cassero, Bologna's foremost cultural centre for the city's LGBT community. Consultation also took place with local residents aligning with regularly occurring neighbourhood meetings. This method happened more frequently in the final phases of the development, with the establishment of a new centre focusing

on research, outreach and co-production of urban policies across Bologna.⁹⁶

This government-led approach meant that project plans and aims have evolved over time as responsibility for the project has been handed from administration to administration, following political shifts in the City Council.⁹⁷ As a result, plans for the key institutions were adopted, funded and announced in an inconsistent way, with some projects being only partially approved, postponed, transformed or transferred to different premises.⁹⁸ It has also been noted that the project has been weakened as 'the lack of a systematic planning attitude and project management logic, the lack of any explicit ex-ante assessment, the lack of systematic economic assessments, including budget or business plans as a component of the decision-making process, and the lack of a caring attention to organisational issues (administrative contexts and boundaries)'.⁹⁹

⁹⁵ Concorso per il parco urbano del Porto Navile e della Manifattura tabacchi a Bologna, 1989.

⁹⁶ Urban Centre and its foundation, *Fondazione Innovazione Urbana*, today use a form of online digital democracy to co-plan the city's urban policies and investments.

⁹⁷ The competition was published in 1989, the project started in 1996, inaugurated in 2003 but some of the building work finished in 2014. Between 1989 and 2015, Bologna changed its administration 6 times. https://it.wikipedia.org/wiki/Sindaci_di_Bologna.

⁹⁸ Zan, L. et al., 2013.

⁹⁹ Zan, L. et al., 2015.

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: The cost for the redevelopment sits at over US\$681 million (500 million)¹⁰⁰. Between 2000 and 2010, the City Council invested a total of US\$30.9 million (30.8 million ¹⁰¹), with an additional US\$11.3 million (10.8 million ¹⁰²) in 2003.
- Sources of financial investment: Funds for the redevelopment came from the City of Bologna, the Emilia-Romagna regional government, the University of Bologna, and the European Union.
- Restoration: The former Tobacco Factory building now houses the film archive of Cineteca; the former paper mill is now home to the University's Department of Philosophy and Communications; the former slaughterhouse is home to Cineteca's theatre, library and archives as well as studio space for the University's Department of Music and Performing Arts; MAMbo is located in a former municipal bakery and a former salt storage building now houses the LGBT organisation Cassero.
- New construction: New 550-space underground parking facility, a nursery school, a community centre for senior citizens, student housing, and municipal low-income housing.
- Non-building works: Newly landscaped green space. Ongoing cultural programming provided the organisations in the district.

Project Impact

Despite the aims and focus of the district shifting across the over decade-long development based on the political agendas of successive city governments, overall, Manifattura delle Arti has been a significant success for the city. The former derelict and crime-ridden complex has now been transformed into a hub for both culture and academia in the heart of city, home to some of the Bologna's most important and beloved cultural venues. In addition, new social and community facilities have been created for the local neighbourhood and the level of drug usage in the area has considerably decreased. However, Manifattura delle Arti is not without its challenges and critics. As with many such urban regeneration projects, there are divergent views as to how well the district fits into its immediate neighbourhood.¹⁰³ This critique is in particular based on some of the local social housing being sold to private companies as part of the regeneration process, with new social housing having to be built

in the area following pressure from the local government, and the lack of attention paid by planners to the problems and characteristics of the population living just outside Manifattura delle Arti. As such, 'rather than being an organically integrated or politically disruptive presence, this urban enclave ultimately contributes to the deepening of inequalities that are typical of advanced capitalism'.¹⁰⁴

In recent years the resident cultural organisations have seen a decrease in financial support from the city, as it focuses its attention elsewhere.¹⁰⁵ Nevertheless, MDA's cultural organisations have managed to create a strong local ecosystem that is now continuing to cement the success and awareness of the area.¹⁰⁶ Festivals such as Gender Bender (run by Cassero), BiograFilm Festival and sections of Cinema Ritrovato Festival take place here each year, bringing local, national and international audiences to open-air film screenings, performances and food stalls on site.

¹⁰⁰ Converted from Euro to US Dollar using fxtop.com, based on the historic conversion rates of the relevant year (2005).

¹⁰¹ Converted from Euro to USD using fxtop.com, based on the historic conversion rates of the relevant year (2000).

¹⁰² Converted from Euro to USD using fxtop.com, based on the historic conversion rates of the relevant year (2003).

¹⁰³ Aiello, G., 2011. From Wound to Enclave: The Visual-Material Performance of Urban Renewal in Bologna's Manifattura delle Arti, *Western Journal of Communication*, Vol 75, 2011.

¹⁰⁴ Aiello, G.; Branà, V., 2012. *Bologna*.

¹⁰⁵ Interviewee.

¹⁰⁶ Interviewee.

SPAIN

Mercado de Santa Caterina, BARCELONA



MERCADO DE
SANTA CATERINA,
BARCELONA
SPAIN

Image credit: © Mercats de Barcelona

At a Glance: Success Factors

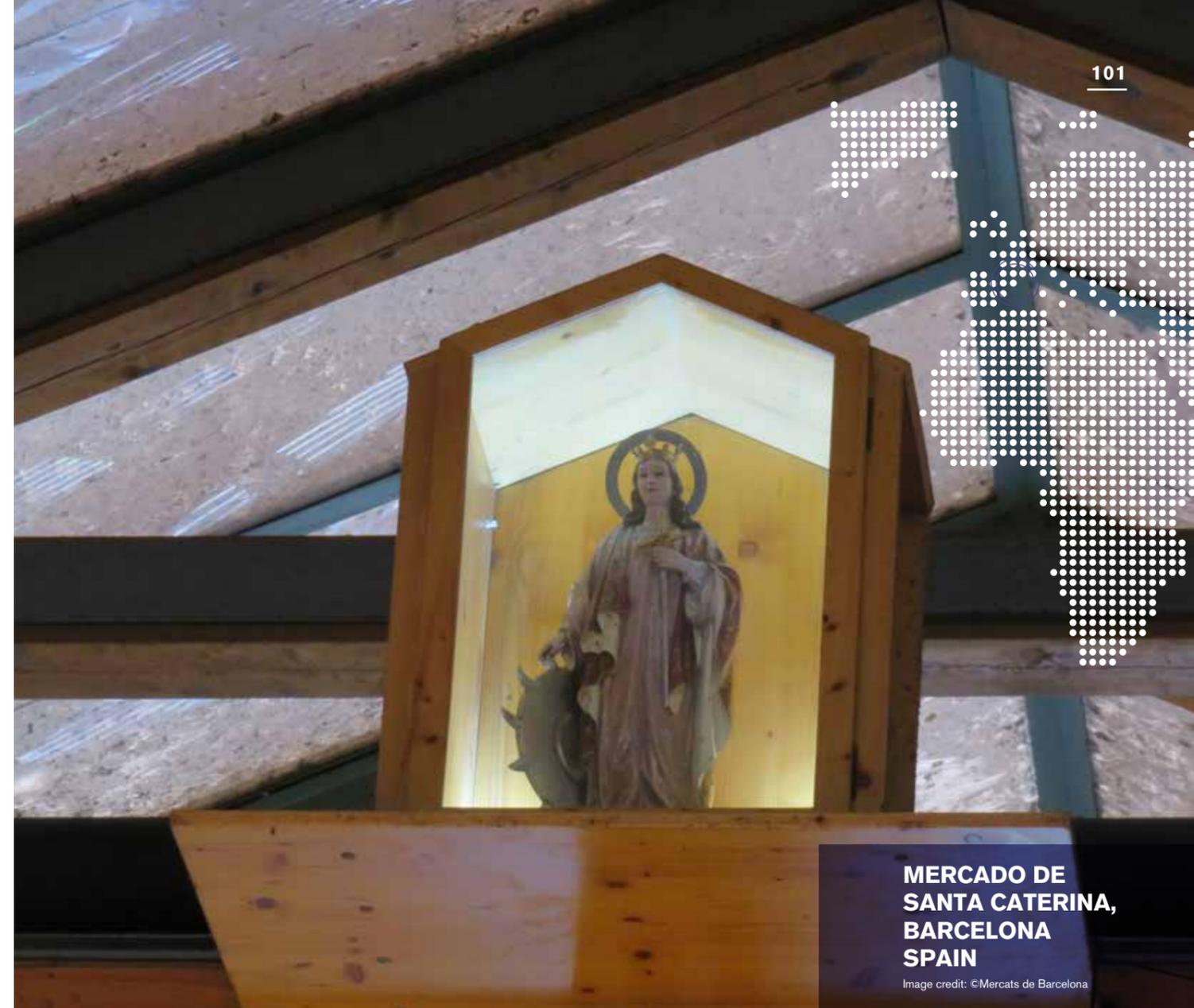
Enabling environment:

- City government saw investment into Barcelona's markets as bringing both social and economic returns. This investment delivered on wider city government strategy of reinforcing Mediterranean character by putting services closer to people.
- Organisation dedicated to markets (IMMB) established at the beginning. The governance structure brought together all political parties, local government and the market traders.
- Santa Caterina was not delivered in isolation but was the final stage of US\$1.48 billion of investment into the overall Ciutat Vella district, which in turn was linked to Barcelona's successful bid to host the 1992 Olympic Games. This funded new public space, public housing,

street improvements to prioritise pedestrians, over 40 new public facilities, and the renovation of two more of the district's markets.

Approach and process:

- Actions proposed were based on data gathered on both the conditions of the buildings and shopping habits in the city.
- The exact nature of actions was shaped through involvement and detailed negotiation with the market traders.
- Responsibilities that can benefit from being centralised (e.g. regulation, strategic planning) were allocated to IMMB, whereas responsibilities best carried out locally were allocated to individual markets (e.g. budgeting, building maintenance, marketing and promotion).



MERCADO DE
SANTA CATERINA,
BARCELONA
SPAIN

Image credit: © Mercats de Barcelona

At a Glance: Timeline

1844 - 1848	1970s - 1990s	1992 - 1993	1993
Construction of Santa Caterina market building on site of Roman necropolis and 12th century Gothic church. 532 stall holders by 1865.	Stall holder numbers at markets across Barcelona fall (increasing competition with supermarkets) to around 100.	Municipal Institute of Barcelona Markets (IMMB) set up by the City Council. IMMB carries out study of all markets.	IMMB and city government establish model to manage refurbishment of all Barcelona markets.
1997 - 2005	2005	2018	
Closure, archaeological investigation, restoration and renovation of Santa Caterina market and surrounding public space.	Re-opening of Santa Caterina market with 59 food stalls, restaurant, supermarket, event space, new public square, Wifi.	Over 220,000 visits per month, no further drops in number of market stalls.	



Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Barcelona's network of markets are a vitally important part of the city's architectural, cultural and social identity, and play an important part in the local economy.

The city's neighbourhoods revolve around their markets, and Santa Caterina is an early example. Altogether there are 39 food markets in the city and nobody is more than a ten minute walk away from one, making them social and economic hubs. By the 1980s, however, the number of stall holders was falling due to competition with new supermarkets, and market buildings were falling into disrepair. This was in the context of a shrinking and ageing population in Cuitat Vella, as businesses left the city centre for newer districts and young people followed.

Investment into Santa Caterina and other markets across the city was part of Barcelona's strategy to develop as a city "with Mediterranean character", which

means "putting services closer to people in an urban fabric that favours human relationships".¹⁰⁷ Additionally, Agustí Colom, Head of Commerce at the City Council, stated that: "spending on markets is probably one of the investments with the biggest return, both economically and socially" as "the market generates business, it's a point of attraction but it's also a social nexus".¹⁰⁸

Challenges and barriers the intervention needed to address

- Local area infrastructure: Lack of public space for people to move through the area or to gather. Lack of parking.
- Market infrastructure: Inadequate and inefficient delivery. Loading and waste disposal. No internet connectivity.
- Historic significance: Complex history of the market site necessitated expensive and lengthy archaeological investigations.

Process: Enabling Environment

Barcelona City Council established the Municipal Institute of Barcelona Markets (IMMB) in 1993 to bring the administration, regulation, promotion and future development of Barcelona's markets under one body. The mission of the IMMB includes modernising market infrastructure and services. Its governing board includes representatives from all political parties, local authorities and market traders. The City Council retains the right to approve the opening and closing of any of the city's markets, major alterations to market buildings, and the appointment of IMMB officers. Individual markets retain control of their own budgets and have a Director who represents market traders' interests at the IMMB. Market buildings themselves remain the property of the city government. Through input and consensus from market traders, IMMB developed the Barcelona Remodelling Tool¹⁰⁹ to structure the process of renewing the city's markets. It included the following steps:

- Restoring the architectural value of the building and its artistic features, with design

carried out by internationally renowned architect from Barcelona, Enric Miralles.

- Redefining the combination of shops (commercial mix), adapting it to make it commercially sustainable and introducing new operators to complete the offer.
- Moving the market's logistics underground, creating parking spaces and unloading bays where possible.
- Environmental commitment, including waste collection.
- Promoting the markets through commercial marketing and communication campaigns and through disseminating the markets' own media content.

IMMB also carried out an assessment of all Barcelona markets, considering condition of market buildings, number of stalls, rates of closure, quality of the offer, shopping habits and satisfaction. This resulted in a ranking that prioritised markets most in need of intervention, with Santa Caterina among them.

¹⁰⁷ *Municipal Market Plan* (2008 – 2011). Ajuntament de Barcelona.

¹⁰⁸ Burgen, S. (2018). 'Sant Antoni brings life': Barcelona celebrates £70m market revamp. *The Guardian*.

¹⁰⁹ *Remodelling: Mercats de Barcelona*. Ajuntament de Barcelona.

Process: Approach

IMMB carried out a commercial feasibility assessment of Santa Caterina, looking at demand and purchasing power in the local population in order to define the market's future mix in terms of products sold.

The Santa Caterina market improvement project was first approved by the Department of Urbanism at the City Council, after consultation with representatives of the city's 10 districts. The restoration approach and process itself was then led by IMMB and the Santa Caterina market traders association. This included agreeing a contribution to restoration costs (per square metre) from each stall holder wishing to remain in the market.

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: US\$15.8 million (17 million Euros ¹¹⁰).
- Sources of financial investment: City government budget; sale of new leases for commercial businesses within the renovated market building; contribution of market traders (US\$1,600 per square metre occupied).
- Restoration: Three of the four facades retained, ye-catching new roof installed (coloured tiles representing fruit and vegetables sold, created by a renowned ceramicist and supported by new steel and timber frame).
- New construction: New public space (Joan Capri square) opposite main entrance to the market, multi-functional indoor event space, spaces for six non-food shops along market building facades, two blocks of low-rent social housing for senior citizens (total of 59 homes), underground car park for articulated lorries serving the market and space for 250 cars, organic waste depository for the market itself as well as for the wider Santa Caterina and La Ribera districts.
- Non-building works: Wifi coverage and computers installed so traders could offer online shopping and card transactions; events and activities hosted by market traders either in the public square or indoor event space.

IMMB and the traders association put out to tender contracts for both the architectural design and construction work required for Santa Caterina.

Ongoing management of the market is led by its Director, who is appointed by the City Council and reports to the IMMB. The Director coordinates the Administrative Association of Traders of Santa Caterina Market, which all market traders are obliged to join. The Association and Director are responsible for the day to day running of the market, including its financial management, marketing and promotion, security, cleaning and building maintenance.



MERCADO DE
SANTA CATERINA,
BARCELONA
SPAIN

Image credit: ©Mercats de Barcelona

Project Impact

This project “was about transforming the city through transforming the markets”. ¹¹¹ No studies have been done on the economic impact of the market on the local economy or jobs, but IMMB considers the market itself to be functioning successfully. It boasts 2.64 million visitors a year and in the 13 years since it reopened, there have been no further market stall closures. Around the market, new businesses opened in retail premises that were previously vacant, the surrounding streets are livelier and better lit, both of

which improve safety. Data is available on the economic impact of Barcelona's markets in total. Together, they have a turnover of between US\$1.1 billion and US\$1.25 billion¹¹² and employ about 7,500 people.¹¹³ They represent 30 - 35% market share of the fresh food sold in Barcelona¹¹⁴ and 10% of the city's commercial activity overall.¹¹⁵ There has also been direct local community benefit in the form of 59 new low rent housing units for the elderly, as well as new public space and better waste management.

