

**Role of Cultural Agglomeration in Models of
Urban Regeneration through Developing
Cultural Strategies**

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ABSTRACT

For the last 30 years, the development of cultural agglomerations as a deliberate model of urban regeneration has become increasingly fashionable. Accordingly several studies have been conducted regarding this issue. Although, there is a good deal of literature concerning the interpretation of culture in urban development, they are more related to specific and finite cultural strategies and their value narrows to a comprehensive evaluation regarding the possible interpretation of cultural agglomeration in respect of urban regeneration.

Accordingly, this research attempted, firstly, to reveal expose the notion of cultural agglomeration and developed a method based on modes and development approach of cultural agglomeration. Secondly, by using an interdisciplinary systemic approach based on the agglomeration of cultural carriers, which are entitled as product, process, place, people, theme and time, classified the cultural strategies under a six concepts-scheme. The study revealed that each strategy developed in urban context grounded by different modes and development approaches. Accordingly through the suggested method re-categorized the six mentioned strategies into three major categories of cultural strategies. In fact the categorization was done due to the mutual modes and development approaches of cultural strategies.

Along with developing the cultural strategies, the research revealed different models of urban regeneration by considering a vast literature. The study exposed that each model of urban regeneration originated from a specific strategy. The integration between models and cultural strategies was done through comprehending their

common features. Overall, the study revealed the extent of cultural agglomeration as a method of developing cultural strategies in urban regeneration. The outcomes identify the logic of modes and development approaches of cultural agglomeration, showing how an advanced organization of the cultural agglomeration can lead to a successful urban regeneration.

Keywords: cultural agglomeration, cultural strategies, models of urban regeneration, interdisciplinary systemic review.

ÖZ

Son otuz yılda kültürel kümelenmelerin oluşumu, planlı bir kentsel dönüşüm modeli olarak önem kazanmaktadır. Bu konuda çeşitli çalışmalar yapılmakta olduğu gözlemlenmektedir. Ancak, kültürün kentsel gelişmedeki yeri/rolüne ilişkin önemli ölçüde kaynak bulunmasına karşın, bu kaynaklar daha çok belirli kültürel stratejilerle ilgili olup, kültürel kümelenmenin kentsel dönüşümle ilgili olarak yorumlanması konusunda daha çok genel değerlendirilmesi ile sınırlı kalmaktadır.

Bu doğrultuda bu tez, ilk olarak, kültürel kümelenmeler kavramını ortaya koymak ve kültürel kümelenmelere ilişkin yöntem ve gelişme yaklaşımlarına dayalı olarak bir yöntem geliştirmeyi hedeflemiştir. Tez, ikinci olarak, ürün, süreç, yer, insan, tema ve zaman olarak isimlendirilen kültürel taşıyıcıların kümelenmelerini baz alan interdisipliner ve sistematik bir yaklaşımla, kültürel stratejileri altı kavram şeması çerçevesinde sınıflandırmıştır. Bu çalışma, kentsel çevrede uygulanan kültürel stratejilerin farklı yöntem ve gelişme yaklaşımlarla gerçekleştirilmekte olduğunu ortaya çıkarmıştır. Buna bağlı olarak, tezde önerilmekte olan metodla, söz konusu altı strateji, üç temel kültürel strateji grubu altında yeniden sınıflandırılmıştır. Bu sınıflama, yöntem ve gelişme yaklaşımlarına dayalı olarak önerilmiştir.

Kültürel stratejilerin önerilmesi ile birlikte bu tez, yoğun bir kaynak araştırmasına dayalı olarak farklı kentsel dönüşüm modellerini ortaya koymaktadır. Dönüşüm modelleri ve kültürel stratejilerin örtüştürülmesi, ortak özelliklerinin belirlenmesi yolu ile yapılmıştır. Sonuç olarak, bu çalışma, kentsel dönüşümde kültürel kümelenmelerin, kültürel stratejilerin geliştirilmesi yöntemi olarak boyutunu

irdellemektedir. Elde edilen sonuçlar, kültürel kümelenmelere ilişkin yöntem ve gelişme yaklaşımlarının mantığını tanımlamakta ve kültürel kümelenmelerin ileri düzeyde organizasyonunun, başarılı kentsel dönüşüme nasıl öncülük edeceğini göstermektedir.

Anahtar Kelimeler: kültürel kümelenme; kültürel stratejiler; kentsel dönüşüm modelleri, disiplinlerarası sistematik değerlendirme.

DEDICATION

To my Hourakhsh & my home country Iran

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TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ.....	v
DEDICATION.....	vii
ACKNOWLEDGMENT.....	viii
LIST OF TABLE.....	xiii
LIST OF FIGURES.....	xv
1 INTRODUCTION.....	1
1.1 Introduction.....	1
1.2 Problem definition.....	5
1.2 Chronology of the key development of culture in urban context.....	7
1.3 Gap in the literature.....	12
1.4 Aim and objectives.....	13
1.5 Research question.....	14
1.6 Limitation.....	15
1.7 Methodology.....	17
1.8 Framework of the Thesis.....	19
2 CULTURAL AGGLOMERATIONS IN URBAN CONTEXT.....	22
2.1 Terminological differences of cultural agglomeration in urban studies.....	28
2.2 From Culture to Creativity.....	29
2.3 Territorial scale of cultural agglomeration.....	33
2.4 Modes of agglomeration.....	35
2.4.1 Modes of orientation.....	36
2.4.2 Modes of integration.....	37

2.4.3 Modes of coordination.....	41
2.4.4 Modes of designation.....	42
2.4.5 Modes of Government intervention.....	47
2.5 Types of development approaches	53
2.5.1 Bottom up	53
2.5.2 Top down.....	54
2.7 Conclusion of the chapter.....	56
3 STRATEGIES OF CULTURAL AGGLOMERATION IN URBAN REGENERATION.....	60
3.1 Process- Oriented Strategy	68
3.1.1 Minor activities:.....	70
3.1.2 Major events:	71
3.1.3 Mega event:	72
3.2 Place-oriented strategy	74
3.2.1 New Flagship projects:	75
3.2.2 Heritage buildings:.....	80
3.3 People-oriented strategy	81
3.4 Product-oriented strategy.....	83
3.5 Time oriented strategy- The Temporal Dimension	87
3.6 Theme oriented strategy- Thematisation	90
3.6.1 Event-themed	91
3.6.2 Theme parks.....	91
3.7 Conclusion of the chapter.....	92
4 CONTRIBUTION MODELS OF CULTURE IN URBAN REGENERATION.....	95
4.1 Models of culture’s contribution to urban regenerations	95

4.1.1 Cultural heritage-led regeneration model	98
4.1.2 Cultural consumption models	99
4.1.3 Major-arts institution model	105
4.1.4 The anchor plus model.....	105
4.1.5 Museum district model	107
4.1.6 Scientific Parks	111
4.1.7 Metropolitan district	112
4.1.8 Event-led regeneration model.....	114
4.1.9 Participatory community arts model.....	114
4.1.10 The cultural occupations model.....	116
4.1.11 Arts and entertainment district.....	117
4.1.12 Cultural production models of regeneration	118
4.1.13 Industrial cultural district.....	120
4.1.14 The cultural planning model.....	122
4.2 classification of models of urban regeneration.....	123
4.3 Conclusion of the chapter.....	128
5 INTEGRATION OF CULTURAL STRATEGIES INTO THE MODELS OF URBAN REGENERATION	132
5.1 Re-categorisation of strategies into three major categories of cultural strategies	132
5.1.1 Creative industries strategy.....	134
5.1.2 Entrepreneurial strategy- consumption base.....	138
5.1.3 Creative class strategy	142
5.2 Integrating the three major cultural strategies into three models of urban regeneration	148
6 CONCLUSION.....	156

6.1 Key influencing factors in developing a successful urban regeneration based on
cultural agglomeration..... 161

REFERENCES..... 167

LIST OF TABLE

Table 1. Types of studies regarding the contribution of culture in urban regeneration (adapted from Evans & Shaw, 2004).....	18
Table 2. The reason and benefit of agglomeration through literature survey.	25
Table 3. Key dilemmas of Bianchini.....	35
Table 4. Modes of cultural agglomeration in the urban context (Rahbarianyazd & Doratli, 2017).....	51
Table 5. Different aspects of urban regeneration (source: Smith, 2009).	65
Table 6. Classification of cultural process.	69
Table 7. Models of culture' contribution to urban regeneration	96
Table 8. Features of investment on conservation that support regeneration (source: Said, et al., 2013)	99
Table 9. Productive and Consumptive influences of museums to urban regeneration (Source: Heidenreich & Plaza, 2015).....	110
Table 10. Different regeneration models based on culture.	127
Table 11. Related modes and development approach of creative industries strategies	137
Table 12. Related models and development approach of entrepreneurial strategy..	141
Table 13. Related modes and development approach of creative class strategies ...	145
Table 14. The re-categorization of strategies based on their related modes and development approaches of agglomeration (Developed by author).	147
Table 15. Integration of cultural strategies with the contributed model of culture in urban regeneration by considering their related modes and development approach (Developed by author).	152

Table 16. The goals, limitation, critiques and reasons behind each cultural strategy.
..... 155

Table 17. Types of cultural programs, types of intervention and levels of association
of each strategy in urban regeneration (Rahbarianyazd & Doratli, 2017). 159

Table 18. Key benefits of cultural agglomeration in urban context..... 161

LIST OF FIGURES

Figure 1. Cultural agglomerations as an opportunity for urban regeneration	3
Figure 2. The interrelation between cultural agglomerations, urban regeneration and globalization.....	6
Figure 3. Timeline of cultural development in urban context (with a focus on the Western countries)	11
Figure 4. An integrative framework for cultural agglomeration in urban context.....	16
Figure 5. Framework of the thesis	21
Figure 6. Domain of cultural agglomeration.....	24
Figure 7. Diagram of spillover and sub-categories (Source: TFCC, 2015)	27
Figure 8. The culture and creative sector (Source: Cherbo, Vogel, & Wyszomirski, 2008).	31
Figure 9. The flame theory (source: Lin, 2010).....	32
Figure 10. The territorial scale of intervention	34
Figure 11. Cultural agglomeration in terms of integration	39
Figure 12. Simplified schematization of coordination modes of agglomeration	41
Figure 13. Modes of government intervention.....	49
Figure 14. Development approaches of cultural agglomeration	56
Figure 15. Analytical framework: combining the modes of integration and development approaches of agglomeration.....	59
Figure 16. Significant changes of urban regeneration policies, derived from Balsas (2007); Smith (2009) and Roberts & Sykes (2000, p. 14).	63
Figure 17. Cultural products (source: Scott, 2004).	84
Figure 18. Contribution of carriers of culture in developing cultural strategies	93

Figure 19. Regeneration of Barcelona and Glasgow downtown.....	101
Figure 20. Zaragoza and Bilbao as two symbolic examples of creative consumption model.....	103
Figure 21. Examples of Anchor plus model.....	107
Figure 22. Examples of museum quarters.....	109
Figure 23. Parc de Villette in Paris (taken by author).....	112
Figure 24.Examples of cultural production model of renewal.....	120
Figure 25. An assortment of different cultural strategies classified into three main categories (Rahbarianyazd & Doratli, 2017).	133
Figure 26. Nigh time economy, Bethesda, Maryland (Source: URL 10)	143
Figure 27. Inter-relation between cultural strategies and three models of urban regeneration.....	149
Figure 28. Models of the contribution of cultural strategies in urban regeneration.	150

Chapter 1

INTRODUCTION

1.1 Introduction

The term urban regeneration as a 1970s approach is not new, but what is new is about using the increasing popularity of culture in broad and cultural agglomerations in specific as an intense mode of developing strategies in most of the urban regeneration approaches. In fact problems arising with, economic restructuring and pressures of globalization provoked cities to exploit cultural resources in an agglomerated mode in their efforts to boost their economy, regenerate their urban quarters and increase their competitiveness (Richards & Palmer, 2010). Landry (2000) refer to this mode as the 21st-century approach to reinvent the cities “as a vibrant hub of creativity, potential and improving quality of life” which increasingly seek to promote urban branding. However scientific journals, from different disciplinary points of view have published special issues on this topic.