¹¹⁰ Converted from Euro to USD using fxtop.com, based on the historic conversion rates of the relevant year (2001).

¹¹¹ Interviewee.

¹¹² *Direct economic impact of Barcelona's Network of Municipal Markets*. Ajuntament de Barcelona.

¹¹³ Margolies, J. (2014). In Barcelona, Making the Markets Fresh Again. New York Times.

¹¹⁴ *Direct economic impact of Barcelona's Network of Municipal Markets*. Ajuntament de Barcelona.

¹¹⁵ Margolies, J. (2014). In Barcelona, Making the Markets Fresh Again. New York Times.

COLOMBIA

Centro de Desarrollo Cultural Moravia, MEDELLÍN



At a Glance: Success Factors

Core content and components:

- Holistic redevelopment with development of schools, sports facilities, health centre, street improvements. Cycling provision also carried out, which helped to re-position and re-brand Moravia as a place to visit.

Enabling environment:

- The 1997 Law for Territorial Ordering established the social and public role of urban planning, involving democratic civic participation in the formulation of urban public policy.
- Partial Plan for the Integral Improvement of Moravia Neighbourhood (covering 2004-2011 period) launched as part of Medellín's Plan for Territorial Ordering (POT).
- In Colombia there is a workers' salary contribution of 4% to a family compensation fund, which then complements government policies for social development, education and health, among others. Moravia's Cultural Centre is part of this scheme through the participation of Comfenalco (Family Compensation Fund) as a key partner in the project.

Approach and process:

- Collaborative approach, working closely with territorial networks and with community organisations to shape project design.
- An internationalisation strategy brought visitors from abroad and helped to give the project visibility and to improve the image of the area.
- The content of cultural programmes addresses local residents' needs, interests and 'live memories', and the building space remains open to the community. The flexible approach to programming, instead of having fixed formulas or rigid methods, allows CDCM to adjust, innovate and experiment when activities 'don't work'.



CENTRO DE DESARROLLO CULTURAL MORAVIA, MEDELLÍN COLOMBIA

Image credit: CDCM

At a Glance: Timeline

1950s	1960s	1970 - 1983	1990s
Latin America experiences a large migration process from the countryside to the city, generating a serious housing deficit. Informal settlements multiplied and urban policy responses oscillate between violent evictions, negotiated removals and support for social housing. Moravia is an example of such cases. ¹¹⁶	Occupation of empty lands between tram and railway stations in Moravia area and emergence of informal settlements. ¹¹⁷	Moravia functions as the municipal landfill and self-built neighbourhood, housing 17,000 people in extremely precarious conditions. Sanitary emergency declared.	High level of urban violence and poverty isolates the Moravia neighbourhood from the rest of the city. General context of institutional crisis and armed conflict.
2003	2004	2006	2008
With the arrival of Mayor Sergio Fajardo, public-private partnerships in urban planning take place, focusing on Moravia as a strategic area of intervention.	City Hall launches Partial Plan for the Integral Improvement of Moravia Neighbourhood (covering 2004-2011 period) as part of Medellín's Plan for Territorial Ordering (POT).	Emblematic building designed by acclaimed architect Rogelio Salmons. Construction of the new cultural centre begins.	Environmental recovery of the area. Centro de Desarrollo Cultural Moravia opens. Partnership with a Family Compensation Fund and engagement with community leaders.
2016 - 2018			
CDCM awarded to run an environmental awareness campaign. Training of community leaders to develop community tourism in Moravia. CDCM celebrates its 10-year anniversary.			

¹¹⁶ Alzate Quintero, G. A. (2014) 'The Urban Intervention in Old Municipal Landfill of Medellín: An Ineffective Response to State Neglect (1977-1986)', *Estudios Políticos*, available online: http://www.scielo.org.co/scielo.php?script=sci_arttext&pid=S0121-51672014000100010.

¹¹⁷ Sanchez, N. E. M. and Rivera Montoya, M. V. (2009) 'Experiencia de Planificación en Perspectiva del Dialogo de Saberes: Barrio Moravia, Municipio de Medellín, Colombia, Suramérica', *Actas del Habitat*, 1 (1), pp. 28-32.



CENTRO DE DESARROLLO CULTURAL MORAVIA, MEDELLÍN COLOMBIA

Image credit: CDCM

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

The Centro de Desarrollo Cultural Moravia (CDCM) is a cultural centre located in an informal neighbourhood of Moravia, a peripheral yet strategic area in North East Medellín that is connected to the city's historic centre via the Carabobo Axis, a cultural corridor of important commercial and heritage buildings. The informal occupation of Moravia began in the 1960s in empty lands left between tram and railway stations, as a result of migration from rural areas but also of political violence in Colombia. Firstly, three main informal settlements developed, then another five emerged, all living under extremely precarious conditions with no public service provision, lacking health, education and employment, with overcrowding and resisting police repression and evictions. Moravia began to house an informal rubbish dump, which in 1977 became the municipal landfill until 1984, when it was closed down given a sanitary emergency and contamination that had developed in the area. In 1990 Moravia became an area of the state's 'special intervention'. A public plan for urban improvement was later launched, relocating families away from the toxic rubbish dump. When the municipal landfill closed down, 17,000 people lived in Moravia, in 2015 its population was around 40,651.¹¹⁸ In 2006, Moravia was declared 'a public calamity zone' due to the environmental degradation, the emission of toxic gases and the soil's instability.

In 2004, it was found that Moravia had an unemployment rate of 67%; informality of

88%; illiteracy of 8% and that 98% of the population received less than the legal minimum wage per month. Most of the population lived in the informal economy, offering services and working with commerce.¹¹⁹ The municipal administration in place between 2003 and 2007 mobilised inter-sector support to develop strategies for the regeneration of the informal neighbourhood of Moravia in view of its environmental emergency. In this context, CDCM was developed, aimed at solving the deficit in cultural infrastructure, promoting social inclusion (particularly among vulnerable, working class groups), and repositioning the city strategically. Projects of this kind of 'social urbanism' have sought to re-invent Medellín's image from a violent city linked to drug trafficking and armed conflict into a creative and innovative hub.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Moravia was an area with major environmental challenges, having been the municipal landfill for 13 years, including recurrent flooding. Unplanned and precarious informal settlements. Cost and complexity of addressing largescale environmental or infrastructural problems in and around the site.
- Social challenges: Social challenges with high vulnerability. Having housed informal settlements with no public service provision (health, education and employment), overcrowding and contamination, the area was in need of support.



CENTRO DE DESARROLLO CULTURAL MORAVIA, MEDELLÍN COLOMBIA

Image credit: CDCM

Process: Enabling Environment

At the end of the 1990s the Municipal Secretariat of Planning launched Partial Plans as strategic tools for urban regeneration in the city. Between 2003 and 2007, under Fajardo's Mayoral administration, these plans attracted more attention and investment. A specific Partial Plan for the Integral Improvement of the Moravia neighbourhood was launched for the period 2004-2011 (in line with Law 388, 1997; Agreement 62, 1999; and Decree 1212, 2000) as an element of the wider Plan for Territorial Ordering (POT) in Medellín. The POT developed a strategic approach aimed at improving the neighbourhood's living conditions and environment and offering equal opportunities for socioeconomic development. Public-private alliances during this period also enabled infrastructural changes in the city. The Partial Plan was developed

in partnership with a range of actors: Colombia's National University, Urban Agreements, Moravia's community groups who were involved through a participatory process, and a technical team of the city's municipal administration and with the cooperation of other development agencies.¹²⁰

The CDCM was developed at this time with autonomy to formulate its own cultural and educational agenda. Through this agenda, the Centre has developed action plans in partnership with public and private actors concerning different areas such as artistic education, support for reading and writing, local memory work, knowledge building, creative projects and cultural events. Since the beginning of its activities, the Centre put in practice an internationalisation plan to attract and retain foreign investment so as to develop specific activities and projects.

¹¹⁸ Zapata, G., 2015. *En Moravia, el morro de basura hoy es el mejor jardín de la ciudad. El Colombiano.*

¹¹⁹ Sánchez, N.; Montoya, M., 2009. *Experiencia de planificación en perspectiva del dialogo desaberes., Actas del habitat popular.*

¹²⁰ Alcaldía de Medellín, Departamento Administrativo de Planeación, *Presentación.*



**CENTRO DE DESARROLLO
CULTURAL MORAVIA,
MEDELLÍN
COLOMBIA**

Image credit: CDCM

Process: Approach

A public-private partnership was established for the CDCM. The administration of the Cultural Centre is under Medellín's City Hall through the Citizen Culture Secretariat and Comfenalco Antioquia (Family Compensation Fund). Comfenalco is a social entity, part of the Colombian social security system, where workers contribute 4% of the salary to a compensation fund. Part of the resources of the saving banks are dedicated to complementing government policies for social development. Moravia is part of the compulsory funds of these resources. The alliance has now been operating for the last 10 years, passing through three different government administrations. An anonymous foundation financed the building, and the Secretary of Culture, along with Comfenalco, designed the centre's management model, vision and activities. National and international partners have also provided financial and technical support for specific activities.

At the beginning of the project, most financial resources were provided by City Hall, and Comfenalco contributed with their

knowledge and some financial resources (initially 24% and now 30% of the project). A new national regulation demands that a minimum of 30% of resources be transferred to projects of this kind. As a result, for 2019 the CDCM has received the equivalent of US\$850,000. Comfenalco has also provided a team of 18 staff, and its cultural department offers technical support to CDCM.

An approach that welcomed community participation enabled CDCM to incorporate local residents' ideas in the centre's agenda and cultural programme. Collaborative work was undertaken alongside the cultural network of Moravia, which began with the participation of established community leaders, who participated in the conceptual construction of the centre's strategies. Today the network has expanded to include 60 cultural groups in the community and has been renamed 'Comuna 4's cultural network'. The CDCM works with them, alongside other collectives and committees.

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: Between 2008-2012 Comfenalco contributed approximately US\$1.34 million (COL\$2.75 billion¹²¹) to CDCM and the City Hall approximately US\$3.17 million (COL\$6.5 billion) covering 1,846,572 users.¹²³
- The construction of the cultural centre was estimated at 4,7 million Colombian pesos, provided by an anonymous foundation. In terms of investment, 70% of CDCM running costs are covered by City Hall for activities and programmes, and 30% is provided by Comfenalco for administrative expenses, including salaries, and public and legal services associated with the operation of the Cultural Centre.
- As a wider initiative, approximately US\$6,300 (COL\$12.7 million¹²⁴) was invested by the Ministry of Environment (between 2005-2012) for the environmental recovery of Moravia.¹²⁵ Investments were also made to relocate the local residents who were living in the area where the centre was built. Sources of financial investment were a public-private alliance between Medellín's City Hall (*Alcaldía de Medellín*) and a Family Compensation Fund (*Comfenalco Antioquia*) as well as an anonymous foundation.
- Restoration: Land remediation and contaminated land management techniques in Moravia for its environmental recovery.
- The Centre started with a 'live memory' project, which safeguarded the existing intangible heritage in the area: a melting pot of cultures (Afro, indigenous, peasant, Hispanic) that shapes the content of the cultural activities and events.
- New construction: Emblematic, high quality 'open' building (1,700 square metres) with public square, designed by acclaimed architect Rogelio Salmons (completed by Marco Aurelio Montes Botero) for the Cultural Centre. It has a 300-seat auditorium, 25 soundproofed rooms for music practice, exhibition space, dance hall, classrooms and multi-use rooms, a symphonic music school, an audio-visual laboratory and a visual arts workshop area. A new garden was created, the largest in the city, with 50,000 diverse plants. In the area new public space and streets were built, together with new schools, sports facilities, and a health centre.
- Non-building works: Community cultural and arts activities offered across music, dance, theatre, visual arts and cinema, as civic education and citizenship training, with specific activities for cultural diversity, gender empowerment, respect for Afro-Colombian and indigenous local communities as well as LGBT groups. A bicycle-sharing scheme has been established in the area to tackle mobility issues that were affecting access to the CDCM.

¹²¹ Converted from Colombian Peso to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

¹²² Converted from Colombian Peso to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

¹²³ Municipio de Medellín (2012). *LA CASA DE TODOS: La experiencia de la transformación cultural en Medellín desde el Centro de Desarrollo Cultural de Moravia*.

¹²⁴ Converted from Colombian Peso to USD using fxtop.com, based on the historic conversion rates of the relevant year (2008).

¹²⁵ Ospina Zapata, G. (2015). *En Moravia, el morro de basura hoy es el mejor jardín de la ciudad*. El Colombiano.

Project Impact

CDCM was a direct response to, and engagement with, the major environmental problem that has historically affected and marked Moravia through community training, arts activities and workshops focused on environmental awareness. CDCM has generated social, environmental, cultural and, to some extent, economic impacts. Socially, the public building works as a facilitator of public space as well as urban revitalisation and social integration, generating social encounters particularly with children and young people. On average, the CDCM receives 300,000 visits per year; 2,800 people have registered in the 60 training courses, in addition to the 1,300 activities (artistic, cultural, community services) on offer each year. The Cultural Centre has improved perceptions of Moravia and become a visible asset in the city's cultural circuit that has increased the circulation of people in the area, despite problems of accessing the city centre (by car or bus) due to narrow streets. The environmental impact has been major, considering Moravia used to be a rubbish dump which was then converted into a high-quality design cultural venue in an informal settlement.

In 2008 when the Cultural Centre opened, neighbouring public squares were revitalised and buildings' facades embellished. Access to the area was recently improved through an initiative 'Urban Lab Medellín-Berlin'. Culturally, CDCM has strengthened a network of cultural collectives and constituted itself as a new port of entry to the neighbourhood – a public transit and meeting space. Also the business, science and innovation centre Ruta N has opened in an area connected with CDCM, via a cultural corridor as part of Medellín Innovation, an urban revitalisation project aimed at making Medellín 'an innovation world hub'. Creative economy links with such centres have begun to be explored. The Moravia neighbourhood is now visited by 3,000 tourists per year, which presents the neighbourhood with new economic potential. Some community tourism initiatives have started in the area involving the training of community leaders to further position Moravia as a tourist destination.

BRAZIL

Porto Digital, RECIFE



At a Glance: Success Factors

Core content and components:

- The companies that are located within Porto Digital are very invested in the project and engage in regular collaborations with the NGPD to undertake regular improvements to the Park.

Enabling environment:

- Existing interest and existing cross-sector dialogue between government, the business community, and academia and partnerships around the tech sector laid a strong groundwork for what was then given a home at Porto Digital.
- The ability to demonstrate the collective character of cultural heritage through taking a 'shared management approach' and raising awareness and engagement of the wider public.
- The local policies put in place – including tax incentives for businesses locating in Porto Digital and incentives for businesses to undertake the restoration and redevelopment of heritage buildings in the area – were successful in both improving the physical quality of the area and in helping to attract tenants.¹²⁶
- Companies were drawn to relocate to the area in particular due to the positive externalities of, and many support programmes run by, Porto Digital.

Process and approach:

- Cross-sector partnering has been critical to the success of Porto Digital.
- Having a strong team within the organisation that are adept at fundraising, project management, and programme delivery and the ability to well design, implement and monitor projects.¹²⁷
- Through their business model and diverse income streams supported by both the public sector and private partners, Porto Digital is financially sustainable and able to operate in a way where they aren't entirely reliant on public funding (particularly in a time of austerity and tax cuts). This has also given them more freedom in determining, designing and delivering the activity that they think is most effective and appropriate without needing the approval of public bodies.
- After a challenging start, NGPD has developed a close working relationship with IPHAN, the national historic patrimony institute, becoming more adept at the process of operating within the requirements for historic buildings. The partnership has become so strong that IPHAN now consults with Porto Digital on the development of new policies and processes.

¹²⁶ The Land Tax break (IPTU) for a period of five to 10 years incentivised businesses to relocate to the area, while the permanent nature of the Service Tax (ISS) acts as a fiscal incentive to remain in the area by offsetting other costs (e.g. higher office costs).

¹²⁷ Most of the staff work solely for the Management Center of Porto Digital; a few also teach at local universities.

At a Glance: Timeline

17 th Century	1990s	1998 - 2000	2000
Port established as part of Dutch occupation.	Crisis of the 1990s leads to a 'brain drain' from Recife to Rio, Sao Paulo and abroad.	The government, private sector and academia come together to focus on economic improvements to the State. Discussion begins related to different models for technology parks around the world, sparking the idea for Porto Digital.	The local government decides to use money from the sale/privatisation of their electricity agency to fund the creation of Porto Digital.
2000 - 2003	2001	2009 - 2010	2018
Restoration of first buildings in the area (CESAR, Apolo 181, Secretariat of Science and Technology building) takes place and fibre optic infrastructure is installed.	In 2001, the organisation Porto Digital Management Centre (NGPD) was created to foster the development of the area, design projects and manage public policies to support the development of the local creative and tech ecosystem.	Porto Digital widens its focus from ICT and tech to encompass the wider creative economy, with a focus on five key segments: digital games, audiovisual content, music, design and photography.	Presence of over 300 businesses in the Park. Over 17 historic buildings have been restored by NGPD over an area of 84,000 square metres.



**PORTO DIGITAL,
RECIFE
BRAZIL**

Image credit: Beto Oliveira/Porto Digital



PORTO DIGITAL, RECIFE BRAZIL

Image credit: Archive/Porto Digital

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Starting in the 1990s, Recife saw the emergence of an ICT cluster, with informal cross-sector partnerships across academia, government and the business community coming together to nurture its development. But at the same time the city was also experiencing a 'brain drain' of talent and businesses with 'the departure of qualified human capital in the area of technology to work in other states and even outside the country'. With an influx of capital from the sale of the state's electricity agency, the government of Recife saw an opportunity to create a stronger physical presence for the tech industry in the city by establishing a more formal cluster for innovation and entrepreneurship. While the university was considered as a potential location, the City saw promise for the site that is now Porto Digital due to its central location and the potential to 'regenerate the empty and degraded historical urban fabric'. But there was an initial challenge for the City of attracting companies to the area

because of its association as run down and in decline. 'The city had been wanting to attract companies there but they weren't coming because it wasn't an attractive destination so the city wanted to promote the physical revitalisation of the area'.¹²⁸

Challenges and barriers the intervention needed to address

- Local area infrastructure: Empty and disused historic buildings, limited existing amenities (e.g. groceries, cafes, gyms), little footfall, perception of the area as 'degraded and dangerous', designing mechanisms to engage and attract businesses to the area.
- Historic significance: The area being heritage-protected through listing by the Instituto do Patrimônio Histórico e Artístico Nacional (the National Heritage Institute, IPHAN) posed a challenge for those wanting to renovate existing buildings or develop new buildings and infrastructure, e.g. due to the complexities of the recovery and preservation of the local historic urban heritage.¹²⁹

¹²⁸ Interviewee.

¹²⁹ Interviewee.



PORTO DIGITAL, RECIFE BRAZIL

Image credit: Felipe Lima/Porto Digital

Process: Enabling Environment

The establishment of Porto Digital followed on interest from the local government in enacting public policy fostering innovation and the knowledge economy. 'In order to create a global cluster based on software development and IT services and to regenerate the empty, degraded and historic urban fabric, the Business Sector, the Academy and the Government came together, initiating Porto Digital Technology Park'.¹³⁰

The city put in place a series of tax breaks and other incentives to attract businesses to the area and encourage the redevelopment of the area's historic building stock:

- A permanent reduction of the service tax (ISS) granted by the City Hall of Recife provided a 60% relief (from 5% to 2%) for creative economy and ICT companies locating in Porto Digital.

- A reduction of the Property and Urban Land Tax (IPTU), with companies receiving a 25% reduction in the rate (and in some cases total exemption), 'grants exemption from the IPTU [determined] according to the type of renovation carried out in the occupied property' for a period of five to 10 years.¹³¹

- Porto Digital buildings are included in three special areas of economic development that offer Porto Digital public buildings concessions, tax exemptions and other specific benefits.

- The city provides a tax reduction for companies that refurbish heritage protected buildings, where the city analyses each case and gives a bespoke incentive for a certain time period according to the level of work carried out.

¹³⁰ Porto Digital Prospectus, 2018.

¹³¹ Prefeitura do Recife. *Incentivos Fiscais a Empresas do Porto Digital*.

Process: Approach

In 2002, the non-profit Porto Digital Management Center (NGPD) was established to manage the technology park and undertake activity to attract investment and business to the region. NGPD received qualification from the Government of the State of Pernambuco and the City Hall of Recife as a 'social organisation', enabling it to develop and enact non-exclusive public policy, implementing programmes to increase entrepreneurship, to raise the number of jobs in the area, and to stimulate trade between Porto Digital companies and international companies. The governance structure of NGPD is led by a President, a dedicated staff of 79 and an administrative council with 19 representatives across the business community, academia and research, and the public sector who '[make] decisions on the overall development strategy, including urban development plans and the management of innovation'. This includes developing 3-year operative plans, a 10-year strategic plan, and a 20-year strategic vision for Porto Digital. At the start of the development of Porto Digital, a consultant was brought in and research was undertaken to understand if the Park would be feasible, how the Park would function, how they would address the needs of the city, and how they would work with academia and the business community. They also undertook

Inputs and Outputs:

What was invested and what was delivered

- Total financial investment: Overall, approximately US\$125 million (R\$218 million¹³³) received from various sources (federal government, city and State of Pernambuco governments, sponsorship) until 2018. Of this, US\$8.9 million¹³⁴ from the State of Pernambuco government, including US\$6 million from the privatisation of the State of Pernambuco electricity company and an additional US\$2.7 million invested in 2017.

¹³² Interviewee

a series of benchmarking exercises, visiting other innovation clusters nationally and internationally to bring back lessons.

NGPD has succeeded in becoming financially self-sustaining, with only limited public funding support from city and state government. It's been able to generate 70 percent of its own platform costs by diversifying income streams, including revenue generated from renting sites in the park, revenue from programmes delivered, and through active fundraising with private companies and grant making organisations. Partnership working is a fundamental part of how Porto Digital operates, both for improving the physical environment and animating the Park and for developing new projects that attract new businesses and benefit existing tenants. Partnerships with other organisations include the development of a mobility strategy for Porto Digital, encouraging the use of bike-sharing and car-sharing.

Every two years, the organisation does a survey of the companies within Porto Digital to understand their needs, achievements, what they have going on, and what they need to achieve their businesses' goals. With that information, the organisation then fundraises and designs projects to offer courses, training and other programmes accordingly, with all programming subsidised for the companies that are part of the Porto Digital community.¹³²

- Sources of financial investment: Funding from privatisation of the State of Pernambuco electricity company, Pernambuco State Government, Ministry of Science, Technology and Innovation, National Bank for Economic and Social Development (BNDES), private sponsorship.

- Restoration: Seventeen historic building regeneration projects were undertaken by NGPD.



PORTO DIGITAL, RECIFE BRAZIL

Image credit: Beto Oliveira/Porto Digital

- Non-building works: 9 kilometres of fibre optic infrastructure installed. Introduction of bicycle sharing system. NGPD curates amenities that the tenants and local businesses wanted or needed, for example

Project Impact

Since starting in 2000, Porto Digital has established itself as an important innovation cluster locally, nationally and internationally. The Park has steadily grown from 2 companies in 2000 to over 300 today (with combined revenues of around US\$460 million in 2018), with companies spanning the creative and digital industries including education, IT, mobile technology, urban mobility, photography, design, fashion, sound and music, gaming and multimedia development. These companies range from local start-ups to multinational Fortune 500 companies including Accenture, Uber and IBM. Over 9,000 students and professionals have received training through NGPD programming. There are now three business incubators and accelerators that are run as part of Porto Digital nurturing the development of start-ups in the city. NGPD currently operates over 40 projects and partnerships with a value of US\$47 million including international collaborations with the European Union and the British Council. Over 17 historic industrial buildings covering an area of 84,000 square metres have been

¹³³ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2010).

¹³⁴ All currencies in this case study converted from Brazilian Real to US Dollar using fxtop.com, based on the historic conversion rates of the relevant years.

¹³⁵ The Rodrigo Melo Franco de Andrade Award aims to recognize actions related to the protection, preservation and dissemination of Brazilian cultural heritage. The 'excellence in Shared Management' category awards initiatives that demonstrate shared commitment and responsibility for the preservation and safeguarding of cultural heritage. It is a recognition by the highest authority in Brazil on Cultural Heritage of the cooperative nature of NGPD's work and of the impact of Porto Digital's strategy on the protection and preservation of the historic heritage.

approaching restaurants, shops, gyms and other services to locate within Porto Digital. Training and educational courses programmed both for the companies within the Park and for the surrounding community.

upgraded in accordance with the National Heritage Institute (IPHAN)'s standards. This garnered the project the Rodrigo Melo Franco de Andrade Award for 'Excellence in Shared Management of a Cultural Heritage'¹³⁵ in 2018, rewarding the joint nature of Porto Digital's urban renewal approach, working in close cooperation with the government, private businesses, not-for-profit organisations and the university.

With the increasing success and notability of Porto Digital has come a rise in property prices, with costs per square metre in the area having risen by nearly 4% per year. And finding ways to integrate and include the surrounding community of residents remains an ongoing challenge for Porto Digital. Employers within the area identify having an 'enormous challenge' attracting workers from the local community, particularly the Community of Pilar with 700 people under the poverty line. NGPD is continuing to test solutions to address the issue including bespoke training programmes, particularly those for women.

BRAZIL

Porto Maravilha, RIO DE JANEIRO



At a Glance: Success Factors

Enabling environment:

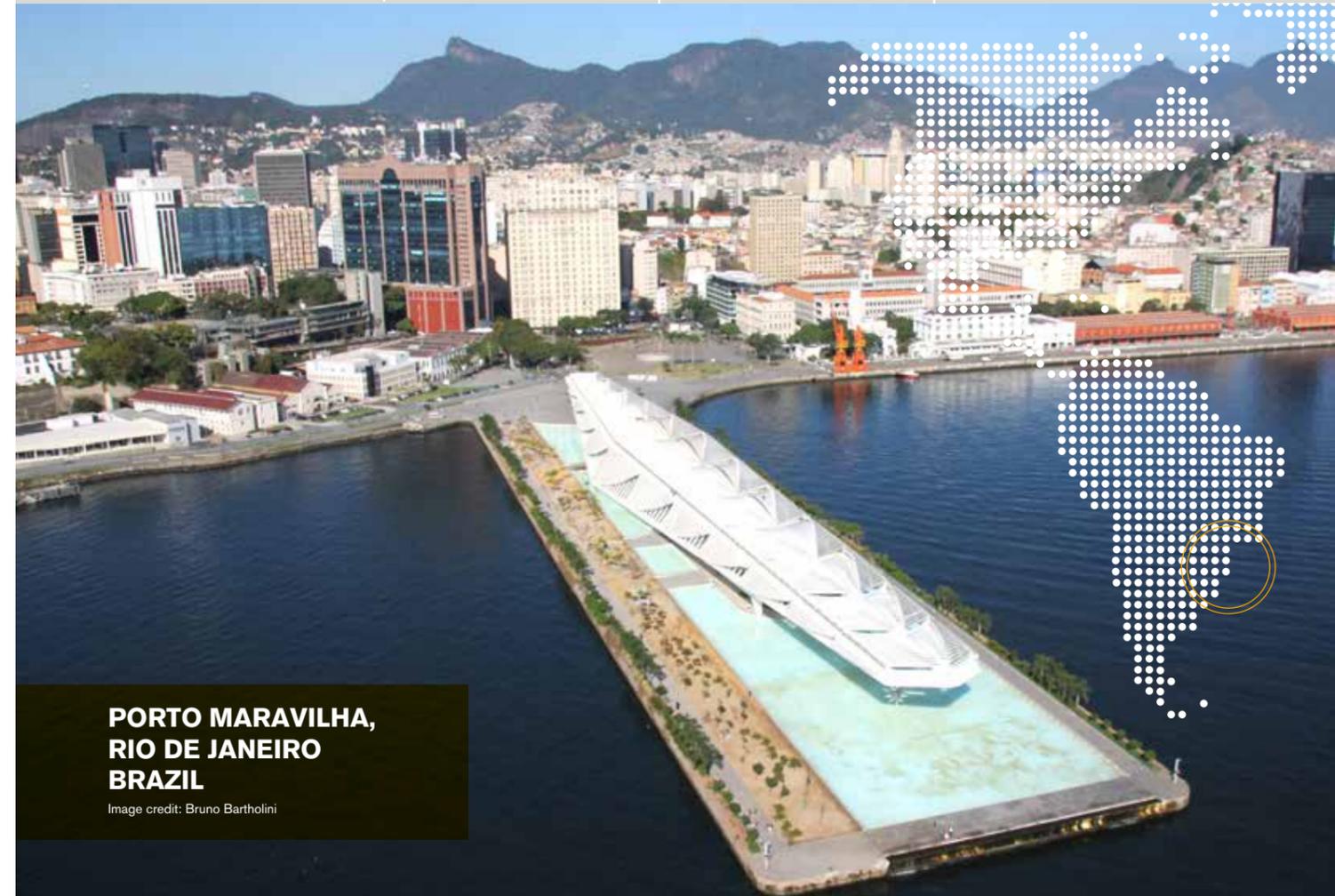
- The municipal government's creation of a dedicated company (CDURP) and partnership was fundamental for the implementation of the Porto Maravilha urban operation, bringing together governmental organisations, private investors and foundations (e.g. Fundacao Roberto Marinho).
- Financial model based on the gradual sale of public land and CEPACS made possible the availability of funds to cover the costs of the urban operation. CEPACS were first bought all together in auction by a public fund (Fundo de Garantia por Tempo de Serviço, FGTS) with negotiations with private investors.
- Physical interventions in preparation for the 2014 World Cup and 2016 Olympic Games created an enabling context for the development of the Porto Maravilha operation. This included permissive legislation, new investment and renewed international visibility.

Approach and process:

- New institutional and financial model in place enabled the implementation of the large-scale urban transformation of the port area, such as fiscal incentives (municipal tax discounts and exemptions to companies during first years of the project) and the use of the CEPACS tool in urban regeneration, by which the Municipal government re-invested resources gained through the sale of permission certificates to build in the land.
- CDURP model allowed the project to be independent but controlled by City Hall, which did not have the necessary capacity and autonomy to manage the project.
- The establishment of the Real State Investment Fund of the Port Region by CDURP, which bought all CEPACS, enabled the project to move faster and minimise bureaucracy, as negotiations with real estate companies took place directly with one partner.

At a Glance: Timeline

16 th Century	1970s	2009	2011
Porto Maravilha acts as the gateway for African slaves arriving to Brazil (more than 500,000 mostly from the Congo and Angola) via the Cais do Valongo Wharf built in 1811.	With the modernisation of port activities, the area begins to suffer post-industrial decline.	Porto Maravilha Urban Operation launches to revitalise the city's port zone after decades of neglect and low residential population. A 5-million square metre area is designated 'of special urban interest.'	CEPACS (certificates of potential additional construction - known as "air rights") are bought by a public fund and later sold to private investors to build in the port area as a funding mechanism to cover operation costs.
2012	2013 - 2015	2016 - 2017	2018
First and second stages of public works take place.	Creation of fast lane roads and new tunnels to improve circulation. 2014 World Cup takes place in Brazil. Opening of new science museum (Museu do Amanhã).	Olympic Games in Rio de Janeiro. Port's Creative District is created with start-ups and arts collectives. UNESCO designates Valongo Wharf a World Heritage Site.	The arrival of new companies stimulates the provision of services and the occupation of the Port Area. More than 2,500 new workers circulate through the Port Region.