One can mention, for example, *City, Culture and Society* (Colbert, 2011; Stolarick, Hracs, & Florida, 2010); *Urban Studies* (Miles & Paddison, 2005), *Local Economy* (Garcia, 2004), *International Journal of Cultural Policy* (Grodach & Loukaitou-Sideris,

2007), *Cultural Studies* and *European Planning Studies*. As well as a wide set of organizations have been adopted internationally (Council of The European Union, 2007; European Commission, 2010; UNDP/UNCTAD, 2010; UNESCO, 2006; Europa Nostra, 2002). In precise, studies like “The cultural economy of cities” by A.J. Scott, “Cultural Planning: An Urban Renaissance?” by G. Evans, “The rise of creative class” by R. Florida and “The creative city” by C. Landry, draw the bases of an innovative system of thinking regarding the interconnection among the place and culture. Under this broad umbrella, the pressure for evidence based policy has stimulated an increased interest in mapping the existing urban and regional agglomeration of cultural consumption and production (i.e. cultural mapping –way of collecting quantitative and spatial data in support of cultural and creative industries policies; Matarasso, 1999; Pratt, 2004).

The research area, crisscrossing artistic and cultural management and urban planning, developed several rationales to connect localized cultural programs to significant urban effects (among others Bianchini, 1993; Evans, 2005; Scott, 2004; Landry, 2000; Landry and Bianchini, 1995; McCarthy, 2002; Montgomery, 2003; 2004), to urban regeneration, to sustainability (Nystrom & Fudge, 1999), to the socioeconomic conditions of residents and communities (Kunzmann, 2004), as well as to empowerment of local identity and social cohesion (Dreeszen, 1998; Sandercock, 1997).

Complexity and multidimensionality of studies, regarding the level of interweaving culture into urban regeneration approaches reveals that, the role of culture ranges from

supporting businesses and propelling sustainable territorial development to promoting and strengthening community capacity, fostering identities, civic engagement, as well as the spillover¹ effects of the cultural agglomeration (Figure 1).

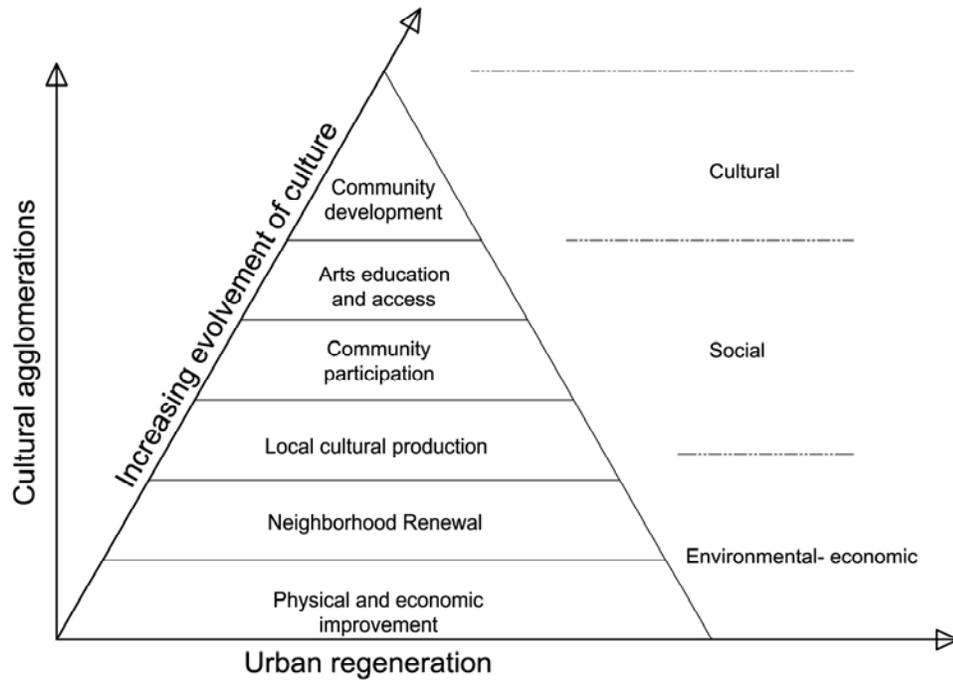


Figure 1. Cultural agglomerations as an opportunity for urban regeneration

Cultural clustering and urban regeneration are strongly territorialised under related concepts and typologies such as ‘cultural quarters’ (Mommaas, 2004; Evans, 2009b), ‘creative cities’ (Landry, 2000), ‘creative clusters’ (Lazzeretti & Cinti, 2009; Evans, 2005; Pratt, 2004) and cultural districts (Santagata, 2002). Thus, cultural agglomerations have been adopted as a thoughtful policy, seek to requalify the abandoned or degraded areas in any scale (Bassett et.al 2002), through the promotion of cultural production

¹ Spillover(s) is process by which an activity in one place has a consequent wider effect on area, the social order or the economy through the surplus of skills, ideas, concepts, knowledge and different types of capital.

or/and consumption interconnected for further cultural and creativity incidentals results (Tay, 2005; O'Connor, 2004). However, this research within a plethora of European and U.S. scholars (Evans, 2004; Mommaas, 2004; Stern & Seifert, 2007b; Brown et al., 2000) has differentiated *cultural clusters* that evolve spontaneously (Chapple et al., 2010) from *cultural districts* which are the typical emphasis of urban planners (Stern & Seifert, 2010).

The varied assortment of cultural quarter ranges from consumption based to production based ones, from entirely private to largely public, from purely a number of corporations of the same industry to a value chain of buyers and suppliers and from little likewise naming a neighbourhood to extensive improvement of a city segment. Since investment on cultural capitals to boost economic growth and territory (Sacco, et al., 2008; Rotaru & Fanzini, 2012), as well as foster urban regeneration has progressively become the main concern in cities, this research has paid advanced attention to cultural agglomeration and their related mode and development approach as a ways to develop cultural strategies in the process of urban regeneration.

Accordingly, within an ample literature, this thesis explores how cultural agglomerations are used as strategic tools for regenerating declined urban areas. Following a detailed investigation of role of culture in urban regeneration approaches, in both, public debate and scholarly literature, this study argues that, in order to enable the strategic contention of cultural agglomeration in the governance of urban regeneration, developing a more

comprehensive understanding of the complex dynamics of cultural agglomeration in terms of modes and development approaches of agglomeration is essential. Thus a comprehensive overview of the existing theories concerning cultural agglomeration and urban regeneration, expansion of an in-depth comparative outlook on models of culture's contribution to urban regeneration and consequently moving beyond over generalised insights of the developments have been the major concerns of this research.

1.2 Problem definition

Decline of urban areas is frequently linked to impacts of globalization. While urban areas may lose their productive edge, the buildings remain and population falls (Glaeser & Gyourko 2001). This is a reminiscent fact that through time in all urban areas, especially in historic ones, a mismatch between the fabric and the contemporary needs may arise and these areas would be faced with decline. From the 1970s onwards, historic environments and city centres, with this sort of problems, became the centre of attention that gave rise to the efforts for conservation along with sustainability named as "regeneration".

However, as a consequence of globalization the worldwide impact of neoliberal urban policy experiments with an overarching goal of mobilizing urban areas as arenas for market-oriented economic growth has also significantly affected the urban regeneration approaches. Thus, the economic and financial aspects started to be the driving force rather than prioritizing the protection/conservation. As a consequence, many problems such as loss of identity, diversity, flexibility, variety and cultural transformation started

or multiplied; and finally mono culturalism and ambiguity for all became casual (Lin 2002). Therefore for protecting themselves from the negative impacts of globalization, cities were in need of powerful tools for addressing and reversing the unfavourable symptoms. In a globalised world, as it is also boldly underlined in relevant literature, it is culture, which would give world cities a distinctive appeal. Figure 2 shows the interrelation between the terms cultural agglomeration, urban regeneration and the force of globalization.

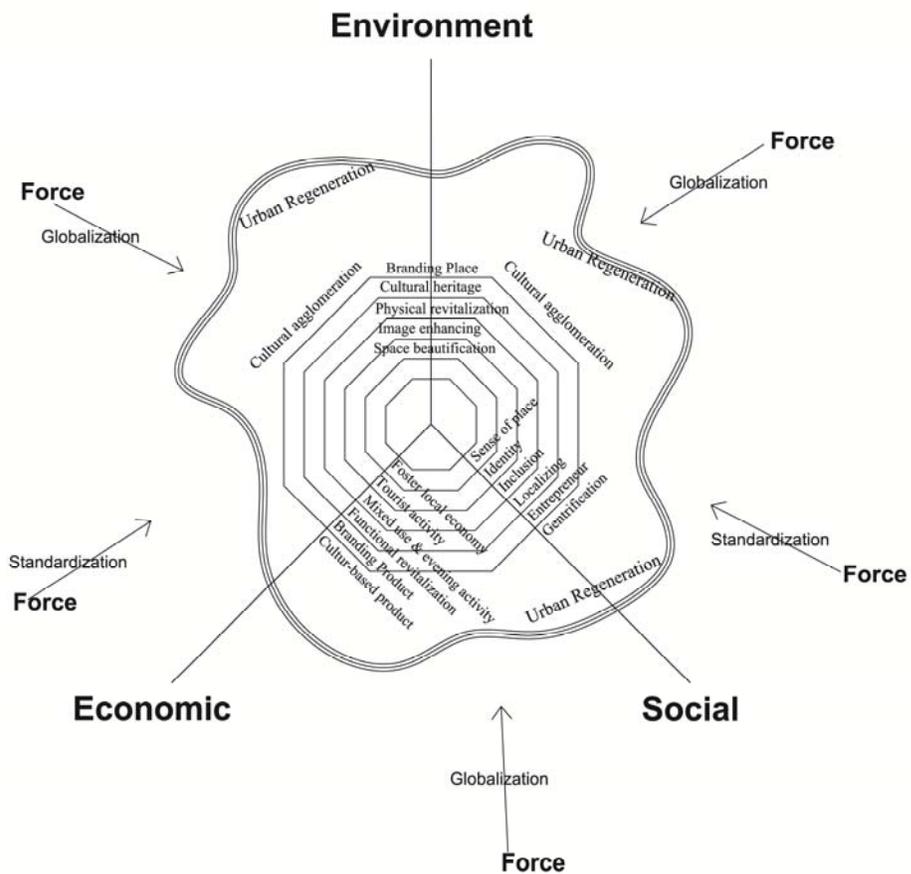


Figure 2. The interrelation between cultural agglomerations, urban regeneration and globalization

Although many scholars have evaluated cases of urban regeneration based on cultural quarters, this thesis tries to define the cultural strategies and policies based on the modes and development paths of cultural agglomeration in urban regeneration and calls for an integrated approach towards urban regeneration. Furthermore literature review revealed that there is an increasing trend in terms of research on cultural agglomeration, their related strategies and modes that are utilized in urban regeneration practices. In some studies on urban regeneration, culture is the starting point of urban regeneration, whereas in some others culture is a part of the wider movement of urban regeneration strategy. Thus, to bring a sufficient comprehension regarding the topic, a systematic review is needed.

1.2 Chronology of the key development of culture in urban context

A chronological study of culture in urban regeneration is essential due to: 1) understand the cause and the effect of culture in the process of urban development 2) allow the readers to step back and view the big picture of history - how and why culture unfold in urban regeneration, and how they are related. Additionally for any kind of documentation, having a conceptual framework and a theoretical background will lead to successful research. Accordingly chronology of the key development of culture in western countries and its major influence in urban contexts has been explained and illustrated in Figure 3.

Studies on cultural economics and those on agglomerations in urban context have increased, generating a remarkable number of literature (Cinti, 2008); i.e. “Research and

conceptual models include economic models of agglomeration (Porter, 2000); the integration of planning of the creative city project (Landry, 2000); “scenes” (Lange 2011); consumption destination clusters (tourism and entertainment); and proxy indices of the “creative class” (Florida, 2004)”. (Cited in Evans, 2009b).

According to Bianchini (1999) from the 1940s to the 1960s coincides with the high modern era, culture as the pre-electronic arts was a realm separate from economic activity. Since that era was affected by the World Wars I and II, it was defined as “the age of reconstruction” (Bianchini cited in Garcia, 2004). This period which was faced with inner city decline and till 1970s was managed by the direct state intervention which often involves public spending. David Harvey (1989) referred to this period as the era of “*managerialism*”.

Afterward, during the 1970s and 1980s the vitality of some urban quarters was driven by unplanned cultural development. Examples include the Left Bank in Paris and SoHo in London (see John Montgomery, 2003). In this period there was closer links between public and private. Harvey (1989) characterised the era as a change from managerialism to entrepreneurialism. However Bianchini (1999) referred to it as “the age of participation”.

In the mid-1980s, the potential of culture as a driving force to promote economic growth and urban regeneration were recognized (Kong, 2000) and taken up by many regions

and cities in Western countries. This era defined by Bianchini as “the age of city branding”. Hence merge of culture and urban regeneration as a response to ease the problem of cities which faced with decline and consequently economic restructuring, may date back to the late 1970s and early 1980s (Whitt, 1987; Bianchini, 1993; Lin & Hsing, 2009; Li et al., 2014). Many events and designation title (i.e. Expo, European Capital of Culture (ECoC)) formed in this period as national branding.