PORTO MARAVILHA, RIO DE JANEIRO BRAZIL

Image credit: Bruno Bartholini

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

The Porto Maravilha operation was launched in 2009 as a 30-year strategy for urban regeneration, real estate development and socioeconomic development in Rio's deteriorated port area. A large area of intervention was defined, comprised of several neighbourhoods (Saúde, Santo Cristo, São Cristóvão, Gamboa, Caju and Centro, including Morro da Conceição, Morro do Pinto and Providência). The vision for the transformation of the area was centred around the restoration of historic buildings and monuments, cultural development, the construction of new infrastructure for commercial and residential development, and the improvement of mobility.

The project sought to re-activate the local economy, create jobs, build new residential units, improve transport connectivity, and preserve the area's existing cultural heritage. The hosting of two international mega-events, with the World Cup taking place across Brazil in 2014 and the Olympic Games held in Rio de Janeiro in 2016, provided a unique opportunity to mobilise public and private investment in the working-class and deteriorated area specifically and to modernise the city more generally.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Abandoned buildings and warehouses, precarious living conditions and insecurity, as well as isolation from the rest of the city. Crime and fear of crime: area generally perceived as unsafe, with limited activity in the evenings. Lack of transport connections to the rest of the city. Lack of public or private investment in the area for decades.
- Social infrastructure: Find a balance between residence and commerce: low residential population and shortage of housing, particularly social housing.
- Historic significance: The area has a rich cultural heritage that includes 76 historical sites, such as Pedra do Sal, the Hanging Gardens of Valongo and Valongo Wharf and Imperatriz Wharf, most of which were deteriorated. Morro da Providencia, Rio de Janeiro's first favela, is located in the port area.

Process: Enabling Environment

Rio de Janeiro's municipal government created a Consorted Urban Operation in order to implement the Porto Maravilha urban regeneration project. The Operation involved a set of strategies engaging a cross-sector group of stakeholders – the private sector, different public service providers, residents, and local users – to solve specific problems that couldn't be solved by the Strategic Master Plan of the Municipality alone.

The City designated a 5 million square metre area within the port region as an Area of Special Urban Interest (2009) for the intervention of the consorted operation.

A new company was established to run the Porto Maravilha project, the Urban Development Company of the Rio de Janeiro's Port Region (CDURP). This policy mechanism enabled the implementation of the urban regeneration operation in the city's port area.

PORTO MARAVILHA, RIO DE JANEIRO BRAZIL

Image credit: Bruno Bartholini



PORTO MARAVILHA, RIO DE JANEIRO BRAZIL

Image credit: Beth Santos

Process: Approach

CDURP was the lead organisation for the development of the project, managing Porto Maravilha on behalf of the municipal government. Responsibilities carried out by CDURP included managing relationships between public and private sector stakeholders, conducting quarterly internal audits, and ultimately being responsible for “making the land available in the area to the market”.

The Municipal government catalysed the redevelopment of Porto Maravilha, creating the vision, the policy structures and the necessary contracts for CDURP to be established. CDURP is a private legal entity with its own equity and mixed sources of capital, but the Municipality of Rio de Janeiro is its ‘controller’, conducting audits through City Hall. The Municipality created and issued CEPACs (Additional Constructive Potential Certificates) to allow the right to build within the perimeter of the Consorted Urban Operation. Each certificate is equivalent to a square metre value to be used in the additional area of construction

or in the modification of a land or a project. The Brazilian Securities and Exchange Commission is responsible for financial accounting for the CDURP and for selling the CEPACs that grant the right to build to the Caixa Economica Federal Fund. The government understood that having only one purchaser of CEPACs (Caixa Economica Federal) would make the project more efficient. The approval of real estate projects involved the Securities and Exchange Commission, the Municipal Department of Urbanism, and CDURP. Private investors buying CEPACs from Caixa Economica Federal Fund also had independent ideas of what to build in the area. It was also determined that at least 3% of the value generated from selling CEPACs would be invested in improving heritage assets in the area. The current administration questioned the existing social debt, emphasising the need to implement policies that support residential developments for all social groups to further populate the port area, stimulating the local economy.

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: An estimated US\$4.2 billion (R\$10 billion¹³⁶) for a 15 year-period. Approximately US\$2.6 billion (R\$ 6.2 billion¹³⁷) already invested (in Olympic Boulevard, underground tunnels, new infrastructure and Amanha Museum, among others).¹³⁸ CEPACs were sold in auction at a total value of approximately US\$1.4 billion (R\$3.5 billion¹³⁹) and the total value of the land was worth US\$47 million (R\$79 million¹⁴⁰).
- Sources of financial investment: Public-private, via the sale of public land to private investors. CDURP’s sale of CEPACs (certificates that allow increase construction height – “air rights”) to Caixa Economica Federal Fund (and then to private investors) in order to generate funds to cover the urban operation costs.¹⁴¹
- New construction: New network of light rail vehicles connecting Porto Maravilha with all other transport networks

¹³⁶ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2014).

¹³⁷ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2014).

¹³⁸ Rodrigues Alves, M. (2018). *Caixa Econômica tenta solução financeira para salvar Porto Maravilha. Estadão.*

¹³⁹ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2011).

¹⁴⁰ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2011).

¹⁴¹ However, CEPACs didn’t sold as expected and a property funds’ liquidity crisis was declared on several occasions. Caixa Economica Federal Fund and the municipal government have signed new documents that change the flow of payments and public works.

(underground, railway, boats, buses and cable cars). Demolition of Perimetral Viaduct. Revitalisation of Pier and Mauá Square with the installation of sidewalks, public lighting, planting of new trees (on Barão de Tefé, Camerino, Venezuela, Rodrigues Alves and Sacadura Cabral). New iconic science museum (Museu do Amanhã) in Maua Square. Reconstruction of 700 kilometres of urban infrastructure networks (water, sewage, drainage). Redevelopment of 70 kilometres of roads and 650,000 square metres of sidewalks. Implementation of new cycle paths (17 kilometres).

- Restoration: Restoration of Valongo Garden and Pedra do Sal. Construction of Museu de Arte do Rio (MAR) joining two buildings of different architectural styles at Maua Square.¹⁴² Memorial to the African Diaspora. New archaeology LAB in Cais do Valongo. Restoration and reopening of Jose Bonifacio cultural centre and Saint Francisco Church.

- Non-building works: New Fibre optic-data transport. New cultural events and activities in New Boulevard. New LED lighting installed. New light rail system connects the area with all public transport services. All these works were covered by the public-private partnership.

Project Impact

Porto Maravilha revitalised the port area of Rio de Janeiro by creating a new cultural and tourism destination, expanding the transport system, building new public spaces and cultural infrastructure, generating new economic opportunities for retail, real estate and investment, and attracting a higher number of visitors, all of which contributed to improving public safety. Impacts have been of different types: reputational (city branding related to mega-sporting events), economic (private investment attraction, new retail options), mobility (with new transport links), and cultural (restoration of local heritage assets and new museum facilities improved perception of the area and attracted local and international visitors). As of 2018, Museu do Amanhã, with its spectacular architecture by Santiago Calatrava, has received over 3 million visitors since its inauguration in December 2015, becoming Brazil’s most visited museum. Porto Maravilha has generated a range of new business activities, which in terms of municipal taxes represent US\$138 million (R\$450 million¹⁴³) for Rio’s City Hall.

Due to the severe economic and political crisis affecting Rio and Brazil, out of the 77 private initiatives licensed by Porto Maravilha, only 20 had been completed by 2017. After the first phase of the project in 2017, 80% of buildings have been completed and in terms of infrastructure, 50% is already completed in the whole area, including sewage, fibre optic-data transport, and public transportation. The operational costs are on budget considering interest and inflation rates. However, there is uncertainty over whether enough CEPACs will be sold to generate sufficient funds to cover the expenses of the urban operation in view of the existing recession, which particularly affected Porto Maravilha’s financial model given the stagnation of the real estate market.

¹⁴² Tardáguila, C. (2012). *Após obra de R\$ 76,6 milhões, Museu de Arte do Rio abre as portas em setembro.* O Globo.

¹⁴³ Converted from Brazilian Real to USD using fxtop.com, based on the historic conversion rates of the relevant year (2017).

CANADA

Quartier des Spectacles, MONTREAL



At a Glance: Success Factors

Core contents and components:

- Encouraging, enabling and strategically programming year-round activity by the Quartier des Spectacles Partnership has ensured that the district is a dynamic year-round cultural destination.
- Through the Urban Digital Laboratory, an openness to use the district itself as an R & D laboratory and to experimentation and investment in new ideas has allowed QDS to develop innovative ways of presenting culture, particularly in the public realm, and capturing data and insights on the Quartier.

Enabling Environment & Capacity:

- The City and Downtown District government's ability to create bespoke planning and policy for QDS through a Special Planning Programme has allowed the Quartier to remove some of the bureaucracy of developing new programmes and projects and to create planning policy that accommodates the unique needs of the arts and entertainment district.
- Ability to bring in financial support from different levels of government. Ongoing funding and support from the city of US\$6.4 million (CAN\$8 million)¹⁴⁴ annually is invested in the Quartier for management and programming.¹⁴⁵

¹⁴⁴ Converted from Canadian Dollar to USD using fxtop.com, based on the historic conversion rates of the relevant year (2018).

¹⁴⁵ Interviewee.

¹⁴⁶ Doeser J., Kim, A.M.. 2017. *Governance Models for Cultural Districts, Global Cultural Districts Network*.

¹⁴⁷ Ibid.

¹⁴⁸ World Cities Culture Forum, *Case Studies: Quartier des Spectacles*.

Process and approach

- Establishment of Quartier des Spectacles Partnership as a special purpose vehicle, allowing it to manage the often competing demands and needs of a diverse group of stakeholders and has allowed the project to consistently refresh its vision.¹⁴⁶
- Strong international engagement. QDS has become a "model district" for others globally, regularly hosting delegations and engaging with other cities and cultural districts around the world to learn from best practice.
- Committing significant funding and resource in investing in the QDS public realm has created an outdoor environment suitable for a multitude of cultural and public uses, integrating the activity that takes place inside of the Quartier's cultural venues into its outdoor space.



QUARTIER DES SPECTACLES, MONTREAL CANADA

Image credit: Stephan Poulin/ Ville de Montreal and World Cities Culture Forum

At a Glance: Timeline

Late 1800s - 1920s	1950s - 1970s	1970s - 1980s
A cluster of performance venues develop, forming what is now the Quartier des Spectacle. Many cabarets are formed in the 1920s, and the area becomes a popular underground and red light district during the Prohibition era.	Post-war urban renewal efforts, including road widening, construction of the metro and development of new mega projects, lead to physical fragmentation of the area.	Vacant parcels of land in the area become home to a number of outdoor festivals including the first Montréal International Jazz Festival. ¹⁴⁸
1990s - 2000	2002	2003
Groups begin to lobby the government to take steps to protect the area's public spaces and keep them available for festival use, fearing they may be lost to private development.	Cultural sector representatives develop proposal for QDS, with it given top priority at the Montreal Summit determining the future direction of the city.	Quartier des Spectacles Partnership (QDSP) established as a special purpose vehicle by the city to manage the area and convene and liaise with stakeholders.
2007	2009 - 2011	2014
City of Montreal and other government departments and city councils committed to further development and funding and establishment of bespoke policy and planning framework for QDSP.	Construction of new public spaces and event infrastructure. Major redevelopment of the Place des Arts, including a new concert hall opened.	QDS creates the Urban Digital Laboratory (UDL), which covers every part of Quartier des Spectacles with a unique public technology and fibre optic network infrastructure operated entirely by the QDSP.
2015 - 2019		
Renewal of public places and reflection about appropriation of public space by citizens (Jardins Gamelin project) and its animation (KM3 project). Finalisation of public spaces design (Îlot Clark Place).		



QUARTIER DES SPECTACLES, MONTREAL CANADA

Image credit: Stephan Poulin/ Ville de Montreal and World Cities Culture Forum

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

With the beginning of Mayor Gerard Tremblay's tenure in Montreal began a period of wanting to reinvest in and establish a future vision for the city following a period of economic gloom in the 1990s. The Montreal Summit in 2002 set out a vision for the city around the themes of "Montreal as a city of knowledge and creativity, open to the world; Montreal as a sustainable city; Montreal as a great place to live, in solidarity and inclusive; Montreal as a democratic, equitable and transparent city; Montreal as a highly-capable administration, at the service of its citizens".¹⁴⁹ The city also wanted to reverse the net flow of residents out of the city to the suburbs, using the redevelopment of

Quartier des Spectacles as a way to attract residents back to the Downtown area, and to establish the area both as a 24-hour and as a year-round destination.

The city saw the potential through investing in and enhancing the concentration of existing cultural activities in the district to have a clustering effect of creating and attracting more creative firms and cultural producers to the area.¹⁵⁰ ¹⁵¹The intention was to strike a balance between a good place to visit, create, learn and live. The city wanted to create an attractive and dynamic destination where the private sector would want to invest further, with a goal of generating CAN\$1.1 billion ¹⁵² real estate-related economic benefits in 15 years. This goal has already been exceeded in only 10 years.

¹⁴⁹ Katiya, Y., 2011., *Creating Hegemony: Montreal's cultural development policies and the rise of cultural actors as entrepreneurial political elites*. Concordia University Spectrum Research Repository.

¹⁵⁰ Darchen, S. & Tremblay, D., 2013. The local governance of culture-led regeneration projects: a comparison between Montreal and Toronto. Urban Research & Practice.

¹⁵¹ Quartier des Spectacles, 2017. *\$2.2 billion in real estate-related economic benefits in the Quartier des Spectacles*.

¹⁵² All currencies in this case study converted from Canadian Dollar to US Dollar using fxtop.com, based on the historic conversion rates of the relevant years.

¹⁵³ Ibid.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Physical fragmentation of the area. Abundance of vacant and abandoned parcels used for cultural uses under threat by new private development. Limited street life and poor environment for pedestrians. Large building complexes overshadowing streetscape.
- Social and perceptual infrastructure: Overcoming association with QDS' seedy past, de-population of the area

following net flow of residents out of the city to the suburbs.

- Historic significance: Thematic connection to culture and entertainment through historic theatres and cabarets. Existing and historic cultural and performance venues in the city had begun to see competition from more modern facilities in other parts of the city and the beginning of a period of new development was removing some of the vacant informal lots that had been used as festival sites.

Process: Enabling Environment

Prior to the Montreal Summit, the former mayor of Montreal created a committee with the purpose to find a permanent enabling solution for the city's festivals. Following the Summit, in 2003, the City government set up the special purpose vehicle Quartier des Spectacles Partnership (QDSP), a not-for-profit organisation, to support the development of the project by acting as a bridge between stakeholders in the sector: cultural organisations, large property owners, merchants, public and educational institutions, as well as residents. The Chief Executive of QDSP reports to a board of 22 members, elected from the 80 strong

QDS membership of cultural venues. The City provides an observer to the board. In order to streamline and simplify new planning and projects in the Quartier, municipal authorities in 2007 established two new Special Planning Programmes for the Place des Arts area and for the Latin Quarter area, creating a district-focused planning framework enabling quick action and special measures for strategic intervention. This called for the aggressive development of a high-quality network of public spaces that could easily be adapted for the temporary but demanding needs of the summer festivals.¹⁵³

Process: Approach

The aim of redevelopment activity was “not to create an entire neighbourhood from scratch, but to give an existing district a name, to showcase its cultural distinctiveness and develop a permanent infrastructure for outdoor events”.¹⁵⁴

At the start of the development of Quartier des Spectacles, a pre-feasibility study was carried out and brainstorming sessions were held with representatives of the cultural venues in the Quartier and other members of Montreal’s cultural sector (consultation with the community and relevant stakeholder’s is part of the mandate of QDSP’s Board of Administrators).

The scope of responsibility for QDSP, working in close partnership with the Downtown city District Ville-Marie, includes convening members and acting strategically and proactively, providing logistical and

managerial support for events, developing technological infrastructure, leading marketing activities for the Quartier, developing engaging programming, and commissioning events and artwork in the public spaces. The Quartier des Spectacles Partnership has the mandate to bring its public spaces to life through diversified programming that enriches the Quartier des Spectacles experience and makes it a top-notch cultural destination.

In the redevelopment of the public realm and streetscape of the district undertaken in 2007, the City of Montreal was responsible for managing the construction components of the project, with QDSP closely involved in the process throughout, particularly in relation to design and development as it related to specifying all of the needs for the area to be able to programme appropriate cultural activity.¹⁵⁵



**QUARTIER
DES SPECTACLES,
MONTREAL
CANADA**

Image credit: Stephan Poulin/ Ville de Montreal and World Cities Culture Forum

¹⁵⁴ World Cities Culture Forum, op. cit.

¹⁵⁵ Interviewee.

¹⁵⁶ Membership fees for the QDSP are very low and therefore at present insignificant in terms of operating income (less than 1% of the operating income).



**QUARTIER
DES SPECTACLES,
MONTREAL
CANADA**

Image credit: Martine Doyon/ Ville de Montreal and World Cities Culture Forum

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: US\$146 million.
- Sources of financial investment: Multiple levels of government (the federal government, the Quebec provincial government, and the City of Montreal).¹⁵⁶
- New construction: 8 new or upgraded public spaces established over 3 phases including Place des Festivals (6,141 square metres), Promenade des Artistes (3,190 square metres), Le Parterre (3,455 square metres) (for events and temporary exhibitions), Esplanade Clark (5,775 square metres), and the establishment of pedestrian-only zone rue Sainte-Catherine. Development of the new 2-22 mixed-use cultural centre.
- Non-building works: Bespoke street furniture and street lighting created. Introduction of Wifi network across the area. CCTV security system put in place. Fibre-optic communications network and 9 permanent media facades for digital projections introduced. New green space and tree planting in the area. Street widening, renovation of underground infrastructure and road repairs. Ongoing cultural programming through over 40 festivals each year and bespoke cultural activities curated by QDP including free cultural activities in the district’s public spaces and a wintertime public art and digital installation programme.



QUARTIER DES SPECTACLES, MONTREAL CANADA

Image credit: Stephan Poulin/ Ville de Montreal and World Cities Culture Forum



Project Impact

By all accounts, Quartier des Spectacles has succeeded in creating a globally recognised and renowned cultural destination that both serves as an important creative industries cluster in the city and as a cultural tourism destination through a year-round programme of festivals, events, public art, and temporary art installations.¹⁵⁷ There has been a significant increase in pride both in the area but also more widely in the city, with the QDS project arriving at an important time to make people feel better about the city following a period of economic gloom in the 1990s.¹⁵⁸

QDS now has one of the highest concentrations of performance spaces in North America, with 80 cultural venues (museums, art galleries, universities, cinemas and creative centres), including thirty performance venues. QDS receives more than 1.7 million visitors a year for theatre performances, or a quarter of all theatre visits in Quebec.¹⁵⁹ The project has succeeded in repopulating the area with residents, workers and visitors, with the number of residents in Quartier des Spectacles increased by 67% between 2007 and 2016 and with over 450 cultural businesses supporting over 7,000 creative

industries jobs in the area.¹⁶⁰ QDS has spurred 60 new development projects totalling CAN\$1.1 billion in construction investments with real economic benefits of CAN\$1.6 billion.¹⁶¹ The Urban Digital Laboratory has resulted in the development of dozens of new technology and creative enterprises and created new clusters and expertise in the convergence of the creative and digital industries.

The success of QDS brings its own risks as well, with a rise in property values and new development risking the displacement of existing cultural institutions in the area, with a need to “create mechanisms and [get] involved in slowing the process of gentrification in the area”. The strategy at the beginning of the project to require property ownership for the cultural institutions in the area has helped to stem the risk of displacement, but it can create its own challenges in that not all of those organisations are adept at facility operations and management (QDSP plans to offer education in this area in the future).¹⁶² And continuing to secure political buy-in and engagement across mayoral administrations is one of the biggest challenges in ensuring the continued success of the Quartier.

¹⁵⁷ Marotte, B., 2017. *Quartier spearheads plan to repopulate downtown*, The Globe and Mail.

¹⁵⁸ Interviewee.

¹⁵⁹ Montreal Quartier Des Spectacles Partnership, 2018. *Montreal Quartier des Spectacles Partnership Brief*, House of Commons, Ottawa.

¹⁶⁰ From QDS document for GCDN.

¹⁶¹ Quartier des Spectacles, 2017, op. cit.

¹⁶² Interviewee.

SOUTH KOREA

Tongyeong Culture and Art City Project (TCACP), SOUTH GYEONGSANG PROVINCE



At a Glance: Success Factors

Core components:

- Major new cultural infrastructure development, with a new concert hall, new memorial park with key artists and cultural figures buried there, renovation of homes of notable cultural figures.
- Private organisations backed the project and got directly involved, leading to the addition of new cultural spaces created by private organisations.
- Cultural programming for local people and visitors: new international music festival, participation programmes for local residents.

Enabling environment:

- Ordinances create legal basis to enable continuous support for major new facilities: ordinances for establishment and operation of a music festival (2002), two memorial halls (2010), and the third memorial hall (2012).
- Significant government investment in culture through money for construction of cultural infrastructure, leveraging funds from the Ministry of Culture, Sports and Tourism and from provincial and city government.

- Ongoing government funding and financial and administrative support for culture. In 2017, further funding support was provided by the municipal government to the Tongyeong International Music Festival's annual revenue, alongside revenue gained from festival and museum's operations.

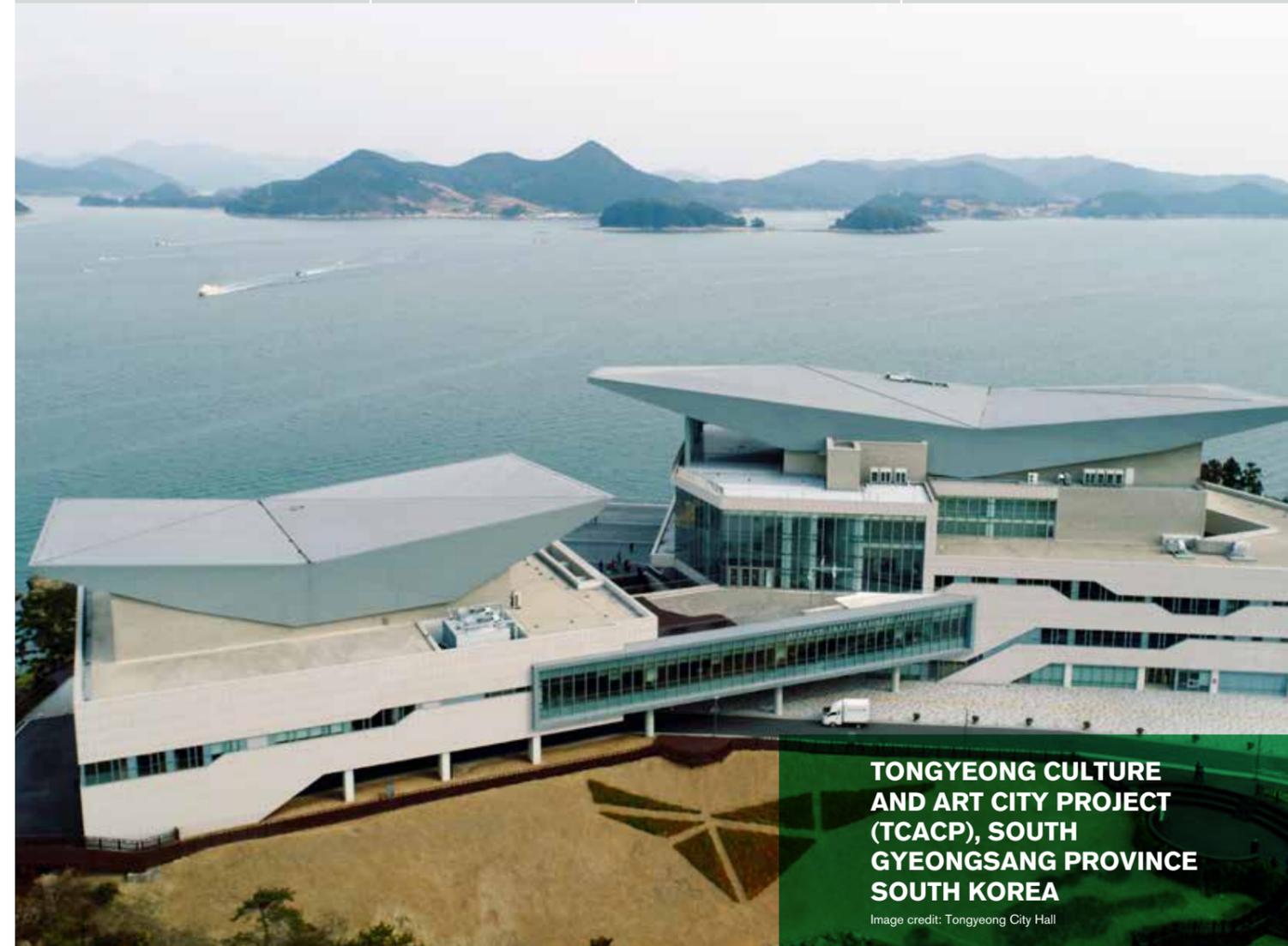
Approach and process:

- City government funded cultural infrastructure related to the memory of contentious cultural figures and private organisations funded construction projects centred on other cultural figures.
- City government responsible for ongoing management and operation of all cultural infrastructure buildings (including those built by private organisations).
- South Korea's 'local autonomy' system means that the city's Mayor plays an important role and decided to push forward the project with the belief that it would generate reputational and financial benefits. The Mayor set the vision and the level of financial support, and pushed project forward quickly to start (although the project has received less support from subsequent Mayoral administrations).

At a Glance: Timeline

1392 - 1897	2000	2002	2007 - 2010
Tongyeong serves as the headquarters of the naval forces during the Joseon Dynasty. ¹⁶³	Tongyeong suffers from industrial decline and an aging and declining population.	TCACP project is established with leadership from the Mayor and city government.	Public funding provided to Tongyeong International Music Festival and other activities.
	2007 - 2010	2015	
	Construction of flagship projects: concert hall and memorial halls for cultural figures Isang Yung and Kyong-ni Park.	Tongyeong designation as a UNESCO Creative City of Music.	

¹⁶³ 1392-1897.



TONGYEONG CULTURE AND ART CITY PROJECT (TCACP), SOUTH GYEONGSANG PROVINCE SOUTH KOREA

Image credit: Tongyeong City Hall



TONGYEONG CULTURE AND ART CITY PROJECT (TCACP), SOUTH GYEONGSANG PROVINCE SOUTH KOREA

Image credit: Tongyeong City Hall

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Tongyeong is located on the south coast of South Korea, about 4.5 hours from Seoul and 1.5 hours from Busan. As with many other smaller cities throughout the country, Tongyeong has experienced a declining and ageing population in the recent years – in 2017, around 15.2% of its population of 135,000 were 65 years or older. This has come hand in hand with a decline in its core industrial base: the local ship-building industry has suffered from competition with China, while the local fishing industry has declined by more than half following a Korean-Japanese fishery agreement.¹⁶⁴ In addition, the local tourism industry suffered severely from the impact of Typhoon Maemi in 2003. These developments had the cumulative effect of reducing the city's fiscal independence from 30.6% in 1999 to 18.3% in 2004.

This resulted in the city looking at ways to diversify Tongyeong's industrial structure and find a new growth model for the city. While famous for its local natural beauty, focusing only on the further development of nature tourism was not considered sufficient to address the city's problems, and it was felt early on that there was a need for a major project to raise awareness and interest in the city.

In this, the city's rich cultural heritage was seen as a key opportunity to rebrand the city from its image as a small port city into a culture-based city – focusing in particular on its naval heritage as headquarters for the naval force during the Joseon Dynasty and on its role as hometown of a number of famous South Korean artists. These composer Isang Yun, who lived and worked in Germany for many years, and Kyong-ni Park, who wrote the novel 'Land' (*Toji* in Korean). The city government decided to use the image of these and other artists born in the area as a focal point for a number of culture-led urban regeneration projects and in place marketing efforts to help promote its new image of a cultural city.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Severe reduction in local industrial base (ship building, fishing). Declining and aging population.
- Historic significance: Ancient harbour town with tangible and intangible local heritage assets, particularly tied to Tongyeong's naval history. Hometown of several famous South Korean artists.

Process: Enabling Environment

Both local infrastructure development and local governance have played key enabling roles in the culture-led redevelopment of Tongyeong.

In recent years, several large infrastructure projects have contributed to making Tongyeong more accessible – first a new expressway between Daejeon and Tongyeong was developed (1996); and later a bridge linking the city of Busan with Geoje island located just south of Tongyeong was constructed (2010). Both projects have thus made it easier for visitors from further afield to travel to Tongyeong.

In 1995, South Korea's system of direct, popular election for local government chief executives resumed, creating a community power structure centred on the Mayor, who determines the distribution of all financial support at the local level.¹⁶⁵

There have already been several plans and projects to boost tourism in the area, which the TCACP built upon. In 2000, the central government established a plan for the Southern Coast Tourism Belt, to systematically turn the beautiful southern coastal areas into a more formal tourism destination. As part of this wider area plan, Tongyeong city government was responsible for a project to restore the former naval command centre, which was partially funded by South Gyeongsang Province and the Ministry of Culture, Sports and Tourism.

In addition, a few interrelated factors provided further impetus and support to the TCACP project more specifically:

- The newly elected Mayor made culture, arts and tourism a new policy priority for Tongyeong.
- A strong voice in the local press argued for the need to complement the local fisheries-oriented economy with a culture-based economy.
- The Tongyeong International Music Festival (TIMF) – largely privately funded at the time – became more well-known among the national public with the invitation of famous international orchestras and performers from 2002 onwards.

In response, the city government and Council published a number of related ordinances to support TCACP projects, starting with the Ordinance on Tongyeong Music Festival Support (2002), followed by the Ordinance on the Establishment and Operation of Tongyeong Isang Yun Memorial Hall and the Ordinance on the Establishment and Operation of Tongyeong Kyong-ni Park Memorial Hall (both 2010), and the Ordinance on the Establishment and Operation of Kim Yong-sik & Kim Yong-ik Memorial Hall (2012). These created the basis for the city government to provide financial support to TIMF, and to support the construction and operation of new cultural venues.

¹⁶⁴ drop from 240,167 M/T in 2000 to 71,475 in 2003.

¹⁶⁵ Globalsecurity.org. *Korea - Local Government*.

¹⁶⁶ First concert held in 1999, first edition of a new 'international' festival format from 2002.

음악적 토양, 통영 Tongyeong, Base of Musical Inspiration

통영은 19세기 말부터 20세기 초까지 서해안 지방에서 잭슨을 낳아 주었다.
통영은 풍부한 전통문화로 인해 많은 예술가들이 통영에 정착하고 예술 활동을 할 수 있는 곳이다.
통영은 19세기 말부터 20세기 초까지 서해안 지방에서 잭슨을 낳아 주었다.
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Isang Yun was the eldest son of the five children to Yun Kyun-ryon and his wife Kim Sun-duk.
Tongyeong was an area with a rich tradition in culture and arts, and where a vibrant community of artists and poets lived.
Isang Yun started growing when he heard music played at a street music festival in his village.



TONGYEONG CULTURE AND ART CITY PROJECT (TCACP), SOUTH GYEONGSANG PROVINCE SOUTH KOREA

Image credit: Tongyeong City Hall

Process: Approach

TCACP does not only target one specific area of Tongyeong, but rather is a city-wide initiative. Moreover, it is not one single project, but an amalgamation of several construction as well as 'soft' projects (e.g. community engagement, marketing, policy intervention), which began in 2002.

TCACP is a top-down governance model, led by the city government and in which the mayor determined the projects' vision and public financial support. However, alongside flagship projects managed and funded by the city government, local private organisations were encouraged to organise other related projects, in effect making TCACP a public-private partnership.

In order to encourage Tongyeong's new cultural image, the city government chose to promote it in particular as the hometown of the two famous artists Isang Yun and Kyong-ni Park. The flagship projects publicly supported were the repatriation of Yun and Park's remains to Tongyeong in 2008, alongside the creation of two Memorial Halls for the two artists (constructed between 2007 and 2010), as well as a state-of-the-art Concert Hall named after Isang Yun (planned from 2004, constructed between 2008 and 2010).