By the late 1990s, along with the seminal contribution of writers like Charles Landry and Richard Florida, the development of cultural clusters started taking another direction toward ‘creativity’. In that time the role of culture and creativity were recognized in many fields from urban planning to neighbourhoods regeneration (Duncan & Thomas, 2000; Tiesdell & Allmendinger, 2001; Bridge, 2006); industrial policy and entrepreneurship (Mommaas, 2004; OECD, 2005) and urban economic development strategies (Scott, 2004).

Based on what has been stated above, it can be suggested that although culture was an indispensable element in urban development, its concise development as a deliberate model to regenerate declined area is something new. It means, cultural quarters have been used recently as policy devices in the process of urban regeneration (Montgomery, 2003). Culture turns into a new vision for cities to promote their position in the milieu of economic development and competitiveness ((Darchen & Tremblay, 2011). According to Montgomery (2003), the concept of urban development based on culture began to

appear in the literature of urban planning from the late 1980s onwards. This has been further inspired by the developing concept of cultural agglomeration in the late 1990's (see Allen Scott, 1996 and Andy Pratt, 1997).

The initial role of art and culture in urban regeneration were documented as a way of urban contestation and aestheticizing the declined areas in order to attract tourism (Morgan & Idriss, 2012; Mathews 2010). However many North American cities due to the industrial decline have designed and implemented urban renewal policies with explicit orientation toward culture and entertainment, aimed at regenerating cities with regard to physical, functional, and immaterial aspects (Harvey, 1989). Old buildings were reused as museums; new spaces of consumption constructed on wasteland (e.g. Expo sites, Olympic villages); industrial areas renewed/redeveloped (e.g. waterfronts) (Lazzeretti et al., 2010).

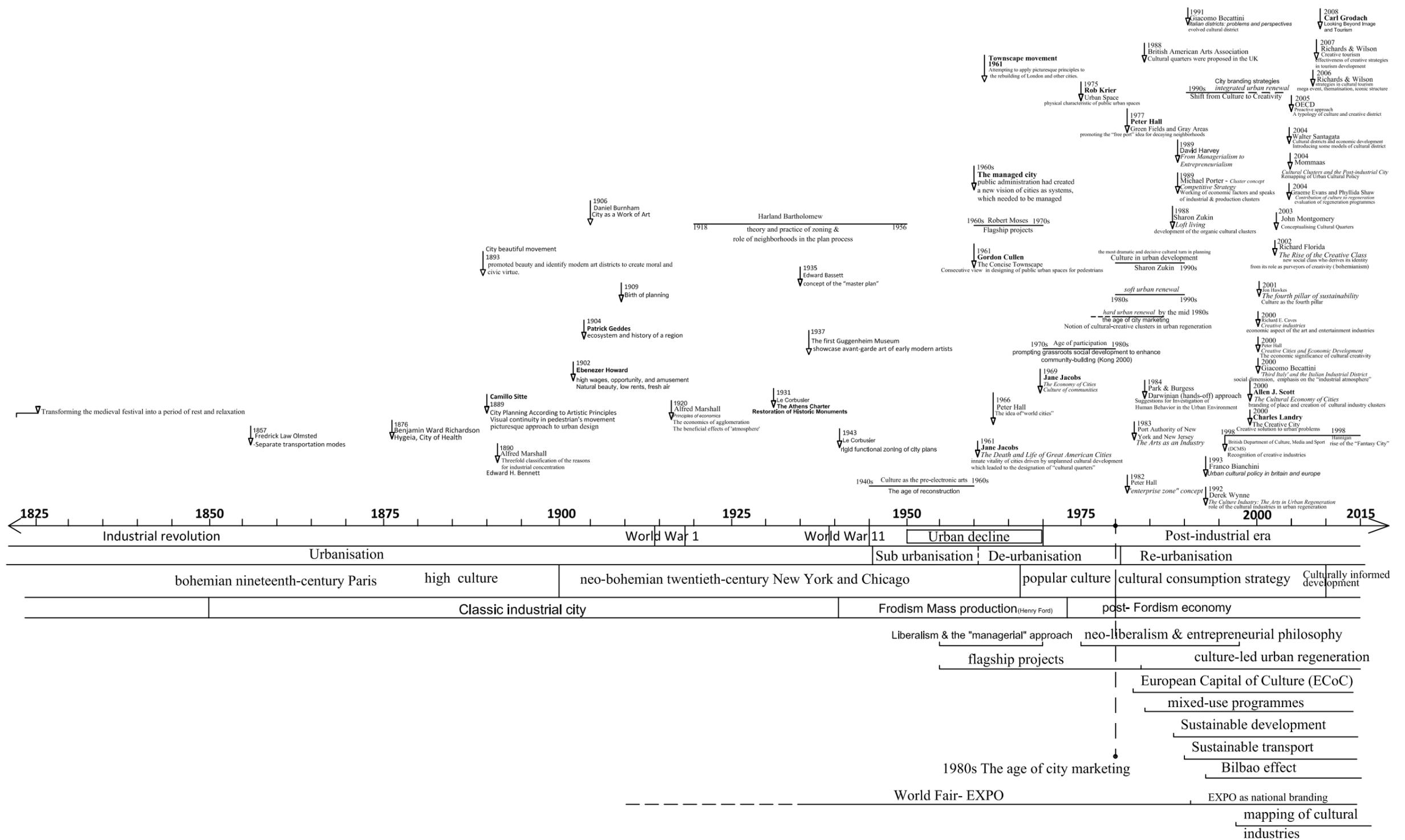


Figure 3. Timeline of Cultural Development in urban context (with focus on the Western countries)

This short chronology study points out the key role of culture, whether tangible or intangible, in different period of time, which contributes to the flow of ideas and creativity stimulating urban development. From this short story it can be revealed that the essence of culture rather than a mere appendage in the regeneration process. Additionally it is worth to remind that in the mid-1980s the cultural activity has assisted to generate demand for deprived city and make them liveable (Zukin cited in Montgomery, 2003). These developments occur “through creating short-term economic returns and determining a sense of place and social space in order to rise the city’s attractiveness to the businesses and an educated workforce which seek to employ them” (WCCR (World Cities Culture Report), 2015). Figure 3, Show the chronological evolution of cultural studies and practices in urban contexts.

1.3 Gap in the literature

As mentioned earlier, recent concerns on urban regeneration, particularly associated with cultural agglomeration, reflect the increasing interest across disciplines. More literature exists in relation to one or two specific cultural strategy and policies. Whilst in some cases scholars may provide alternative outlooks concerning the interpretation of cultural agglomeration in urban regeneration, their assessments do not present any comprehensive evaluation of the modes and development paths of cultural agglomeration and their associated cultural strategies in relation to urban regeneration.

Considering the existing literature as well as the gap in the literature, it is essential to evaluate the schemes of urban regeneration based on cultural agglomeration, which

would serve as an applicable outline. In so doing, the study would be helpful to define the magnitude to which authorities would deliberate cultural agglomeration as a tool for urban regeneration and to guide the reader to acquire an understanding of how and why the authorities prioritize specific cultural strategies in the process of urban regeneration.

1.4 Aim and objectives

The objective of this thesis is to examine the recent studies on cultural agglomeration in the urban context as well as theories on urban regeneration, through an interdisciplinary systematic approach. The challenge is to systematically expound cultural strategies in the models of urban regeneration that address environmental, social and economic objectives. Consequently the main aim of this research is to reveal the contribution of cultural agglomerations in urban regeneration through developing cultural strategies.

Accordingly the sub- aims are:

- To determine an assessment method in order to find out the contribution of cultural agglomeration in urban regeneration.
- To identify different types of strategies in urban regeneration based on cultural agglomeration and classify the cultural strategies upon their mutual characteristics
- To outline the cultural models of urban regenerations and revealing the characteristics

- To disclose the role of cultural agglomerations in models of urban regeneration through integrating the models of regeneration with their related cultural strategies
- To propose a conceptual framework for application of the cultural agglomeration concept in the process of a successful urban regeneration

1.5 Research question

The current study contributes to the recently emerging literature on cultural agglomeration and urban regeneration in order to address the following main research question:

- How do cultural agglomerations lead to different types of cultural strategies and contribute to the models of urban regeneration?

Inquiry of the following would underpin the determination of an appropriate answer to this comprehensive main research question:

- What are the assessment methods for determination of the contribution of cultural agglomeration in urban regeneration?
- What are the applied strategies in the process of urban regeneration based on cultural agglomerations?
- What are the models of urban regeneration and through which sort of modes and approaches of agglomeration their development are deliberated?

- How does an appropriate mix of necessary factors and supporting mechanisms can be used to develop a successful urban regeneration?

The essence of the main question reveals that there is a need to find out an assessment method in order to reveal the contribution of cultural agglomeration in the models of urban regeneration.

1.6 Limitation

The integrative framework drawn in Figure 4, entails of a matrix in which cultural carriers- *product, process, place, people, theme and time*- and the scale are framing the axes. In fact spatial scale used to order cultural carriers in a variety of contexts, from site to neighborhood level (Mommaas, 2004; Stern & Seifert, 2007b, 2010) and from city-wide (Frost-Kumpf, 1998) to regional networks, national and international level (Blanc, 2010) with different types of associated activities consisting both cultural consumption and production strategy, depending on the problem in question.

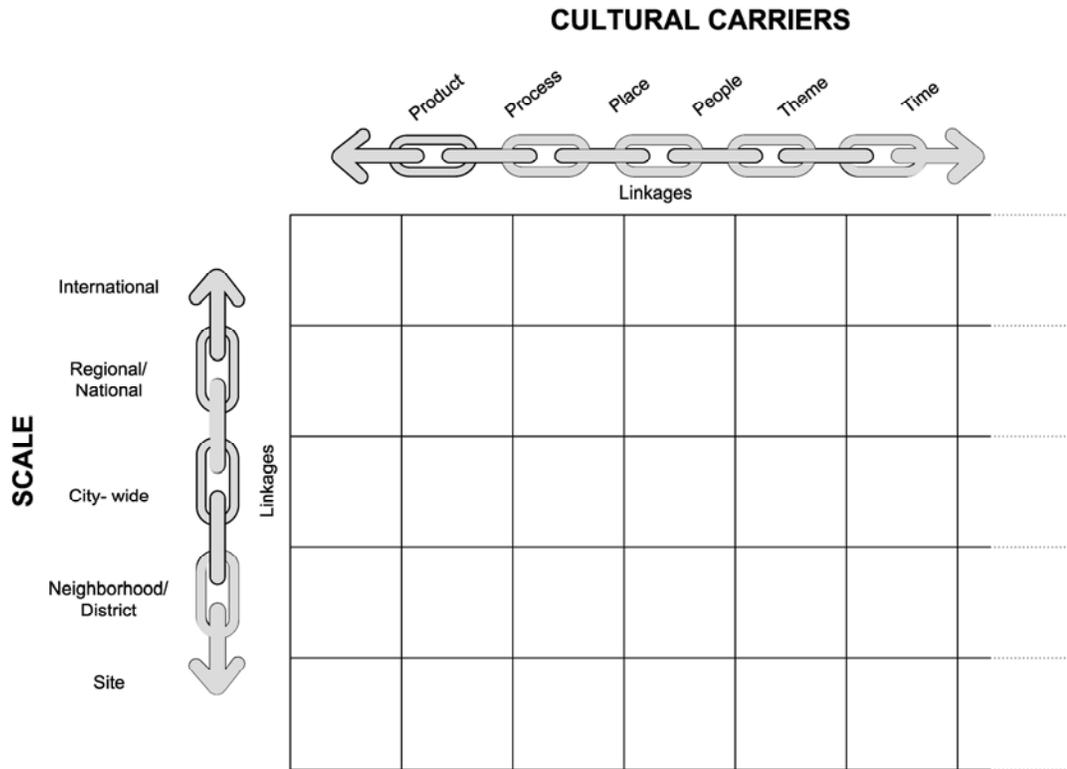


Figure 4. An integrative framework for cultural agglomeration in urban context

Cities are collections of neighbourhoods in which street, park or building scales preoccupy the inhabitants. Hence, small scale creative interventions in the existing fabric of a city can have a significant positive impact on urban spaces at a neighbourhood level. Since the stories of neighborhoods and their relationship give meaning to human lives and help the city to re-imagine itself from the neighborhood up (Atlas, 2013), this study deals with the process of urban regeneration based on cultural agglomeration mostly in neighborhood level.