In addition, the city government decided to provide public funding to TIMF to help it become a world-class music festival. Whilst previously held once a year for a week, since 2004 it has been held three times a year (Spring, Summer and Autumn), inviting international musicians to make it a festival that puts the city on the map and provides a world-class cultural offer to local citizens. A new competition, the Isang Yun International Music Competition, is now also held every year, and TIMF Academy, a renowned music education programme, began in 2005. In addition, the city also provided smaller grants to a number of memorial activities for various artists from Tongyeong, such as the operation of the Cheongma Literature Museum, the Jeon Hyuk-rim Museum, the Kim Chun-soo Memorial Hall and the Kim Yong-sik & Kim Yong-ik Memorial Halls.

In the meantime, private organisations were encouraged to undertake projects commemorating other local artists who did not carry the same ideological or social baggage that Yun and Park did (and were thus easier to find private sponsors for). In this way, the project's reach was increased whilst keeping public funding relatively low.



TONGYEONG CULTURE AND ART CITY PROJECT (TCACP), SOUTH GYEONGSANG PROVINCE SOUTH KOREA

Image credit: Tongyeong City Hall

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: The fragmented nature of the project makes it difficult to generate one overall figure; however the key project elements which were publicly funded are as follows: USD\$55.9 million (52 billion KRW ¹⁶⁷) for construction of concert halls. In 2017, the total budget utilized by TIMF for operation and management of the Festival, International Music Hall and Isang Yun Memorial Hall was USD\$6.2 million U(7.5 billion KRW ¹⁶⁸), including around 3 billion KRW from the municipal government (around 1% of the total annual budget of the city).
- Sources of financial investment: Ministry of Culture, Sports and Tourism, South Gyeongnam Province government, Tongyeong City government.
- New construction: Major new cultural infrastructure: new concert hall, new memorial park with key artists/cultural figures buried there, renovation of homes of notable cultural figures.
- Non-building works: Cultural programming for local people and visitors: new international music festival, participation programs for local residents.

¹⁶⁷ Converted from South Korean Won to USD using fxtop.com, based on the historic conversion rates of the relevant year (2007).

¹⁶⁸ Converted from South Korean Won to USD using fxtop.com, based on the historic conversion rates of the relevant year (2017).

¹⁶⁹ South Korea's longest cable car.

¹⁷⁰ Cities of Music Network, UNESCO Designated City of Music in 2015.

¹⁷¹ after Japan's Hamamatsu.

¹⁷² The Korea Herald, 2015. *Tongyeong recognized for its rich music offering.*

Project Impact

TCACP has had a number of positive impacts for the city. Local residents have identified feeling highly positive about the fact that accessibility to local art and culture has improved with the construction of new facilities and the funding of various cultural programmes and events.

The city has also seen a substantial increase in the number of tourists, with over 6 million visiting in 2015. Whilst this increase cannot be attributed to TCACP alone – other local cultural attractions such as Mireuk Mountain cable car ¹⁶⁹ or the murals of Dongpirang Village (created in 2007) are also significant tourist attractions – it has certainly played a role, as suggested by the significant increase of visitor numbers to TIMF since 2002.

In recognition of the significant and successful investment in culture that has been made in

the city, Tongyeong in 2015 was selected as a UNESCO Creative City of Music, recognising that music plays a significant role in Tongyeong. Celebrating its 14th year in 2016, Tongyeong International Music Festival is considered “one of the most influential and well respected contemporary music festivals in Asia” and as Tongyeong “is a city where history and ancient traditions are being kept alive”. ¹⁷⁰ As indication of how important this designation is, Tongyeong – a city which not long ago significantly lacked any cultural infrastructure – is now the first city in Korea, and only the second in the whole of Asia¹⁷¹, to join the Music category of the network. ¹⁷² The city hopes that this designation will help further its international prominence and attractiveness to tourists in the future.

SOUTH KOREA

Totatoga, Jung-gu district, BUSAN METROPOLITAN AREA



TOTATOQA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

At a Glance: Success Factors

Core components:

- Strong integration of local artists for the area, including as tenants, creating a vibrant and attractive cultural ecosystem.

Enabling environment:

- BMC chose an ideal location and brought in artists passionate about urban renewal.
- Public-private partnership approach under effective governance.

Approach and process:

- Artist-led activity provides a consistent slate of engaging community and learning programming.
- Commitment to three phases of funding and support for the initiative.
- The effectiveness of the Busan Culture and Art Education Federation as a management body for Totatoga, setting out overall project strategic direction and overseeing implementation.

At a Glance: Timeline

1407	1678	1950s	UNTIL 1980s
Opening of the port in the Jung-gu District, what would become the Old Downtown area of the city.	Choryang-waegwan becomes an area for diplomacy and trade between Korea and Japan.	Busan becomes a 'provisional capital of Korea' during the Korean War, becoming a site of refuge for those from across the country escaping the worst of the war. ¹⁷³	Jung-gu district is a flourishing administrative and commercial centre of Busan.
1990s	2005	2006	2009 - 2012
Busan expands, the city hall moves out of Jung-gu, and the district begins losing its economic base and inhabitants.	Korea's Ministry of Culture, Sports, and Tourism, as part of a wider Regional Hub Cultural Cities Project, develops 'A Comprehensive Plan for a Creative City of Media and Culture, Busan'.	The non-profit organisation Busan Culture and Art Education Federation (BCAEF) is established to promote cultural activity in Busan.	Busan introduces the Creative Village Project to encourage culture-led regeneration in the city. Working in collaboration with local artists, the city decides on what is now Totatoga as the project site. Busan Metropolitan Government funds the first phase of the Totatoga project to regenerate the area and create a local cultural cluster, in response to a 2009 suggestion by the Busan Culture and Art Education Federation.



¹⁷³ Hong, Sh. 2016., Historic Downtown Culture Cluster 'Totatoga', culture 21, Agenda 21 for culture.

Context: Why was this investment seen as important

Opportunities the intervention aimed to capture

Busan is the second largest city and one of the major maritime industrial cities in South Korea. Until the 1980s, the Jung-gu district, located along one of the main port basins, was a flourishing district of Busan, functioning as its administrative and commercial centre. Home to the city hall and a large number of major financial institutions and businesses, it played a leading role in the export industry during South Korea's industrialisation period in the 1960s and 70s.

Following a period of decline in the area in the 1990s, due to Busan's rapid de-industrialisation, the need was urgently felt within Busan Metropolitan Government (BMG) to undertake an initiative to turn the city around and, in particular, to address the decline of the old city centre. BMG saw an opportunity to transform the city into a 'cultural city', where the arts, entertainment and cultural industries flourish. The Jung-gu was not only particularly severely affected, but also provided an ideal location for the city to concentrate its efforts and find

solutions for its economic and cultural revitalisation, given its unique cultural and historic assets. The district is home to a number of heritage and tourism locations including Mt. Yongdu, the 40-step stairway, Busan Modern History Museum, Gukje Market, Yongdoosan Park, and others. The 40-step stairway in particular represents culture and the arts which flourished in Busan before and after the Korean War, as it was home to artists fleeing the war.

Challenges and barriers the intervention needed to address

- Local area infrastructure: Significant demographic and economic recession following de-industrialisation and the re-location of City Hall. High building vacancy. A growing aging population in the city. Inhabitant and population decrease in Jung-gu. Limited opportunities of cultural activity for the local residents.

- Historic significance: Unique cultural and historic heritage for Busan as former economic and trading hub.

Process: Enabling Environment

For a number of years prior to the Totatoga project, efforts to turn Busan into a creative and cultural city had been core to BMG's policies. However, before Totatoga, "policies that addressed urban problems used to focus mainly on urban redevelopment by means of construction works"¹⁷⁴, even if related to creative and cultural regeneration. There were thus several projects to revitalise downtown districts such as Jung-gu through the regeneration of cultural heritage to revitalise the local economy and attract tourists, such as the 2004 project to create the 40-step Culture & Tourism Theme Street,

or the 2007 to 2009 project to improve the street environment of Gwangbok-ro in Gwangbok-dong, an exemplary street of the Old Downtown area.

With Totatoga, however, BMG decided to alter its approach and use "culture and the arts as a means of urban renewal; putting emphasis on 'software' [over 'hardware']".¹⁷⁵ Based on its cultural policy slogan 'Creative City Busan, Where Culture Thrives in Daily Life', BMG now particularly aims to focus on three core objectives through its cultural policy: fostering a 'living culture' so that cultural

activities, enrichment and entertainment are part of the daily lives of all residents; supporting the development and creation of platforms, infrastructure, and bases to encourage cultural activity in the community; and uncovering and supporting distinctive cultural content with the potential to increase tourism and local income.¹⁷⁶

All current regeneration efforts are based on the *2025 Busan Metropolitan City Urban Regeneration Strategic Plan*, which again highlights the BMG's particular focus on applying local culture and heritage to urban regeneration. Similarly to its cultural policy approach, the Strategic Plan centres around three key strategies: (1) leading creative regeneration where the citizens and the administration of the city can be harmonised; (2) enhancing the sustainability of urban regeneration through balanced development

and strengthening the basis for growth; and (3) strengthening the living culture based on the city's environmental assets.

Both put a particular focus on local culture for the benefit of local citizens and a local, urban, 'living' culture. Alongside this, the wider *2030 Busan Metropolitan City Urban Masterplan* also emphasises the fostering of media, culture, and tourism through heritage and culture. In 2005, the Ministry of Culture, Sports, and Tourism established *A Comprehensive Plan for Creative City of Media and Culture, Busan* as a part of the Regional Hub Cultural Cities Project. In this context, media and culture infrastructures such as Busan Cinema Complex, Busan Cultural and Context Complex were established. In Jung-gu district, Busan Museum of Movies was established in Donggwang-dong.



TOTATOGA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ UCLG ASPAC e-newsletter, 2016. *Historic Downtown Culture Cluster 'Totatoga': A Best Practice on Culture*, Vol. VIII July 2016.

Process: Approach

In order to overcome the challenges of the area and establish a vibrant creative cluster, the Totatoga project sought to:

- provide financial support for local artists to focus on their works.
- establish and expand a cultural network connecting citizens with arts programmes and artists.
- utilise unused buildings within the old downtown as venues for artistic activities.
- promote cultural exchange to facilitate creative and artistic activities within the community.¹⁷⁸

Community projects in South Korea are typically led by the local government. Totatoga is unusual in that while BMG initiated the project in 2009 based on a proposal by the Busan Culture and Art Education Federation (BCAEF) in response to a need to spend its residual culture and arts budget, it then opted to transfer control to BCAEF to develop the detailed operational methods for the project.¹⁷⁹ BCAEF is responsible for the implementation of the project, including managing the budget, selecting and supporting artists, planning cultural events, networking and public relations. The project is enabled by a public-private partnership approach to providing local artists with workspace and a platform for networking with other artists and the local community: BMG leases empty spaces in the Jung-gu district and sublets them to artists as spaces to carry out creative and artistic activity. It is notable that the decision

was taken to lease rather than purchase the buildings, a more common approach in South Korea. In order to implement the project with a limited budget, private owners were asked to rent out their properties without demanding a deposit to support the scheme, and rents were set at a discount of 15-20%. This was possible given the high vacancy rate of local properties, which persuaded property owners to enter this deal, and allowed BMG to generate creative space at a relatively low cost.¹⁸⁰ BMG then agreed to pay the reduced rents for working spaces for selected artists for two years (Phase 1). BMG's involvement and role was largely that of providing budgetary support as well as to gain cooperation from local landowners. Artists were moreover deliberately not asked to provide progress reports or adhere to particular formality during events, but encouraged to freely plan their own events based on their artistic needs and wishes.¹⁸¹

The project emphasised self-reliance of local artists as well as networking and communication among artists and the local community from the beginning, thus making both core stakeholders in the Totatoga project alongside BMG, BCAEF and the local property owners. The artists played a key role in establishing the cultural cluster the overall project aims for, thus attracting tourism and contributing to the revitalisation of the local economy. The local residents are both stakeholders and beneficiaries through their participation in events and their communication with artists, thereby helping to create a bond between the new cultural sector and the local area.

¹⁷⁷ The term "TOTATOGA" is composed of "TO" which is from French word "Tolerance", "TA" and "TO" which means "separately, yet together", and "GA" which means "streets or downtown" in Korean.

¹⁷⁸ Hong, Sh *op. cit.*

¹⁷⁹ an affiliate organisation of BMG. This was done primarily as BMG was unable to run the project itself and it originated from BCAEF and was maintained following BCAEF's successful implementation of the first phase of the project. This approach is not thought to had an impact on the project itself.

¹⁸⁰ UCLG ASPAC e-newsletter *op. cit.* & Hong, Sh *op. cit.*

¹⁸¹ Hong, Sh *op. cit.*



TOTATOGA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

Inputs and Outputs: What was invested and what was delivered

- Total financial investment: The annual budget for Totatoga Project lies between US \$310,000 and \$360,000 (350-400 million KRW).¹⁸²
- Sources of financial investment: During the first phase, the project was funded by BMG's residual culture and art sector budget. From the second phase onwards, BCAEF has been executing the budget on behalf of the city government. The budget is mainly used for subsidised rent for the artists as well as project operation.
- Restoration: This project does not include the physical restoration of historic sites, or the building of new venues. However, in return for the provision of free space, participating artists were expected to undertake any necessary interior improvement work at their own expense. 77 cultural venues have been leased across 23 buildings.
- Non-building works: Participating artists were required to provide a certain number of artistic and cultural products and programmes for the local community, including holding regular exhibitions or regularly publishing books; and participating in local art festivals and art education programmes.

¹⁸² The Busan Culture Art Education Conference, 2015. TOTATOGA Archive Book & Busan Cultural Foundation, 2017. Annual Balance Sheet 2016; Busan Cultural Foundation, 2018, Annual Balance Sheet 2017.

TOTATOGA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

Project Impact

The ultimate goal of the Totatoga project is to establish a cultural cluster in the area that re-energises the local economy, reduces building vacancy and provides a cultural offer to the local population as well as attracting visitors. So far, the project is seen as highly successful in each of these areas. This is already evidenced by the fact that while initially one phase of public funding was planned, the BMG decided to proceed with two successive rounds of funding.¹⁸³

Artists from various backgrounds have been drawn to the area and now benefit from living in an artistic ecosystem. Having had a hand in renovating and equipping the vacant buildings themselves, they have become attached to the area and have chosen to stay on following the end of their funding. Cumulatively, the supported artists have created a large number of local cultural activities that have benefited the local population, with local citizens enjoying more cultural experiences in their daily lives and taking up the opportunity to engage in more cultural educational programmes. The area has also seen a rise of visitors from further afield¹⁸⁴, with the area now “one of the most famous tourist attractions in Busan”.¹⁸⁵ For example, one of most popular programmes is the ‘Totatoga Tour’; this attracted 46,515 tourists in 2015, and 157,452 between 2010 and 2015.

All this dynamic cultural activity is drawing additional artists and other new businesses to the area, which is helping to address the high vacancy rate in local buildings, positively impacting local property owners. The number of cultural venues occupying buildings in the Jung-gu District has expanded from a start of 35 leased venues in 11 buildings in the first phase (2010-2012) to 77 venues in 23 buildings as part of the third phase (2015-2018).¹⁸⁶

The project is now becoming well known as an exemplary approach to effective public-private urban renewal partnership and has been represented both in the national media as well as garnering interest from other cities in due to its ‘Low Budget, High Efficiency’ approach. Moreover, it has given the arts and culture sector new confidence in their ability to help address “the many problems a city faces” - representatives “now regard themselves as key players in the development of their city by participating in city policies”.¹⁸⁷

However, the project also has negative consequences of its success, with rent prices increasing, ‘gentrification’, and, with the many visitors it attracts, posing a problem for some local residents and businesses. The city is already looking at how to address this issue, through entering into discussions with local building owners, artists and sector experts such as BCAEF and is considering the creation of an ‘anchor facility’ in the local area.¹⁸⁸

¹⁸³ In the 2nd round, financial support for the participants of the 1st round was reduced, and new artists were selected. About 40% of the participants of the 1st round received funding in the 2nd round (The Busan Culture Art Education Conference, *op. cit.*).

¹⁸⁴ *Ibid.*

¹⁸⁵ Hong, Sh *op. cit.*

¹⁸⁶ Note that the table lists the final number of venues/ participants at the end of each phase. This means that the numbers for the third phase may not yet be final.

¹⁸⁷ Hong, Sh *op. cit.*

¹⁸⁸ UCLG ASPAC e-newsletter *op. cit.*

3

3. APPENDICES

APPENDICES

**JEWELLERY
QUARTER,
BIRMINGHAM, UK**

Image credit: Blue Monday



3

3. APPENDIX I: METHODOLOGY

APPENDIX I

METODOLOGY

The authors of this guide, BOP Consulting, have been working internationally in the field of culture, the creative industries and urban revitalisation for over 20 years. This guide draws upon the expertise they have built-up over this long period, as well as research commissioned specifically for this project by the IDB and undertaken over a short period of four months. It is not intended as an exhaustive or systematic review of the research literature.

Additionally, BOP's research was complemented by parallel research being undertaken in South Korea, by the Korean Research Institute on Human Settlement (KHRIS). KHRIS was also commissioned by the IDB, and their research outputs are incorporated in this guide.

The specific, commissioned research tasks undertaken by BOP consisted of:

- A small number of interviews with experts in the field of cultural and creative industries in urban revitalisation: these included academics, policymakers, and urban design and 'placemaking' professionals. The interviews were designed to elicit views on the overall principles of successful cultural and creative industries urban revitalisation, and to indicate specific examples of the same. We would therefore like to thank the following experts for their time and insights:

- Enrique Avogadro, Minister of Culture for the City of Buenos Aires.
- Franco Bianchini, Professor of Cultural Policy and Planning and Director of the Culture, Place and Policy Institute at the University of Hull, United Kingdom.
- Tim Jones, CEO of Artscape, Canada.

- Charles Landry, internationally renowned academic and author of *The Creative City*, United Kingdom.

- Jenny Mbaye, Lecturer in Culture and Creative Industries at City University, London, formerly Postdoctoral Research Fellow at the African Centre for Cities, University of Cape Town, South Africa.

- Andy Pratt, Professor of Cultural Economy, City University, London.

- Sara Zewde, designer of Valongo Wharf and founder of Studio Zewde LLC, United States.

- A rapid evidence review of over 35 international case studies: this covered both academic research and 'grey literature' (i.e. research, reports and articles produced by foundations, think tanks, governments and consultancies, respected media publications, etc.). The research and literature included work in English, Spanish and Portuguese.

- More in-depth case study research for 10 of these projects, which included telephone interviews with relevant policymakers and practitioners, these were principally designed to fill gaps in knowledge that could not be gained from existing available secondary sources. See Appendix II for summaries of these case studies.

- A two-day workshop was held in Guadalajara, Mexico, to discuss the draft findings of the research, and particularly their relevance to the Latin American and Caribbean context. The workshop was convened by the IDB and included 14 policymakers, representatives from

8 countries across the region, as well as the BOP and KHRIS research teams.

KHRIS' research consisted of undertaking four in-depth case studies from South Korea, four of which are included as case studies in this guide (also in Appendix II). KHRIS used the same rationale for selection and analytical framework designed by BOP in their work on the Korean case studies. BOP used thematic analysis in the evidence review to establish the following:

- Needs: the main problems that the projects aimed to address.
- Opportunities: the main opportunities the projects aimed to unlock or realise
- Barriers and challenges encountered during and after implementation (where relevant).

The rapid evidence review also sought to establish:

- Success factors: what factors were particularly important to the project meeting its needs, realising opportunities and overcoming any challenges.

However, it turned out that most existing secondary sources that were reviewed had insufficient information on this element. The success factors identified in Section 3 below are therefore based on a thematic analysis of the smaller number (x14) of more in-depth case studies.

QUARTIER DES SPECTACLES,
MONTREAL
CANADA

Image credit: Martine Doyon/ Ville de Montreal and World Cities Culture Forum

How were the cases that are reviewed in this guide chosen?

A range of criteria were used to select the international cases that have been covered in the production of this guide.

- First, projects had to involve some element of the cultural and creative industries, and also be located in either historic centres or heritage protection areas, or else involve listed / historic buildings, or intangible heritage in the form of cultural expressions.
- Second, projects had to have already happened. That is, projects had to have been built / restored and opened – and had further elapsed time for (at least some of) their impacts to have been documented – to be included. Relatedly, there had to be relatively robust sources of evidence that covered the process of their development. This means the journey of the project from inception to implementation: the type of intervention and activities it involved, the scale of resources it required, the principal actors and stakeholders, the governance and management arrangements put in place, and so on.
- Third, the evidence review concentrated solely on research and literature that documented empirical cases of cultural and creative industries urban revitalisation.

The large body of academic literature that is principally concerned with the elaboration of theoretical perspectives on the subject has not therefore been included. The evidence review included searching academic bibliographic databases as well as Google Scholar and web-based searching.

- Fourth, projects from Latin America and the Caribbean (LAC) region were sought, alongside the other major global regions: Europe, Asia Pacific, Africa and North America.

Lastly, it was also important to identify cultural and creative industries urban revitalisation projects that have had some demonstrable level of success. However, as the existing research literature demonstrates, the degree of 'success' across these projects is not consistent, nor is it straightforward and uncontested. In particular, there are often distributional and equity concerns related to who benefits from cultural and creative industries urban revitalisation projects, and therefore what also relatedly, what counts as 'success'. This is discussed further in the Barriers and Challenges section below (Appendix III).

PORTO DIGITAL, RECIFE BRAZIL

Image credit: Felipe Lima/Porto Digital



3

APPENDIX II NEEDS AND OPPORTUNITIES IDENTIFIED IN THE EVIDENCE REVIEW

Addressing pressing physical environment, economic and social needs of cities

Bringing culture, the creative industries and heritage into the urban revitalisation process can help to address wider problems faced by a particular place, district or city. It can make a difference for the economy, the physical environment of the area or for social and community issues. Bringing culture and the creative industries into play in urban revitalisation projects across the projects reviewed for this research is first and foremost driven by a pressing need to address a physical environment that is no longer seen to be functioning effectively. The need to bring vacant or dilapidated buildings into productive use is a major need that the cultural and creative sectors can help address. Perhaps surprisingly, only a few of the case studies reviewed saw lack of cultural infrastructure as a need in and of itself.



MABONENG PRECINCT, JOHANNESBURG SOUTH AFRICA

Image credit: Maboneng, Johannesburg, Gauteng, South Africa. | © Adamina / Flickr



New uses for large vacant and/or dilapidated building(s)

Cultural and creative urban revitalisation is often a response to de-industrialisation. In many places, large industrial buildings have become vacant as the industries that occupied them closed down or moved away. Ljubljana's Rog Factory project, for instance, is located in a Soviet era bicycle factory and Lisbon's LX Factory in a former textile manufacturing complex, both on the edge of the city. Vienna's WUK arts centre is located in a former locomotive and machine factory, the GoDown Arts Centre in a disused warehouse formerly part of Nairobi's automotive industry, and Bologna's Manifattura delle Arti in a tobacco factory, paper mill and slaughterhouse.

New uses for clusters of smaller vacant and/or dilapidated buildings

Urban regeneration projects can also be a response to disused historic central areas, which were often previously hubs of small scale industry, craft production or trade, particularly around ports that no longer have such an important role. The Savamala area in Belgrade and Dashilan area in Beijing were both formally bustling with trade. Zona Tortona in Milan and Birmingham's Jewellery Quarter formally concentrated small scale industry or craft production. The Gängeviertel project in Hamburg, Porto Maravilha in Rio de Janeiro, and Porto Digital in Recife are all historic residential and industrial areas serving what were once major ports.

Little street life or few spaces to meet and socialise

Montreal's Quartier des Spectacles had been a victim of road widening and the construction of large buildings between the 1950s and 70s, which resulted in poor quality pavements and public space. Johannesburg's urban planning had been dominated by suburbanisation and the construction of gated communities, leading to limited street life.

In Medellin, the CDCM cultural centre project area was incredibly densely built on and populated, leaving few spaces for people to meet and gather. In Beijing's Dashilan district, decades of under-investment resulted in poor quality streets.

No spaces for culture or creativity

The Gwangju City of Culture project arose in response to, among other things, a lack of cultural infrastructure in cities outside South Korea's capital Seoul. The Jung-gu district in Busan, South Korea, where the Totatoga project is located, suffered from a lack of cultural facilities or activities.

In Nairobi, the GoDown Arts Centre responded to a need for a dedicated physical space for Kenyan and East African artists. The CDCM cultural centre project was also a response to a lack of cultural infrastructure in Medellin's North East.



TOTATOGA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

Major urban revitalisation projects in particular are also often driven by the need to solve significant infrastructural and environmental problems. Although these do not tend to be related to cultural or heritage assets in the area – and cannot be addressed directly by strategies relating to culture, creativity or heritage – addressing these needs is like a foundation, without which the house would be unstable.

Basic infrastructure not fit for purpose

The historic central areas of Kota Tua in Jakarta and Dashilan in Beijing had suffered from decades of under-investment resulting in very basic levels of power and drainage infrastructure. In Medellin, the area surrounding the CDCM cultural centre had no public services. What is now the Technology District in Buenos Aires was poorly connected to the rest of the city by public transport. In Barcelona, the historic Santa Caterina market and surrounding area needed an upgrade for its waste disposal systems.

Housing not fit for purpose

Kota Tua in Jakarta, Dashilan in Beijing and the Gängeviertel project in Hamburg were all examples of historic central areas where residential buildings had fallen into a state of serious disrepair. In Medellin, the area around what is now the CDCM cultural centre also had a high proportion of informally constructed dwellings.

Major environmental problems

CDCM in Medellin was built on a landfill area, previously closed due to the major public health risk it presented. The revitalisation of London's King's Cross area was a careful and expensive process due to contaminated land from heavy industry previously located there.

Improvements to the physical environment are a means to achieving positive economic and/or social impacts for an area, rather than an end in themselves.

Strategies centred around culture, creativity or heritage can be a way of addressing a decline in local economic activity that was the result of earlier changes to the structure of the economy or the relationship between different parts of the city. Some successful urban revitalisation projects have brought in entirely new cultural infrastructure or attracted creative industry businesses with no history of being located in the area. Other projects recognised that culture, creativity or built heritage was already there, but was not reaching its potential as it lacked the conditions to further flourish.



TOTATOGA, JUNG-GU DISTRICT, BUSAN METROPOLITAN AREA SOUTH KOREA

Image credit: Totatoga Management Center

Local economy suffers from the decline of an industry that is no longer competitive

The industrial and craft production that formerly drove the local economy in Milan's Zona Tortona and Birmingham's Jewellery Quarter suffered due to competition from mass manufacturing. Barcelona's fresh produce markets, including Santa Caterina, suffered from competition from new supermarkets. In Montreal, the existing cluster of cultural organisations in the Quartier des Spectacles were facing competition from more modern facilities situated outside the downtown area. The local economies of Tongyeong and Busan in South Korea, and the Porto Maravilha and Porto Digital areas in Brazil, all suffered due to declining trade at their ports.

Local economy suffers from closure of major industrial or manufacturing business

The description above regarding the need to re-use large industrial buildings in a number of cities demonstrates very well the need to help offset the closure of major industrial or manufacturing businesses.

Local economy suffers as the structure of the city changes

Major changes to a city's urban plan over the decades can separate an area from the rest of the city or create a new area that out-competes it. In Beijing, trade in the Dashilan area declined after two major new shopping streets were constructed nearby. Birmingham's Jewellery Quarter was cut off from the rest of the city by a new ring road. The Jung-gu district in Busan, South Korea where the Totatoga project is located, declined in importance as the city expanded and the City Hall was relocated out of the area.



PORTO MARAVILHA, RIO DE JANEIRO BRAZIL

Image credit: Clarice Tenorio Barretto

Local creative economy suffers due to high costs

Busan's Totatoga project responded to a need for affordable workspace for artists. The Gängeviertel project in Hamburg is also centrally located, seeking to address the need for affordable centrally located space for artists and creative people to live and work. Artists and creative practitioners priced out of other parts of Los Angeles were also the driving force for the Downtown Arts District project.

A shrinking (and often ageing) local population is a common social problem that the case study projects reviewed for the research have aimed to address, which is also an issue that often has its roots in a decline in local economic activity. Urban revitalisation project interventions were also designed to respond to high levels of crime, poverty and/or weak community relationships between local people. Less frequently, a lack of cultural activities or services was seen as a need that the project should address.

Shrinking (and often ageing) local population

This was a problem for parts of European cities like Barcelona and Birmingham, African cities like Johannesburg, North American cities like Montreal, South Korean cities outside the capital (e.g. Busan, Tongyeong and Gwangju) and Latin American cities like Recife.

Crime

In Baltimore, Bologna and Johannesburg, vacant buildings attracted criminal activity.

In Johannesburg, high crime made Maboneng district a 'no go' area. In Bologna, the vacant buildings that became the Manifattura delle Arti were known for drug-dealing between the 1970s and 1990s. Medellin has suffered from a global reputation for drug trafficking and gun crime.

Deprivation

In Beijing, the Dashilan area became home to migrants from across China in the 1980s and 90s, resulting in increasingly overcrowded living conditions. The Porto Maravilha area in Rio de Janeiro includes Morro da Providencia, one of the biggest favelas in central Rio. In North America, Baltimore struggled with widespread poverty and racial division for decades.

Community links

Ljubljana's Rog Factory, Hamburg's Gängeviertel project and WUK in Vienna were all cultural projects that were inspired by the express need to strengthen social connections between people or community groups. In Medellin, CDCM was driven by the need to create a community as well as a cultural space, in order to strengthen social relationships in the area.

Lack of affordable cultural services

Hamburg's Gängeviertel project and WUK in Vienna developed in response to a need to provide affordable, even free, cultural activities in their cities so that no-one would be excluded or denied this opportunity.



Common opportunities that CCI revitalisation can help realise

Bringing culture, the creative industries and heritage into the urban revitalisation process was most commonly seen as a way to realise economic opportunity, particularly so in cities in Southern and Eastern Europe, and in South Korean cities outside the capital.

Develop culture and heritage assets for the tourism economy

Tongyeong and Jeonju in South Korea were both cities with cultural and heritage assets and an opportunity to develop these for cultural tourism. In Tongyeong, a deliberate decision was taken to focus on well-known figures in the arts, to differentiate Tongyeong from nearby destinations based on natural beauty. Jeonju has both built heritage and a rich intangible heritage of traditional Korean food, which has been brought together to create a cultural heritage destination. The Kota Tua area of Jakarta and Dashilan area of Beijing both have built heritage assets that give the area individual character, which is increasingly rare in the context of mega world cities.

Re-orient the local economy towards creativity and innovation

Urban revitalisation projects in Madrid, Lisbon and Belgrade included both cultural facilities and the creative industries, for example exhibition and performance space as well as workspace for creative industries such as advertising and design. In Gwangju, the City of Culture project brought visual arts and traditional Korean culture together with media and technology. Milan, Buenos Aires and Recife were more focused. Milan's

Zona Tortona is home to many of the city's world leading fashion and product design businesses and it operates as a platform for their annual industry fairs. Both Buenos Aires' Technology District and Recife's Porto Digital focus on information technology businesses, including the digital creative economy.

Cluster together for more impact

The Totatoga project in Busan, South Korea, and the GoDown Arts Centre in Nairobi both aimed to bring together a community of fine artists.

By bringing together digital technology businesses, Buenos Aires' Technology District and Recife's Porto Digital aimed to develop this part of the economy, with the help of skills training and business incubators and accelerators.

Other projects also sought to combine culture, creativity and heritage to create economic impact in their area. The City of Culture project in Gwangju aimed to bring together seven different areas including culture, creativity, technology and education, looking to become a national and international cultural hub. Birmingham's Jewellery Quarter and Dashilan district in Beijing both aimed to bring creative industries together with retail and leisure services, in order to create an area that is as much for citizens as it is for visitors.