Although being aware that it is very essential to determine the framework for implementation of application of any kind of strategic approach, considering that this

would be a subject of a further research, this thesis is more limited to drawing up a conceptual framework for determination of the contribution of cultural agglomerations in urban regeneration through developing cultural strategies.

1.7 Methodology

The methodology in this qualitative grounded theory study is based on a systematic review of the literature. To some extent comparative research has been used as inclusive methodological approach in order to comprehend the theories, methods and indicators of cultural agglomeration for disclosing their contribution in the process of urban regeneration. In this regard, “cultural agglomeration”, “urban regeneration” and “strategies of cultural agglomeration” were the keyword or concepts, which appeared throughout the research. By considering the researches upon the contribution of culture in urban regeneration, Evans & Shaw (2004) suggest six types of study in order to evaluate the role of culture in urban regeneration (Table 1). However, there is a gap in the evidence regarding the assessment method for determination of the role of culture in relation to urban regeneration.

Table 1. Types of studies regarding the contribution of culture in urban regeneration (adapted from Evans & Shaw, 2004)

<i>Types of report on culture's contribution to regeneration</i>	<i>Assessing approach</i>
<i>Advocacy and promotion</i>	<i>Presented in the form of promotional (PR) material and descriptive case studies to assess the feasibility, development and initial impact phase of the cultural program.</i>
<i>Project assessment</i>	<i>Concentrates on financial and user-related outputs in annual assessment. useful principally to the organization and its funders</i>
<i>Project or program evaluation</i>	<i>Carried out by the organization itself or with the support of an external evaluator. Include quantitative and/or qualitative data.</i>
<i>Performance Indicators (PIs)</i>	<i>Based on Government, Audit Commission published through Best Value and annual national/regional arts funding assessment. Used to compare actual performance against targets and comparative standards which are quantitative, benchmark and service-provision based.</i>
<i>Impact Assessment</i>	<i>Likely or actual impact of an activity on a particular location, community or economy.</i>
<i>Longitudinal Impact Assessment</i>	<i>Takes a baseline position and compares impacts over time or at least two points in time. These reports are rare and often involving higher education institutions and national/European comparative studies</i>

Through studying 230 articles and 60 books regarding the theoretical and empirical studies on cultural issues, theories of agglomerations and urban regeneration, this study suggests an assessment method, which represents a new perspective that has not been covered adequately in the previous studies. Accordingly this thesis follows up an interdisciplinary systemic approach and tries to define a methodological approach for assessment of the contribution of culture in urban regeneration. In fact, assessment of the contribution of cultural agglomeration in urban regeneration was based on the determined variables - *modes and development approaches of agglomeration* -, which consequently lead to a new synthesized insight towards developing cultural strategies in urban regeneration. This was subsequently linked with a parallel review of literature on

the relationships between urban regeneration and cultural agglomeration in chapter 3 and 4. Throughout the process of the research, the applied cultural strategies and models of urban regeneration based on cultural agglomerations were assessed and accordingly, the theoretical research framework has been designed. Finally, the study proposed a methodological inquiry that can be applied to assess the role of cultural agglomeration in the context of urban regeneration. The study also presumed that development and management of a successful cultural agglomeration results from several stages of development which are characterized by different indices, and embracing distinct issues.

1.8 Framework of the Thesis

The thesis developed in six chapters. As it is shown in Figure 5, the first chapter explains the outline of the study. It defines the problems as well as the gap in the existing literature; it also remarks the methodology of the research to cope with the main aim of the research. The second chapter presents theoretical insights on the theories of agglomeration and consequently the cultural agglomerations from scholars' point of view. Then the modes and development approaches of cultural agglomeration; as well as the indicators of culture in urban context are discussed which provides the theoretical framework for the next chapters.

By considering the indicators of carriers of culture in urban context, the third chapter puts forward the visibility of cultural strategies in the process of urban regeneration based on the modes and development paths of cultural agglomeration. The fourth chapter discusses about the models of cultural agglomeration in urban regeneration and

tries to develop the models of contribution of culture in urban regeneration by considering their related modes and development approaches of agglomeration.

In the fifth chapter, the study by considering the right mix of necessary provisions of the chapter 2, 3 the study re-categorised the cultural strategies into three major categories of strategies. Then the study integrated the three major cultural strategies into three comprehensive models of urban regeneration. Then the debate has been focused on a theoretical part regarding the interconnections between culture and urban regeneration, its models and necessary strategies to achieve. The research finally ends by discussing the logic of cultural agglomeration in urban regeneration, showing how an advanced organization of the cultural agglomeration can lead to a successful model of urban regeneration.

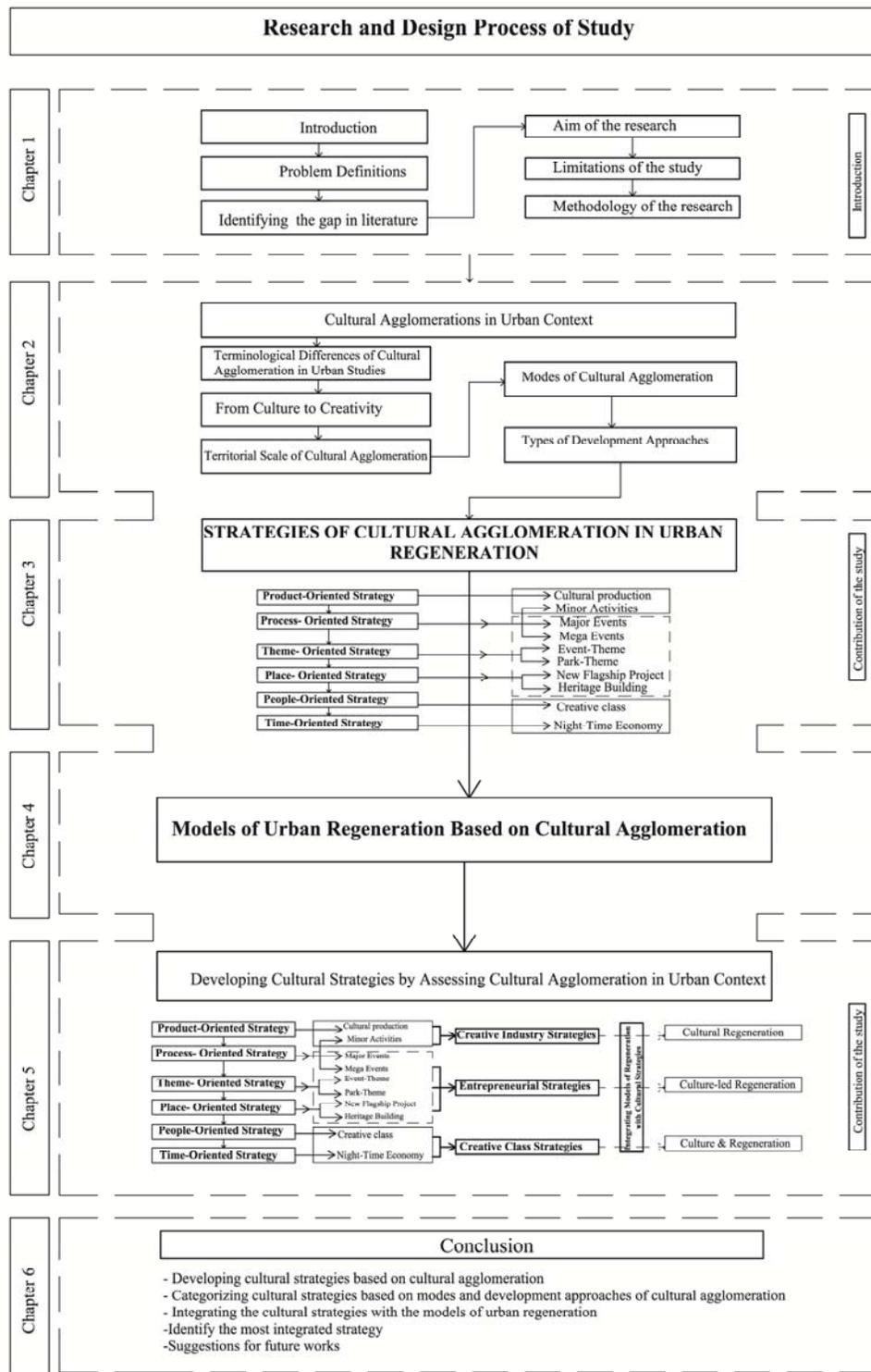


Figure 5. Framework of the thesis

Chapter 2:

CULTURAL AGGLOMERATIONS IN URBAN CONTEXT

Culture is an idiosyncratic good because of its essential connection with a given place and a given epoch. Cities are undoubtedly branded by their cultural reputation, which is also an aid in their development. Since proximity in cultural matters due to its physical, relational and organizational dimensions, inspires linkages, interconnections, and knowledge exchanges, it is considered as the key factor of urban development (Porter, 2000; Klein, Tremblay & Fontan, 2003). Cultural activity tends to agglomerate in certain places instead of being distributed (Grodach, & Seman, 2013). They mostly engender participant networks that cover neighborhood boundaries (Stern & Seifert, 2010).

‘Cultural agglomeration’ can be generally defined as “a geographical area which contains the highest concentration of cultural and entertainment facilities” (Wynne, 1992). Within this definition it should be noted that simply spatial clustering is not adequate to enhance development (Parra-Requena, et al., 2010). In fact there is a requirement for an internal linkage between the sector which refers to functional agglomeration and render the clustering more highly valued. This study on cultural agglomeration has considered both the so-called planned cultural agglomeration and the cultural clusters that arise organically as a result of spontaneous development.

Culture may refer to anything, however, in the viewpoint of urban regeneration, culture refer to the visual and performing art, flagship or heritage buildings, events and festivals, entertainment complexes and leisure activities or as the way of people life. They are either created artificially or drawn from historical precedence (Zukin, 1996).

There are several arguments regarding the indicator of cultural agglomeration in urban contexts. Wansborough and Mageean (2000) suggest, physically-oriented factors by assuming that design (i.e. cultural projects) can contribute expressively to culture may consider as one factor. Montgomery (2003) drawing on the works of Jacobs (1993), Canter's Metaphor for Place (1977) and Lynch (1960), has identified Activity, Form and Meaning as indicators of the successful built environment and consequently cultural quarter. Santagata (2002) classified cultural activities into three levels: primary activities (i.e. theatres, museums); secondary activities (i.e. music, arts and crafts workshops,); and complementary activities (i.e. hotels and restaurants). In fact culture can commonly be categorized as tangible (physical assets, such as flagship projects or cultural products) and intangible elements. Bailey et al., (2010) states that these movable-immovable/ tangible-intangible assets create competitive advantages and become promoters for growth and regeneration of a destination. The literature survey revealed that cultural agglomeration can be set into three set of functional, physical or social sphere; comprising the establishment of the cultural infrastructure, the stimulation of the creative economy or a more ecologically collection of creative people (Figure 6).

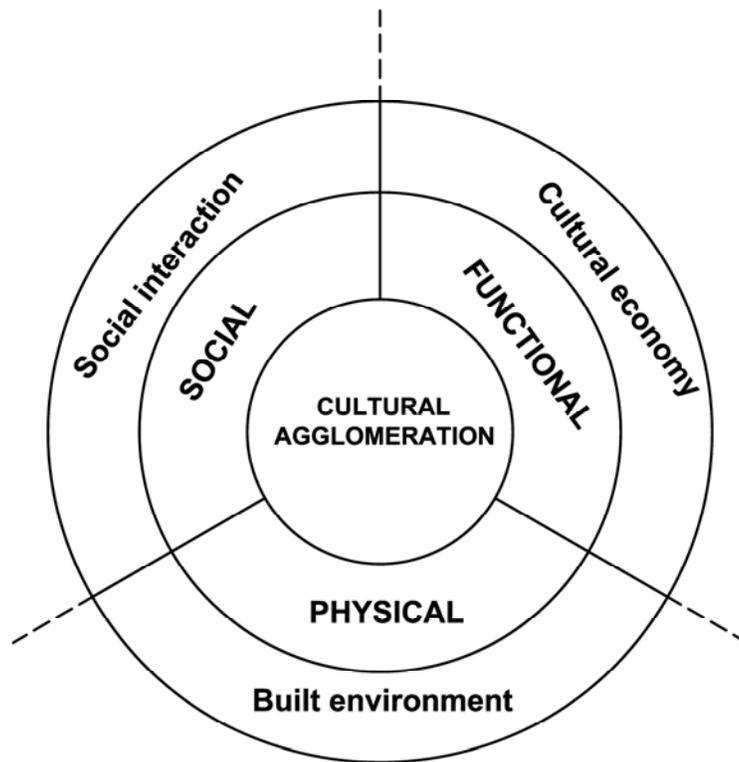


Figure 6. Domain of cultural agglomeration

The motivations behind developing cultural agglomeration in an urban context may include: city branding; promoting cultural diversity; building new forms of cultural infrastructure; as well as redeveloping derelict industrial-era sites to post industrial uses such as arts centers (Mommaas 2009). Planners have long noted that clustering resources is not only essential to transfer information, supplies, and ideas efficiently, but also to maintain the social mechanisms (Currid, 2007). Since an investigation on the very first origin of the terms becomes, in any case, useful, the following table (Table 2) describes the concept behind agglomeration in business management theorist and also urban studies from scholars’ point of view.

Table 2. The reason and benefit of agglomeration through literature survey.

Scholars	Ideas
<p>Alfred Marshall's work of on industrial districts ([1890] 1920) agglomeration economies. He focused on small assortment of highly complementary value chains (vertical integration).</p>	<p>(a) <i>knowledge spillovers (vertical integration)</i>. This arise from industry specialization which in literature referred as MAR (Marshall–Arrow– Romer) externalities. (b) <i>the advantages of thick markets for specialized skills, localization economies</i> which eases employee hiring and search costs. (c) <i>the backward and forward linkages associated with large local markets</i>. These linkages lead to increasing returns to production at local level</p>
<p>Weber (1929) Least cost theory of industrial location</p>	<p>Transport advantages</p>
<p>Jane Jacobs (1969) “Urban Agglomeration Explanations” She referred to the diversity of agglomeration rather than specialization and homogeneity of local actors</p>	<p>Knowledge spillover (horizontal integration). This arise from diversity or variety between complementary industries.</p>
<p>Michael Porter' <i>competitive advantage</i> model (1998) (cultural cluster). Clusters are sources of locational competitive advantages. He focused on North American cases.</p>	<p>(a) <i>Productivity gains</i> (b) <i>Innovation opportunities</i> (c) <i>New business formation</i> The benefits of spillover can arise from being in particular locations for supporting industries and spur production, innovation, tight knowledge flows/networking and local economies of scale.</p>
<p>Scott (1996, 2000)</p>	<p>(a) reduce costs (proximity makes life easier for each firm) (b) increase the circulation of capital and information (encourages innovation) (c) enhance sociality It extend Porter's business cluster model, which has been criticized for ignoring non-economic factors, such as the spatial and local contexts of social networks, governance and regulation (Pratt, 2004)</p>
<p>Campbell-Kelly, Danilevsky, Garcia-Swartz, & Pederson (2010)</p>	<p>Generate both higher incomes and rates of employment growth</p>
<p>Stern & Seifert, (2010); Tien, (2010); Zhao, Watanabe, & Griffy-Brown, (2009)</p>	<p>Urban growth and economic benefit</p>
<p>Gwee (2009); Zhao, et al. (2009)</p>	<p>Creativity and innovation</p>
<p>Maskell & Lorenzen, (2004); Watson (2008)</p>	<p>Knowledge creation and transfer</p>
<p>Malmberg & Maskell, (2002); Ketels, (2011); Porter & Ketels, (2009)</p>	<p>Increase regional competitiveness, facilitating relations with other institutions, contributing positively to innovative processes, canalizing knowledge and information needed for development, better enabling the consumer needs.</p>
<p>Polèse & Shearmur (2004)</p>	<p>The benefits of clustering are imbedded in the creation of</p>

	interated infrastructure.
Ian Gordon and Philip McCann (2000)	Simple agglomeration, in which the overall costs reduce due to colocation in particular areas such as transport
	Social networks, in which agglomeration forcefully connected to innovation through knowledge flows.
Storper (1995)	It provides the advantages of “untraded dependencies” (i.e. public institutions, common language, talent pools, values, customs, conventions, and etc.).
Becattini (1991); Santagata , (2004) “Third Italy” They focused on Italian cases and referred mostly on the intangible factors of agglomeration.	They have broadly analyzed the social and economic dimension by concentrating more on the “industrial atmosphere.”

Considering the benefits of agglomeration, cultural agglomeration in urban context is an attractive policy decision for inspiring a range of economic, environmental and social developments and also for stimulating the further cultural activity through the argued advantages of networking and knowledge spillover. Spillover(s) acknowledged as a procedure by which an activity in one place has a consequent wider effect on area, society or the economy through the flows of ideas, concepts, knowledge, skills, and different types of capital (TFCC, 2015). Chapain, et al. (2010) created a typology of spillovers effects, in which they distinguished knowledge, product, and network spillovers. Moreover the report on Cultural and creative spillovers in Europe (TFCC, 2015), categorised the cultural spillover effect into these three broad thematic categories of spillover as shown in Figure 7.

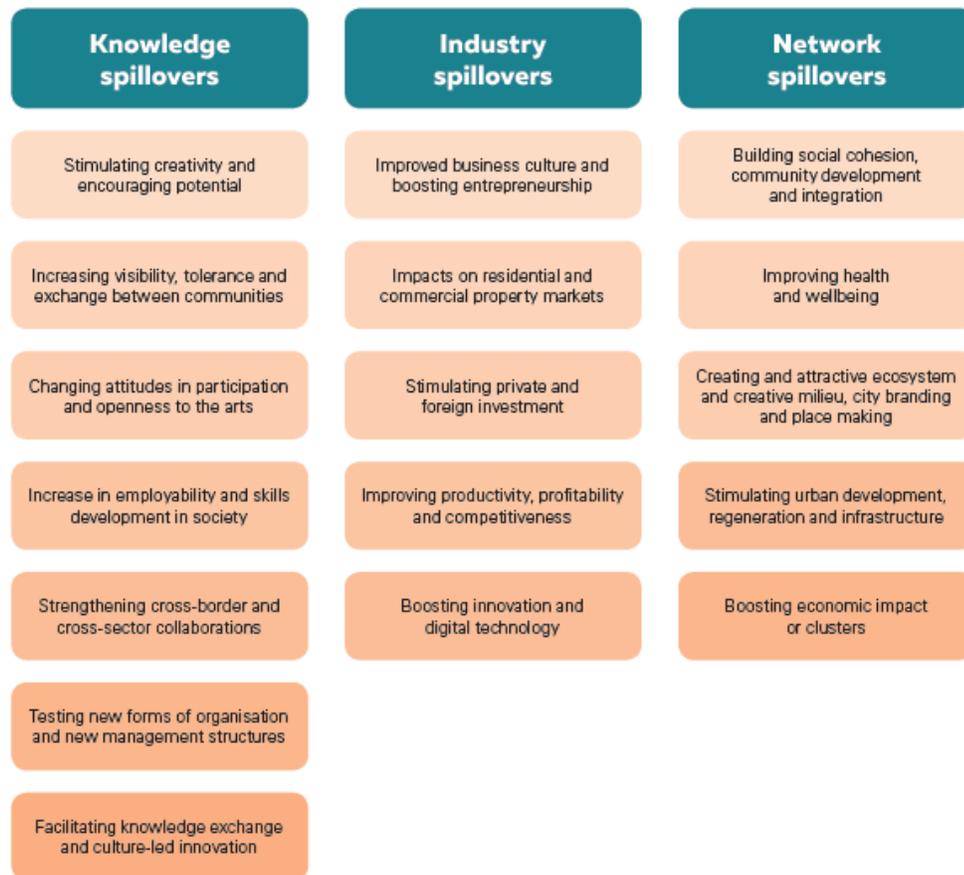


Figure 7. Diagram of spillover and sub-categories (Source: TFCC, 2015)

These statements were the reasons that cultural activities gather together in clusters when they are under pressure from competition. In the following text the terminological differences of cultural agglomeration in urban studies; the notion of culture and creativity; territorial scale of cultural development; the related modes of agglomeration; development approaches and also the indicators of cultural carriers are presented. Beyond their spur civic commitment, tend to involve with other neighborhoods.

2.1 Terminological differences of cultural agglomeration in urban studies

The territorial development of cultural agglomerations at neighbourhood level used to be named as: cultural cluster (Stern and Seifert 2010), cultural districts (Lazzeretti, 2008; Frost-Kumpf, 1998; Santagata, 2002), cultural quarters (Mommaas, 2004; Hall, 2000; Landry & Bianchini, 1995) and creative cities (Landry, 2000). The term *district* is mostly used in the USA and Italy, whereas the rest of Europe tends to use the term *cluster* and in Australia *quarter*. These cultural ‘hot-spots’ whether motivated to develop cultural production or performing as a lodestone for cultural consumption of the tourists and creative people. However some scholars tried to bridge a line between these terminologies. For example, Santagata (2002) referred to the term “cultural clusters” as an unplanned cultivated areas which relied basically on the self-organised efforts of local communities. Forst-Kumpt (1998) and Stern et al. (2010) defined “cultural districts” as a well-recognized branded areas which develop through public investment. Stern and Seifert (2010) noted that initially, some cultural agglomerations commence spontaneously as an agglomerations of cultural activities that lead to identification and the consequent formal designation of the quarter. Furthermore, a few areas initiates without any subsequent cultural activities but use district designation to fascinate such a cluster (Noonan, 2013). According to another definition, there is a substantial difference between “district” and “cluster”, since the first has a commercial dimension, being mainly intended for tourist consumption and entertainment as a means of encouraging

tourism industries, while the latter has a stronger artistic dimension, focus on production and export of cultural goods and activities (OECD, 2005).

However Cinti (2008) asserted that there is no difference between these terminologies and mostly used interchangeably with overlapping interpretations. Accordingly the current study is going to follow the similar path and these terminology will be used with analogous meanings, to identify the spatial cultural agglomeration in an urban setting.

2.2 From Culture to Creativity

‘Culture’ has always been the key term to urban regeneration while in recent years the term ‘creativity’ has been liberally applied to regeneration projects (Richards & Wilson, 2007). The Greater London Council started a trend which continues today, and that is the use of cultural agglomerations in urban regeneration. At this time, the terminology used was ‘cultural cluster’, but by the late 1990s the development of cultural clusters started taking another direction toward ‘creativity’ and ‘creative agglomeration’.

Four main interrelated factors can be discussed regarding this issue (Jong, 2012; Mommaas 2009):

- 1- First, at the end of 1990 the concept of cultural industries was replaced with that of creative industries, emphasizing its expansion into the entertainment sphere and introducing the creative industries into the sphere of public policy. This shift opened an absolutely new conceptual space and created new conflicts. Second, the well-known notion of creative city, which meant a city going through a

regeneration process informed by arts and culture, was decoupled from the wider notion of “how to think and act creatively” regarding urban problems (Cooke & Lazzaretti, 2008; Landry, 2000).

- 2- In addition, the work of Richard Florida (2014) “The Rise of the Creative Class” influenced subsequent debates on the notion of the creative city and culture and signaled a shift of emphasis towards a unified ‘conception of expertise’ (Kong et al., 2006). In this context, the term ‘creative’ became an umbrella term bringing uncritically together complexities and differentiations in the engagement of active participants.
- 3- The positive aspect of this shift, on the other hand, was the increasing attention towards workers in the creative sphere, their increased financial rewards and active financial support of the diverse creative projects.
- 4- Finally, it is important to note the affinity of the cultural agglomeration discussed by Porter’s (1990) notion of economic business-clusters, denoting the agglomeration of businesses focusing on particular products and/or brands gave the concept of creative cluster an additional industrial policy twist. All these discussions and their transfer into the policy field had a number of important consequences. From the 1990s onwards, creative agglomerations appeared to be engaged in the wide field of industry, city and class.

Evans (cited in Tremblay & Battaglia, 2012) define a classification for the creative agglomerations and cultural agglomeration based on the social, economic and cultural features. The cultural quarters are instituted on an extraordinary range of place branding with a high level of historic conservation; and are identified as cultural centers in a cities. The creative quarters produce new high-technology services and innovation spillovers in a city (Tremblay & Battaglia, 2012). Figure 8 shows the culture and creative sector and indicate the multi-functional and multi-dimensional identity uses of creative sectors.