In addition to the potential direct economic benefits of cultural and creative industry businesses or cultural tourism destinations, the potential economic benefit of CCI urban revitalisation projects can also be captured from investment, either from businesses or in the context of real estate development.

Attract private investment

In the case of the Technology District in Buenos Aires, Porto Maravilha in Rio de Janeiro and Dashilan district in Beijing, the contribution of private investment either from real estate developers or future business tenants was important to the financial viability of these projects. In the case of Johannesburg, private investment was the only available source of funding. Attracting private investment was therefore an important opportunity, worth investing into infrastructure improvements, culture-led branding strategies or tax incentives to obtain.

Increase land or property values in the area

A number of urban revitalisation projects in Northern European and North American cities were driven, at least in part, by the promise of significant economic benefits down the line in the form of increased real estate values. The value this can generate (up-front or as long-term rental or tax revenue) can outweigh the economic value of cultural or creative industry activity itself, particularly in cities where average real estate values are really high. This is particularly evident in the revitalisation of London's King's Cross, Los Angeles' Downtown Arts District and New York's Brooklyn Cultural District. But it is also evident in revitalisation projects in smaller cities like Montreal, Birmingham and Bristol.

An urban revitalisation project is an opportunity to turn an area around, and culture, creativity and heritage are powerful tools with which to build up or communicate a positive reputation. For some cities or districts, a better reputation is a key opportunity in itself, particularly with the indirect economic benefits that flow from this down the line. An upcoming international event or award, particularly one that will draw the international spotlight, can function as an additional incentive to mobilise resources and government support towards making the project a success on the international stage.





MERCADO DE SANTA CATERINA, BARCELONA SPAIN

Image credit: © Mercats de Barcelona

Make an impact on the world stage

The Porto Maravilha project in Rio was spurred on by Brazil's successful bids to host the World Cup in 2014 and Rio de Janeiro's successful bid to host the Olympic Games in 2016. The revitalisation of Dashilan in Beijing was seen as particularly important in the context of Beijing's successful bid for the 2008 Olympics. Developing a city's culture, creativity and heritage offer was important to Bologna in the context of its bid for European Capital of Culture in 2000, and for Jakarta in its application for UNESCO World Heritage site status for Kota Tua.

Change perceptions

In Medellin, Johannesburg and Baltimore, culture and creativity were seen as a key way to change entrenched negative perceptions of the cities and their districts around, for example, crime, poverty or drugs. Relatedly, before the CCI revitalisation project in Gwangju in South Korea, the city was most well-known for being the location of a large scale civil uprising, which was violently suppressed by the South Korean army.

Develop distinctive local character

Other cities or districts not suffering from such negative reputations instead focused on the potential to strengthen their cultural, creative and heritage assets to communicate their distinctive character, or to establish themselves as a leading destination for a particular art form. Both the Jewellery Quarter in Birmingham and Jeonju in South Korea focused on their built heritage to do this. Jeonju also focused on its food culture, becoming a UNESCO City of Gastronomy in 2012. Tongyeong focused on music, joining the UNESCO Creative Cities Network for music in 2015.

Culture local identity and pride in people

Barcelona and Medellin saw intangible cultural forms as an opportunity to develop a shared sense of identity. A focus on the Santa Caterina fresh food market was part of a desire to support a Mediterranean way of life. The CDCM cultural centre in Medellin provides a space for people to practice different art forms together and celebrate shared intangible culture. In Jeonju in South Korea, traditional culture and heritage (including food) was promoted to both local people and visitors through cultural programming and education materials, to raise awareness and develop local pride.



APPENDIX III

BARRIERS AND CHALLENGES IDENTIFIED IN THE EVIDENCE REVIEW

Delivering sustainable and long-lasting change

Barriers and challenges faced during project delivery often relate to the difficulty of achieving sustainable and long-lasting change, and these challenges often begin during the project set-up phase.

Setting goals and staying on track

The Manifattura delle Arti project in Bologna was delivered between 1996 and 2009, during which several changes in the City Council administration took place, causing changes to project aims and key components. The Gwangju City of Culture project was heavily championed by central government and the revitalisation of Johannesburg's Maboneng district was solely pushed forward by one private developer. In both cases, once this changed, future support for the completion or ongoing management of the project was called into question.

Making a difference for the whole city

Urban revitalisation projects are often ambitious in their scope, however this calls for considerable time, resources and multi-stakeholder collaboration. The development of the Technology District in Buenos Aires aimed to reconnect the North and South of the city, and the regeneration of Birmingham's Jewellery Quarter to reconnect the district to the city centre. King's Cross in London, Dashilan in

Beijing, and the area around Santa Caterina market in Barcelona were all centrally located but somewhat overlooked and forgotten areas. Their revitalisation was an important opportunity to make a big difference to the city as a whole, but also expensive to deliver and too visible to make mistakes.

Getting government support

Getting government support can be difficult, and the revitalisation of the Savamala district in Belgrade and Maboneng district in Johannesburg were both delivered without it, missing out on, for example, transport or public service infrastructure improvements that could have increased the impact of these projects.

The Gängeviertel project in Hamburg and WUK cultural centre in Vienna were not initiated by government, instead arising from grassroots efforts to re-use historic buildings for cultural and community activities. Gängeviertel in particular faced significant challenges in obtaining city government support for this re-use, resulting in a complex and sometimes tense negotiation process lasting more than ten years.



JEWELLERY QUARTER, BIRMINGHAM, UK

Image credit: Blue Monday



JEONJU TRADITIONAL CULTURE CITY, JEONJU SOUTH KOREA

Image credit: Korea Tourism Organization

Establishing urban revitalisation projects that work with rather than demolish existing buildings adds an additional layer of complexity, either in terms of detailing how they might be delivered in the context of a planning system not designed for that purpose, or getting the right balance between conservation and re-use.

Enabling investment

In both the Dashilan area of Beijing and Savamala area of Belgrade, lack of clarity around (or confidence in) property ownership rights acted as a disincentive for existing or future tenants to invest in repairs to the area's buildings, damaging the area's reputation and storing up costs for the future. In Jakarta's Kota Tua area, investment is prohibitively expensive due to both the high cost of building repair and high land values. No incentives exist to encourage it.

Enabling re-use

In Los Angeles, artists began to occupy vacant industrial spaces and use them as live-work studios up to ten years before the use of industrial buildings for residential purposes was legalised by the city government, paving the way for the further development of the Downtown Arts District.

In Porto Digital, approval for changes to historic buildings needed to be given by the national historic patrimony institute (IPHAN). Initially, each approval needed slow case-by-case negotiation, but new policies and approaches for re-use have since developed.

Balancing re-use with protection of local character

Birmingham's Jewellery Quarter aimed to preserve the area's character by restricting residential development. Initially, land use restrictions were relaxed to encourage new real estate development in non-industrial use classes. In the same year however, the UK government's non-departmental public body for protection of the historic environment English Heritage surveyed the Quarter. A Conservation Area and Management Plan were put in place shortly after to preserve the area's character as a jewellery manufacturing district and restrict further residential development.

Jeonju in South Korea aimed to preserve the area's residential character by restricting commercial development. Initially, its status as a Conservation District was however found to restrict new development too much, causing depopulation and economic decline. Once restrictions were lifted however, the demolition of historic buildings began to occur. A new District Unit Plan was therefore developed that classified the area into four character zones, and non-residential land use was promoted only on main streets.

Over the years, both Birmingham and Jeonju have struggled to balance the economic benefits of enabling new uses with the conservation benefits of restricting them.

Securing stable financing for ambitious and large-scale regeneration projects can be very challenging. Securing multi-year financing or establishing sustainable ongoing revenue streams, particularly to support free or low cost activities, is also a challenge.

Securing enough financial resources

This is a challenge for projects that require major upgrades to infrastructure, for example a new underground line to connect the Technology District in Buenos Aires to the rest of the city. The same applies for projects that need to tackle major environmental problems, such as contaminated land in London's King's Cross. Finally, it is also a problem where the costs related to built heritage are seen as prohibitive, for example in Beijing, or where they create unexpected extra expenses, for example in the case of archaeological excavations that delayed the repair and re-use of Barcelona's Santa Caterina market.

Ensuring funding sources are stable

The Gwangju City of Culture project was heavily championed by central

government, but a change of administration resulted in budget cuts that threatened its completion. Brazil's economic crisis has affected the availability of financing for completion of the Porto Maravilha project. The Porto Digital Management Center (NGPD) developed its own income sources to protect the ongoing delivery of the project from government budget austerity.

Ongoing financial sustainability

This is particularly challenging for projects where new uses are not revenue generating. Government subsidies for artists' studios in Busan, South Korea, were only available for three years, throwing the future of the Totatoga artists' cluster into question. At the Gängeviertel project in Hamburg, membership fees and private hire of spaces are used to meet ongoing running costs.



CENTRO DE DESARROLLO CULTURAL MORAVIA, MEDELLÍN COLOMBIA

Image credit: CDCM



JEWELLERY QUARTER, BIRMINGHAM, UK

Image credit: Blue Monday

Ensuring that the reputational and economic benefits a project aimed for are delivered, and in as sustainable and long lasting a way as possible, can present another distinct set of challenges.

Tackling an entrenched bad reputation

Improving people's perceptions of an area, when perceptions are so entrenched, can be slower and more difficult than expected.

The development of the Technology District in Buenos Aires had a slow start, in part due to companies being unwilling to relocate there as the area was seen as unsafe.

In ensuring that economic benefits were sustainable, the challenge many projects face is sharing out these economic benefits so that new and existing businesses both benefit, and that what made the area distinctive and successful in the first place is not lost.

Making sure there is enough demand

Before carrying out renovation to Santa Caterina market, the Municipal Institute of Barcelona Markets first assessed customer demand and shopping habits. In Beijing, numerous creative industry events were first used to raise awareness of the Dashilan area and generate footfall before new businesses could be convinced to move in.

Similarly, in Baltimore's Station North Arts and Entertainment District, existing businesses owned by and serving predominantly African-American local residents, did not feel as though the 'arts district' designation was relevant for them.

Keeping what makes a place attractive

In many cases, the initially welcome increase in visitor numbers can quite quickly become a challenge for the very cultural and creative sectors that attracted them. New housing, retail and leisure services for the Birmingham Jewellery Quarter's increasing numbers of residents and visitors caused property values to rise, threatening the financial future of jewellery businesses. In both Los Angeles and Busan, artists moved into vacant buildings, which attracted visitors, who provided a market for retail and hospitality services, which raised property values enough to threaten the creative community.

Sharing the economic benefits with business

In Beijing and Busan, cultural and creative events and activities helped attract more people to the area. This presented a challenge for existing businesses, as these people were often not their target market, and presented little economic benefit for them. New cultural audiences attracted to the Dashilan area of Beijing were interested in what new independent design stores were selling, but not in what the sellers of low cost household goods or groceries had to offer.

Delivering benefits for local people

Delivering benefits for local people is crucial to the long term sustainability of an urban revitalisation project, but is also an important challenge in itself, arising during project set up and in the delivery of social and economic benefits.

Including those who will be affected

It can be difficult to find a way to bring the people who will be most affected by it into the planning or governance of a project. Both Gängeviertel in Hamburg and the WUK cultural centre in Vienna were grassroots projects that over time developed well thought out ways of organising their members and stakeholders, as well as how they worked with government bodies and/or large commercial enterprises. In Medellín, community leaders came together to form a Cultural Network of Moravia committee, which had a very influential role in the development of the CDCM cultural centre and its ongoing direction. Not including people at the start of a project can cause significant problems later on. Gwangju City of Culture was an example of a top-down project with strong backing of central government. The project's flagship Asia Culture Centre (ACC) was however controversial and contested, rooted in different views on the difficult history of the Gwangju Democratic Uprising. When the design for the ACC site was unveiled, Gwangju citizens did not agree with its approach to the area's recent history and the design had to be completely re-worked, significantly delaying the project. Further conflict arose around the proposed demolition of a government building related to the Uprising, with some groups arguing that the building's historic value outweighed the potential economic benefits of demolishing it. The debate stopped construction until both sides agreed to partial demolition. This conflict has nevertheless since been reopened,

with citizen associations wanting to bring the building back to its original state. The city government established a public listening exercise and multi-stakeholder taskforce in response, and public negotiation is still ongoing.

Balancing the interests of different groups

Balancing the interests of different people living, working in, or visiting an area in the present and the future is a significant challenge, in particular when this concerns the often quite opposing needs of residents and tourist visitors. The refurbishment of Barcelona's Santa Caterina market has been criticised for bringing in market traders whose produce is more suited to tourists and visitors than local residents. In the Dashilan area of Beijing, residential buildings and road surfaces away from the streets visitors most often stroll down have not improved. In Baltimore, the Station North Arts and Entertainment District brought in artists and businesses catering to more affluent cultural consumers. Local residents were concerned that although this brought some benefits, it also risked losing the area's identity as a residential neighbourhood. This was further complicated as the project area was in a traditional African-American neighbourhood and both the new artists and new cultural consumers coming into the area tended to be white, emphasising both economic and racial inequalities. Additionally, artistic activity in Station North was not necessarily geared towards social inclusion.



**JEWELLERY
QUARTER,
BIRMINGHAM, UK**

Image credit: Anne-Marie Hayes

A challenge particularly relevant to urban revitalisation projects with a strong focus on culture, creativity or heritage is how to focus sufficient attention on local characteristics. In some cases, the value of an area's built heritage is something that has to be pointed out and fought for.

Drawing attention to the value of local built heritage

As mentioned above, English Heritage played an important role in drawing attention to the built heritage value of Birmingham's Jewellery Quarter. In the formerly industrial area of East Kowloon in Hong Kong, research and mapping was carried out by heritage sector professionals to advocate for the value of

the area's buildings in relation to their role in Hong Kong's development. This resulted in best practice, guidelines and education materials, aimed at both local people and real estate developers active in the area.

In the case of both Gängeviertel in Hamburg and the WUK cultural centre in Vienna, grassroots groups campaigned for the value of the historic buildings in which these projects are located.



PORTO DIGITAL, RECIFE BRAZIL

Image credit: Felipe Lima/Porto Digital

Delivering social and economic benefits that can make a real difference for local people is also challenging. In terms of economic benefits, only a few cases covered in the research designed in employment opportunities for local people from the start. Grassroots projects or those where local people were involved in project design tended to be more effective in delivering social benefits from cultural activities.

Sharing new spaces with everyone

In King's Cross, the area's urban plan made special effort to connect the newly revitalised area to surrounding pedestrian networks so that people would walk through it, and a major new public square has been created that is popular with all Londoners. Johannesburg's Maboneng district aimed to create an open, walkable area in contrast to the city's gated communities, but a combination of commercial services aimed at more affluent people and increased policing to control the high crime in the area did mean that poorer local communities were excluded.

Sharing the economic benefits with local people

In Recife, the economic benefits of Porto Digital in terms of employment for local people in surrounding areas have been limited. Although training programmes are on offer targeted at local communities, especially local women, there is still some way to go. In Baltimore, increasing job opportunities in culture and the creative economy resulting from the Station North Arts and Entertainment District require highly specialised qualifications and experience, and are not within the reach of local residents with more modest educational qualifications.

Sharing the cultural benefits with local people

Making sure cultural and community activities are interesting and affordable for local people as well as visitors is also a challenge.

The grassroots Gängeviertel project in Hamburg and WUK cultural centre in Vienna both made special efforts to tailor their activities to the needs of local people, particularly marginalised groups or those less well served by the traditional cultural sector.

In Jeonju, the Traditional Culture City project designed cultural activities and education materials aimed to promote and spark interest in traditional culture, with a particular focus on local residents and young people.

Less successfully, artistic activity as part of the Station North project in Baltimore placed little emphasis on social inclusion, and local participation remains a contentious issue.

Preventing displacement of local people

In Jeonju, financial resources were allocated to the repair of residents' traditional houses, but the growing visitor economy means that restrictions on the commercial conversion of residential buildings have not outweighed the potential financial incentives. The residential population has halved as a result.

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