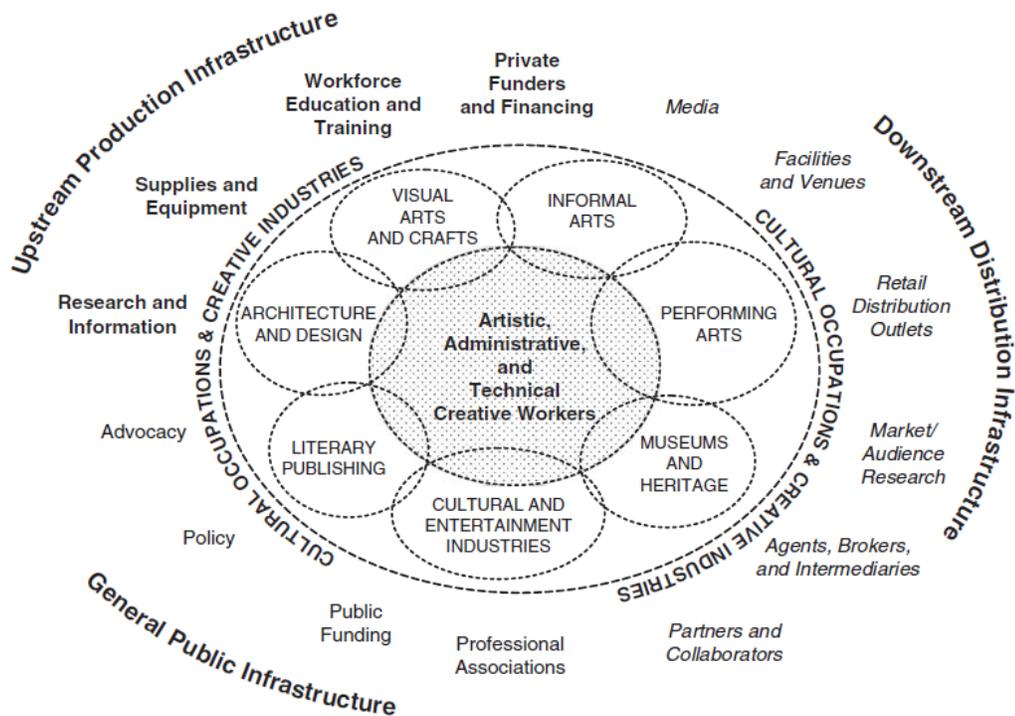


Figure 8. The culture and creative sector (Source: Cherbo, Vogel, & Wyszomirski, 2008).

Although culture and creativity could be distinguished in diverse models of agglomeration, it is argued that the term creativity is a general phenomenon that is firmly grounded in culture and has its own profound impact on culture itself (Rudowicz, 2003). Creative spaces referred to a place of amalgamation of cultural life expectancy and local creative ecosystem (Kunzmann, 2004). Finally, creative space that can attract local cultural community leads to economic growth and consequently urban regeneration. Figure 9 represents the interrelations among culture, creativity towards urban development.

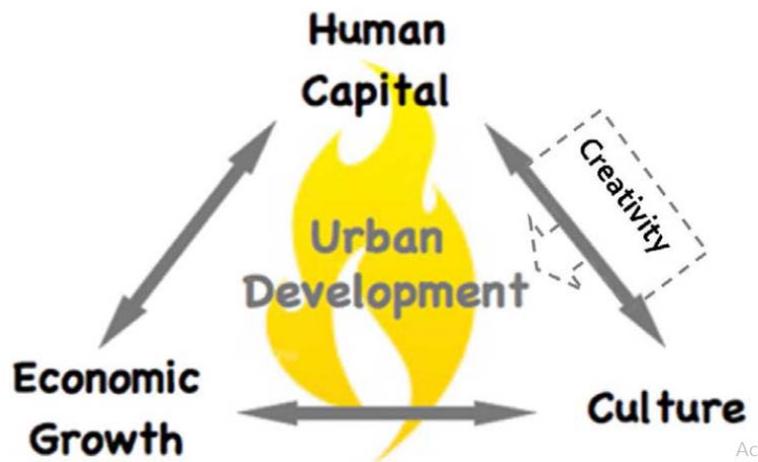


Figure 9. The flame theory (source: Lin, 2010).

However studies stemming from US and Australia appear to favor the term *creative agglomeration* while those from Europe (with the exception of UK) frequently use the term *cultural agglomeration* (Kong, 2009). This study by formulating the concept of creativity into culture, tries to classify the right mix of necessary provisions to reach

more strategic clarity in the process of urban regeneration. However many examples in this thesis address the term culture as well as creativity.

2.3 Territorial scale of cultural agglomeration

The territorial scale of cultural agglomeration is considered to be associated with the distance over which information, incentives and transactions arise (Porter, 2000) as the essential matter in securing the growth. Landry (2000) has advanced the notion of cultural places. He defined it as : “a place – either a cluster of buildings, a part of a city, a city as a whole or a region – that contains the necessary preconditions in terms of ‘hard’ and ‘soft’ infrastructure to generate a flow of ideas and inventions”. As it is shown in figure 10, Cultural agglomeration are stretched out at varying densities, or at least aspire to address, across the whole of geographic space – from standalone new buildings to larger complexes or renovated industrial buildings in an entire quarter and neighborhood level (Mommaas, 2004; Stern & Seifert, 2007b, 2010); from city-wide (Frost-Kumpf, 1998) to regional networks (Blanc, 2010) and from transnational to national scale (Evans et al. 2005).

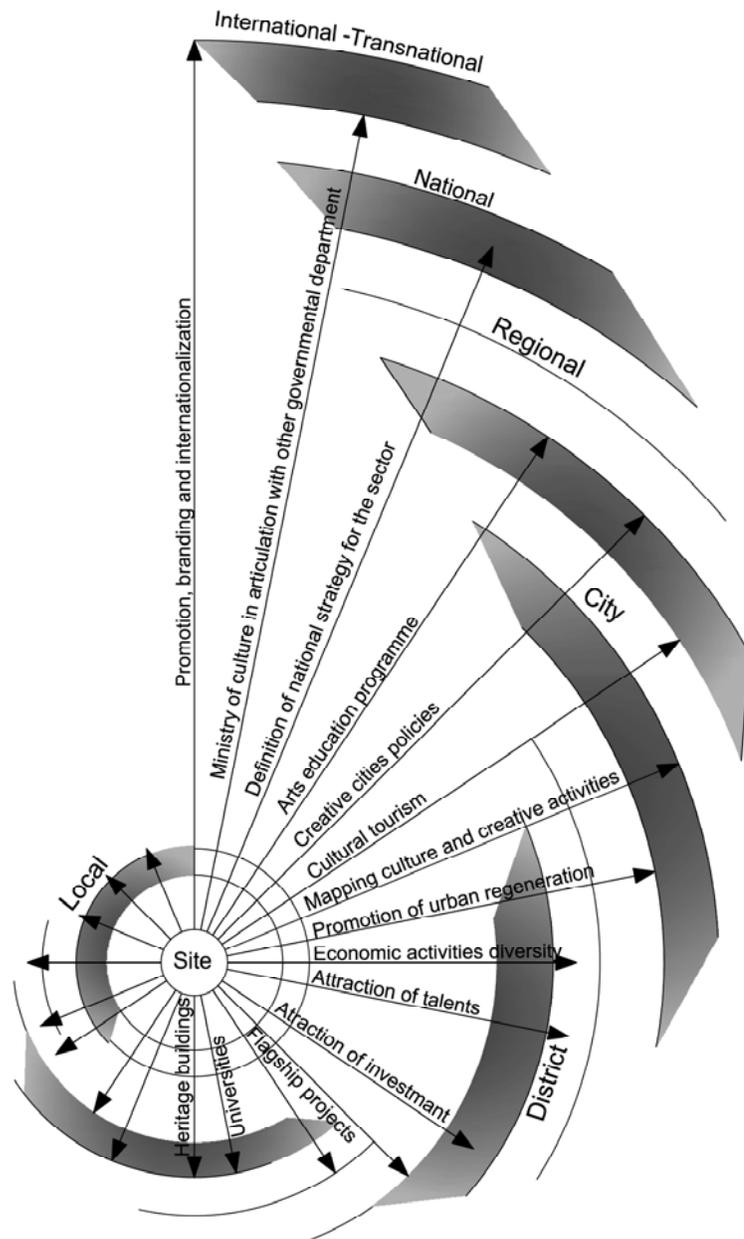


Figure 10. The territorial scale of intervention

In the national and transnational intervention level, mostly central government carries out the activities. Generally, the government is in charge of the expansion of strategic goals, such as mapping exercises and promoting the whole sector internally and

overseas. However at the local level which may be located in inner areas, decaying historic centres, former industrial areas or marginal neighbourhoods, the intervention seems to be more diverse. It encompasses the activities such as attraction of creative talents and businesses as well as the promotion of urban regeneration (Costa, et al. 2008; Costa, et al. 2007).

2.4 Modes of agglomeration

Literature review revealed that approaches toward developing cultural agglomeration takes a variety of direction marked by different relations, across different countries. For example, regarding this issue Bianchini (1993) in his book of “*Cultural Policy and Urban Regeneration: the West European*” (Table 3) defined several key dilemmas.

Table 3. Key dilemmas of Bianchini

key dilemmas of Bianchini	
<i>audience dilemmas</i>	<i>residents vs tourists</i>
<i>spatial dilemmas</i>	<i>city Centre versus periphery areas</i>
<i>economic development dilemmas</i>	<i>stimulating cultural consumption toward tourism attraction versus supporting cultural production,</i>
<i>cultural funding dilemmas</i>	<i>ephemeral activity vs permanent activity</i>

However, overlooking the broad lines behind approaches toward agglomeration, this thesis distinguished it through five modes of agglomeration (Table 4) comprising modes of orientation, integration, coordination, designation and modes of government

intervention and three types of development approaches (Figure 14) containing bottom-up, top-down and combination of top-down and bottom-up development, which are supposed to influence the contribution of cultural agglomeration into the process of urban regeneration. These classification which are explained in this chapter range between two opposing poles such as: production/ consumption modes of orientation, horizontal modes of integration and vertical, the organic or forced clustering, public versus private partnership, the local and international territorial scale of intervention and formal versus informal modes of designation. Thus, a typology of modes and development paths of cultural agglomeration therefore helps in distinguishing the organisational structure and the contribution of their related strategy into the process of urban regeneration.

2.4.1 Modes of orientation

Cultural activities are oriented toward a dense field of production or/and a more extended spatially network of consumption. Developing approaches toward production and consumption, may differ among cities. As Lazzeretti & Cinti (2009) mentioned, producer- oriented agglomeration take more from historical-cultural roots and traditions while consumer-oriented clusters usually require a larger involvement from local administrations. However generalization of this issue in all cases is not precise.

Consumption-oriented: whenever culture is utilised for branding the city and developing tourism industries, it is considered to be oriented toward consumption.

Developing these types of cultural quarter due to their emphasis on consumption of culture, it is presumed to have limited impact on developing the cultural industries (Garcia, 2004; 2005). The logic behind the cultural consumption orientation is the neo-liberal and entrepreneurial philosophy which employs culture as a symbolic good to reimagine the city and attract international stakeholders, workers and consumers (Evans, 2002: 196). Consequently the consumption- related functions of culture become a larger part of the programme to attract tourist (Johnson, 1996). This substantial matter may bring an ‘add culture and stir’ approach which brings the evidence of short term effect on development of the area (Quinn 2005). However some cases in European cities include Glasgow, Bilbao, Hamburg and, Liverpool, which have adopted consumption-led development models, partially backed by some form of investment in production.

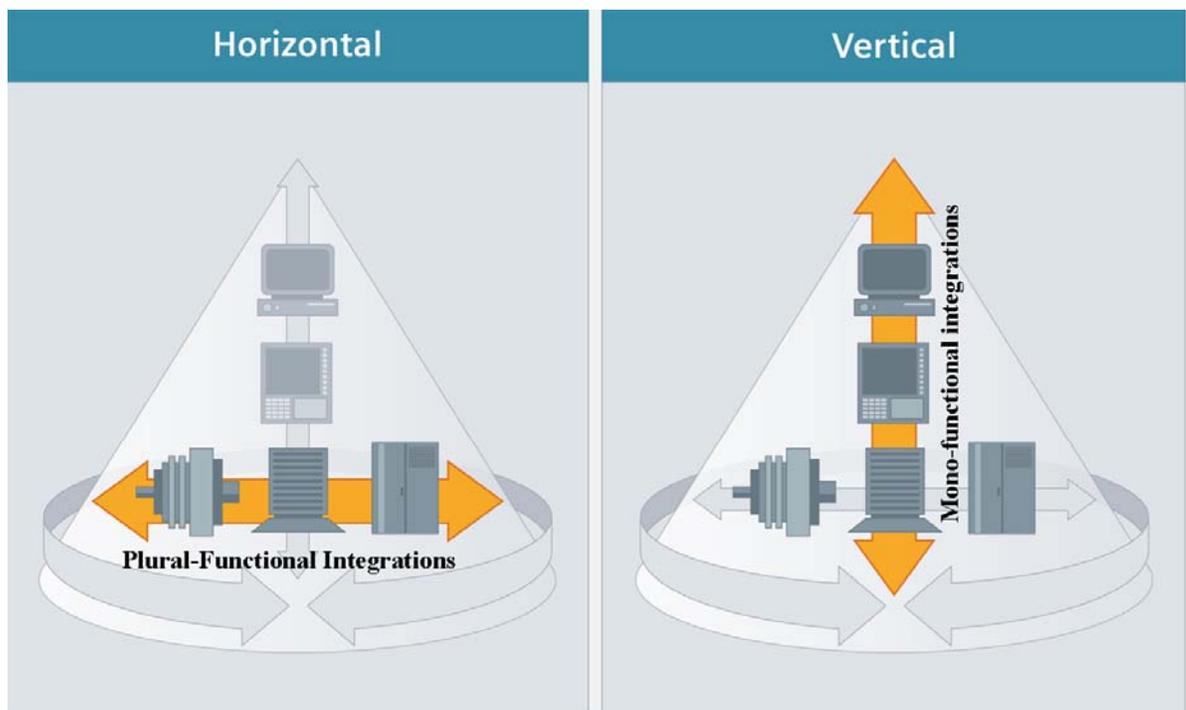
Production-oriented: Cities play an important role in agglomerating necessary resources for the creation of local cultural products, which are interweaved with cities’ distinctive characteristics (Molotch, 1996). Spatial agglomeration of cultural producer is seen as a beneficial effect which brings competitive advantage among producers (McCarthy, 2005). Orientation toward production may also facilitate an initial critical mass of audiences that enjoy and pay for the consumption of cultural products.

2.4.2 Modes of integration

Literature review revealed that from the view point of integration, cultural agglomeration generally involve two modes: vertical integration (single value chain) and horizontal integration (value chains) (see figure 11). While both types of integration

improve mutual collaboration of activities and inspire competition among firms, they do so in quite different ways (Flew, 2010). In fact a long term dynamics of an agglomeration, requires combination of these two types, depending on the leading role (Peretto & Connolly, 2007).

As Sacco, et al. (2008) noticed “whereas the industrial district model is focused upon vertical integration (an increasing level of coordination of firms operating within a same value chain), the cultural district model is sustained by horizontal integration (increasing levels of coordination and complementarities among firms belonging to different value chains) that leads to culture-driven forms of local economic and social development”.



Where a number of firms in the same industry have co-located and due to competitiveness between the sectors, this integration represents an important condition in respect of preserving the vitality of the cluster in the long run.

As a level of coordination of firms operating within a same value chain based on a mixture of production, presentation and consumption, with stronger intra-chain links

Figure 11. Cultural agglomeration in terms of integration

Vertical integration: This model is usually formed by mono-functional agglomerations, as a level of organization of businesses functioning within a same value chain (Sacco, et al., 2008). As Mommaas (2004) mentioned it may systematized around a single functional chain of consumption or multifunctional agglomerations based on a combination of production, presentation and consumption, with stronger intra-chain links. This integration occurs among the activities which differ functionally but perform supplementary in an industry hub, such as the case of Silicon Valley. Since their target groups are different, rather than being competitive, they works usually in close cooperation (Institute for Spatial Policies [ISP], 2011). Consequently there would be the

tendency to proceed by small, incremental forms of change and innovation, rather than by radical, decisive innovations, and by the time the quarter may lose its spirit and energy and tends to decay (Sacco, 2010). This mode is opposed to horizontal integration of agglomeration including different stages of cultural activities.

Horizontal integration: This type of integration, usually formed as the leading sector in a specific domain, i.e. the wine industries of the Barossa Valley in Australia and northern California in the United States. Horizontal integration range from an explicit focus on one specific arts sector, to a multiple sector (Mommaas, 2004). The connections among performers are the basis for an economically and effective competitive cluster. This Plural-Cultural Integration consists of competing actors, performing similar activities and concerns the relationship between enterprises to reach dynamic gains and industry spillover.

Due to the rivalry relationship between the sectors, they constantly observe and control each other which may result in simulation of successful competitors across value chains (ISP, 2011; van Heur 2009). Horizontal integration and the increasing confluence of different culture-related functionalities therefore represents an important condition to preserve the vitality and the dynamism of the Quarter in the long run. This model, however, presents many more degrees of freedom with respect to the traditional, entertainment-driven Quarters. Likewise this model will progressively spread to other sections of the city (Sacco, 2010).

2.4.3 Modes of coordination

Three modes of co-ordination take shape between clusters (Lazzeretti & Cinti, 2009) in terms of:

Intra-cluster: It comprises a single cultural agglomeration, such as museums cluster in a city.

Inter-cluster: It contains interfaces of a single urban cluster with the other local clusters, like a museums cluster in a city with a music cluster in the same city.

Cluster to cluster: This type of co-ordination is the interaction of an urban cluster with external clusters, like the interaction of a museums cluster in a city with a museum cluster in another city. This type of co-ordination allows the integration of cultural policies at the regional and city levels (Cumbers & MacKinnon, 2004). A simplified schematization would allow to visualize the basis for its conceptualization (Figure 12).

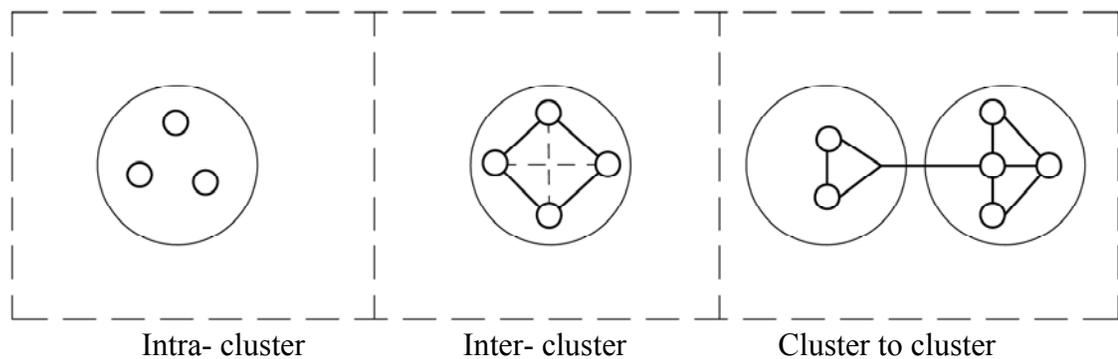


Figure 12. Simplified schematization of coordination modes of agglomeration

2.4.4 Modes of designation

Modes of designation of agglomeration defined as formal and informal (McCarthy, 2005). In the case of cultural agglomeration, the informal or natural cultural districts are locally-driven, pull themselves up by their bootstraps approach. Formal/planned districts results from policy and active public intervention which are too associated with “intentionality” and displacement of neighborhood identity (Stern and Seifert, 2005; Galligan, 2008).

Formal/ Brand Promoting: Here, agglomerations developed institutionally through conscious and statutory spatial planning acts. An example can be the city of Dundee in Scotland, which has set out a city plan toward labelled cultural quarter, to act for further cultural development in the wider city (McCarthy, 2005). Markusen and Gadwa (2009) create another two system model for evaluating formal arts planning. These are:

1- “designated cultural districts” or introduction of “collective property rights” over a certain area. Designation upon an area calls for a passive government support, which aimed at mapping, zoning, incorporating and explaining the clustering of cultural industries, activities and class in plans (e.g. Sheffield’s Cultural Industries Quarter) (Lazzeretti et al., 2008; Lorenzini, 2011; Pratt, 2008; Santagata, 2002; Scott, 1997; Florida, 2003). In this mode, presence of both leadership which mostly provided by private sector and legitimacy by public sector is required (Irshadd, 2009). Here, the governments in order to identify spatially-defined systems of cultural and creative

activities, undertake broad-scope of cultural mapping and legitimize the agglomeration initiative by securing the quality of the cultural agglomeration. Protected Designation of Origin (POD) in a form of collective and community protection is also considered as a distinctive sign of this mode of designation. In this case typically “the title of a locality assigned to a product whose characteristics are deeply rooted in the local social and cultural environment” (Santagata, 2002). Isaksen (2001) argues that the designation strategy supports the growth of existing or premature cultural agglomeration. Generally this type of designation is taken in forms of production areas.

2- “tourist-targeted cultural investments” calls for a more active government supporting by for example investing, granting and staffing which concerned with urban planning and cultural policy interventions for the stimulation or creation of cultural district as areas for both cultural consumption and production (Frost-Kumpf, 1998; Blanc, 2010; Sacco et al., 2008; Stern & Seifert, 2010; Brooks & Kushner, 2001). It can be say that this strategy brings directly cultural policy into the development of the agglomeration. According to Koschatzky (2005) the cluster policy can be appropriate when the agglomeration is in its early stage of the life cycle; in order to bring the initial critical masses of audience to the environment and spatially bound spillover demands.

Informal/ lifestyle environment: Agglomerations in this case developed spontaneously from a localized cultural emergence whether by accident or through urbanization progression over time. These spatialization patterns considered as the most historic

creative neighborhoods (Mومmas, 2004). These informal clusters provide seedbeds for local cultural production and embrace alternative amenity and range of consumption. The supporting mechanisms of these agglomeration is largely based on private efforts. However, the existence of these clusters is continuously subject to threat (McCarthy, 2005).

By studying the origin of cultural agglomerations two typical cultures can be found:

- 1- One is the culture of the civilization, defined as the result of the increasing pragmatics of space (Scott 2000; Pratt 2004) and also in its symbolic and anthropological meaning.

- 2- The other is the culture of the market reputation as the dominant cultural and economic model of development (Westrick & Rehfeld, 2003; Mommaas, 004).

The first one is the glorification of the *savoir vivre* and of a local civilization, the second one is concerned with the market (Santagata, 2002). The expansion of these unplanned agglomerations are typically driven by grassroots groups and local cultural communities.

In Europe the first model came into existence at the end of the nineteenth century (e.g. Paris has formed its cultural landscape in such way). But contemporary core cultural-creative clusters appeared in the USA and Europe in 1970–1980s as a means of urban revival and regeneration. The second cluster model emerged in the context of

community protests against real estate fraud and speculation, on the one hand, and suburban lifestyles, on the other. They usually take place in prior industrial spots which have been declined and appeared as centers of cultural production and activities. These spontaneous agglomerations are frequently terrestrial concentrations of marginalized communities and groups which comprise the artists and cultural creators who search for low-rent working and living spaces, where they can draw ideas and encouragements through clustering and developing informal and professional relationships within each other (Pumhiran, 2005). New York City's SoHo constitutes such a model of the self-organized cluster, where empty buildings in so-called unsafe city districts have been rehabilitated and used by local artists and communities. Their existence, generated "bohemian atmosphere" which subsequently absorbed an excessive group of property-led development into the quarter.

Informal cultural clusters may seem unplanned from the outlook of urban planners, but they are often the result of intentional coordination amongst local social actors (see Chapple et al., 2010). Several scholars have specified that these organic and unplanned cultural agglomerations are in risk of being undermined by large-scale re-developments. Accordingly distinctive concern should be directed to their situations to guarantee their success and sustainability. However this issue depends extremely on thoughtful planning and policy involvements (Pumhiran, 2005). Undeniably adequate delivery of required setups and enduring supports are crucial, particularly to those agglomerations that have been in existence for years. Accordingly a deliberation of how fine these agglomerations

settled and which kind of support mechanisms and organization, prerequisite to be recognized to guarantee their persistence (Montgomery, 2003).

In practice, cultural agglomerations are managed by various organization bodies, comprising: commercial real estate project developers, publicly subsidized sectors and district government sectors (Kong, 2008). These various organization bodies are equipped with various dimensions of organization such as degree of public participation, programming, administration (Brooks & Kushner, 2001). These dimensions can be separated in two parts: (1) “management of hard factors like the arrangement of fundamental facilities (Zhao & Qi, 2012) and (2) management of soft factors like supporting structural social and economic connections to arise (Fromhold-Eisebith & Eisebith, 2005)” (cited in Jong, 2012).

“For example, Manchester and Glasgow have implemented an organic approach which does not depend on the formal designation within a constitutional spatial plan of one area as a cultural quarter for the benefit of the city as a whole. Instead, Glasgow indicates in its formal spatial plan several non-site-specific cultural clusters, with policy oriented merely to encourage further clustering, and Manchester does not indicate specific cultural clusters in spatial planning terms, but applies a broader cultural strategy for the city as a whole” (McCarthy, 2005).

Public involvements can influence the existing cultural capitals to make a cultural agglomeration more effective at engendering social and economic values. “At least, planners can sustain a cluster by tolerating concentrations of existing resources to reinforce one another” (Stern & Seifert, 2010). Parameters and indicators must be established to identify informal districts and to inform the creation of formal districts. Scott (2000) claimed that the existence and development of cultural agglomerations frequently depend upon several forms of institutional support, such as professional bodies, public–private partnerships, training organizations, and export promotion agencies. To smaller cultural agglomerations, clusters work both as informal agglomeration and as a brand promoting (Van Bon, 1999) such as Northern Quarter in Manchester (UK).

2.4.5 Modes of Government intervention

Government intervention to use the strategies for cultivating local cultural agglomeration can be defined as the proactive approach and the Darwinian approach (Choi, 2010). However government after awareness stage regarding the situation of the area and by considering the benefit realization and time will consider one of these approaches.

Whenever the local governments have an active role and enterprise participation in the development of cultural agglomeration their modes of intervention in cultural agglomeration named as proactive approach. In this approach the public sector mostly works as catalysts through institution of physical facilities and also support the gathered

functions and spin-off businesses (Choi, 2010). However the success of proactive approach depends mainly on the achievements of a critical mass of cultural activities. Proactive modes of intervention brings fluctuations in a short period of time (Brown et al., 2000).

In contrast, the Darwinian (hands-off) approach is the case where local governments do not straightly targeted the development of cultural agglomeration (Choi, 2010). In fact will indirectly remove the barriers through development of cultural agglomeration.

According to Hitters and Richards (as cited in Lazzeretti and Cinti, 2009) a proactive public intervention did not so plentifully encourage innovation, but yet helped create a cluster identity. In contrast, the Darwinian approach as the limited public interventions carried about innovation as a modest cluster identity.

The Darwinian approach of government intervention is considered here as an entirely bottom-up approach which starts spontaneously and the conditions to sustain these agglomeration derived from governmental level. In this outlook, the local communities are the fundamental part of a cultural agglomeration. Tremblay and Pilati (2014) referred to the “*evolved cultural district*” as similar to the “proactive cultural district”. However since the “*evolved cultural district*” facilitate the capability to stimulate a sustain strategy and re-launch a territory (Becattini, 1991; Santagata, 2002), it is mostly considered as the Darwinian government approach rather than proactive. Moreover, the

evolved cultural district approach defines a space of governance where local actors play a role of socio-economic innovations for developing a strategy of regeneration. However government due to its benefit realization and time, consider one of these approaches (Figure 13).

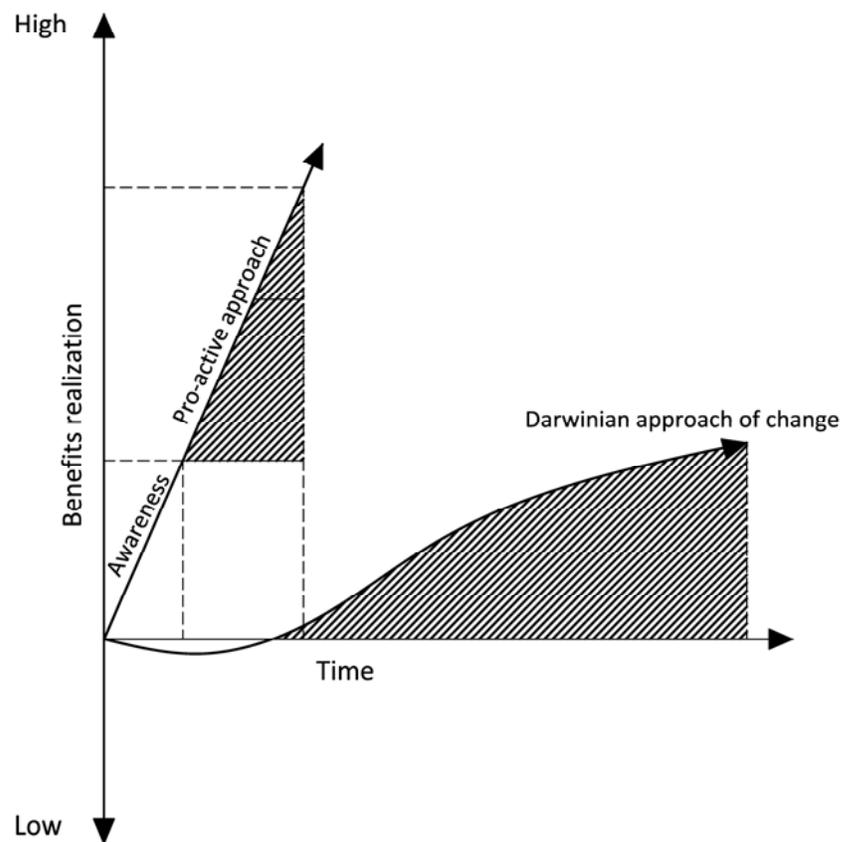


Figure 13. Modes of government intervention

Alongside of these modes of government intervention, Costa et al. (2007) state that there can be another level which usually is the consequence of a previously existing territorial dynamism inherited from local cultural activities. Its governance apparatuses are generally without specific deliberate public intervention and can be limited to the

protection of cluster from outward jeopardies or competition. At the same time, these agglomerations lobbying activities are very attentive to any threat to their dominance or leadership. Consequently, these features make these specific activities thrive without a conventional governance model” (Costa et al., 2007). “The most definitive instance of this form of governance is the Hollywood film production or the British music industry. Both these industries are strong and dynamic without the need for traditional political involvement. However, they are too important to the US and Great Britain economies to be ignored by their central governments or very influential groups” (Costa et al., 2007).

The explained modes of cultural agglomeration are summarized in the subsequent taxonomic Table 4.

Table 4. Modes of cultural agglomeration in the urban context (Rahbarianyazd & Doratli, 2017)

Taxonomy	Elements	Explanation	
Modes of Orientation (Featherstone 2007; Scott 2000; Richards 2011; Montgomery, 2003)	<i>Consumption-oriented</i> (Williams 1997)	The logic behind this strategy is the entrepreneurial philosophy which considers culture as symbolically significant element to promote and re-image the city in order to attract global tourists and investors. Example: Bilbao, Rotterdam.	
	<i>Production-oriented</i> (Crewe, 1996) <i>Culture creation functions</i>	<i>informal production-based quarter</i> <i>Manchester's Northern Quarter</i>	In this case, positive effects arise from the agglomeration of cultural products, whereby closeness of producers brings the enrichment of competitive advantage. Example: Silicon Alley, the fashion quarter of Nottingham and The Lace Market.
		<i>formally-designated quarter</i> <i>Sheffield</i>	
Modes of integration (Martin & Sunley 2003; Van Heur 2009; Sacco et al., 2013) Chain-linked model (Kline and Rosenberg 1986)	<i>Horizontal integration</i> <i>Value chains</i> <i>Plural-Cultural Industry Production</i>	Where a number of firms in the same industry have co-located. Due to competitiveness between the sectors, this integration represents an important condition in respect of preserving the vitality of the quarter in the long run. Example: the wine industries of northern California, US.	
	<i>Vertical Integration</i> <i>Single value chain</i> <i>Mono-Cultural Industry Production</i>	Those where a value chain of buyers and suppliers has emerged. Vertical dimension represents actors, which differ functionally but perform supplementary activities, are not competitive, but usually cooperative. Example: Silicon Valley.	
Modes of coordination (Lazzeretti & Cinti, 2009)	<i>Intra-cluster</i>	This comprises a single urban cluster.	
	<i>Inter-cluster</i>	A single urban cluster with its interactions with the other local clusters.	
	<i>Cluster to cluster</i>	A single urban cluster with external clusters. This typology allows the integration of cultural policies at both regional and city levels.	

Modes of designation (Chapple, et al 2010; Stern & Seifert 2010; Jackson et al. 2006)	Formal ‘Brand’ Promoting (Zheng & Chan 2014)	Designated cultural districts (Markusen and Gadwa 2010)		It is known as the least spontaneous model which maps and explains the natural clustering of cultural industries, activities, and class. Supports the growth of existing and spontaneous clusters.
		Tourist-targeted cultural investments		Concerned with urban planning and cultural policy interventions for the stimulation or creation of the cultural districts as areas offering more cultural consumption. Example: The Mount Vernon CD in Baltimore.
	Informal, lifestyle environment (Zheng & Chan 2014) <i>The most ‘spontaneous’ model</i>	market reputation		These “natural” cultural districts have a positive connotation for their bottom-up, pull up by their bootstrap approach in a non-statutory policy document. Their survival is constantly subject to threat. (i.e., Glasgow and Manchester)
		culture of the civilization		
Government intervention (Hitters & Richards 2002; Tremblay & Pilati, 2007)	Darwinist process of neighbourhood change (hands-off) (Choi 2010)		The local government does not straightly targeted the physical facilities of the agglomeration, however has indirectly removed industrial barriers. Emphasis is more on soft infrastructure and socio-spatial networks rather than physical clustering. Example: NQ of Manchester.	
	Pro-active approach Spin-off businesses		This approach begins with the construction of physical development through public intervention. It concentrates on drawing the core companies, which would be expected to work as catalysts and around which support functions and spin-off businesses are gathered. Example: CIQ in Sheffield.	

2.5 Types of development approaches

Cultural agglomerations cultivate mainly through two development approaches. Some would arise from bottom-up initiatives. This approach starts as spontaneous forms of local development which have grown out of unintentional actions and strategies; using a community-driven approach whereas other approach would be the result of top-down development resulting from cautious planning (Lorenzini, 2011; Hitters & Richards, 2002; Fromhold-Eisebeth & Eisebeth, 2005; Lazzeretti & Cinti, 2009; Blanc, 2010; Lorenzini 2011; O' Connor & Gu, 2011; Zhao & Qi, 2012). However there is another approach which results from the mixture of both bottom-up and top-down development (Blanc cited in Rahbarianyazd & Doratli, 2017) from the mixture of archetypal model of Bohemian to the more business- oriented model (Mommaas, 2004). As Scott (1992) noted, it is challenging to recognize the occurrence of a cluster before it takes place.

2.5.1 Bottom up

The 'bottom-up' development can be referred to the spontaneous emergence and organic development of cultural activities. The driving force behind this spontaneous development results from the formation of a grassroots cultural network and the strategies assembled from the ground or street up based on the local knowledge (Bradford, 2004). In this type of development, the building of an artistic network and the accumulation of soft capital are more important than the construction of infrastructure and the accumulation of commercial capital emphasized by the state-sponsored (top-down) model, which anticipates rapid economic results. The bottom-up process is

normally not distinct by a specific actor and arise when the society self-organized the process (Sacco et al., 2009). It means agglomerations have mushroomed and are not planned but instead according to Santagata (2002) they count on the self-organized struggles of local players and need tender care and a light hand. The financial regime of bottom-up development is mostly self-financing through cross-subsidisation. The bottom-up development approach of cultural agglomeration is seen as a more independent or informal existence. As Pappalepore et al. (2014) stated the 'bottom-up' cultural agglomeration have been considered in the case of street art and hip-hop culture.

2.5.2 Top down

Since the presence of cultural agglomeration in urban contexts is considered to be beneficial to promote urban regeneration as well as its direct economic outputs (O'Connor & GU, 2011), the top-down development path become fashionable and received a vast attention from urban planners (Jong, 2012). The top-down development approach comprises public involvement which rely on the intentionally enlargement and organization of cultural agglomeration in two main dimensions: the promotion and branding of a specific cultural activity and/or the promotion of a specific geographic area through urban regeneration and promotion of events (Costa et al., 2007). In order to coordinate support through organizational borders and to assimilate various hard and soft instruments, these kind of development approaches, are in need of one central person or organization (Jong, 2012).

The top-down approach can be seen mostly in Mediterranean Europe, especially in Italian cities (Sacco et al., 2009; Cinti 2007) such as the museum quarters, while private agents play only a marginal role. However Lazzeretti & Cinti (2009) stated that development of cultural agglomeration due to the intrinsic interconnection of culture, community, economy and territory; accordingly it is quite difficult to set up a similar organization or start something totally from scratch without involving the local community.

Based on Smith and Warfield (2008) definition upon the culture-centric and econo-centric approaches of cultural development, culture-centric approach due to its embedded in a historical conception of arts, culture and creativity as well as its connection to the direct public support to place-making and collaborative governance is considered as being a top-down approach. However, the bottom-up development is considered as the econo-centric approach which is based on market-driven policy. This approach is linked to policies based on supporting networks, partnerships and collaborations sympathetic to the growth of cultural cluster as well as facilitating free-market expansion of these industries (Smith and Warfield, 2008). Smith and Warfield (as cited in Andres & Chapain, 2013) demonstrated that culture-centric and econo-centric approaches can be both accommodated and coordinated within local development strategies. Using a culture-based approach (top-down) is useless when the necessary conditions to support it are missing (Sacco et al., 2009). However, considering

the broad definition of development approaches of cultural agglomeration in an urban context, a clearer way to visualize it, is shown in Figure 14.

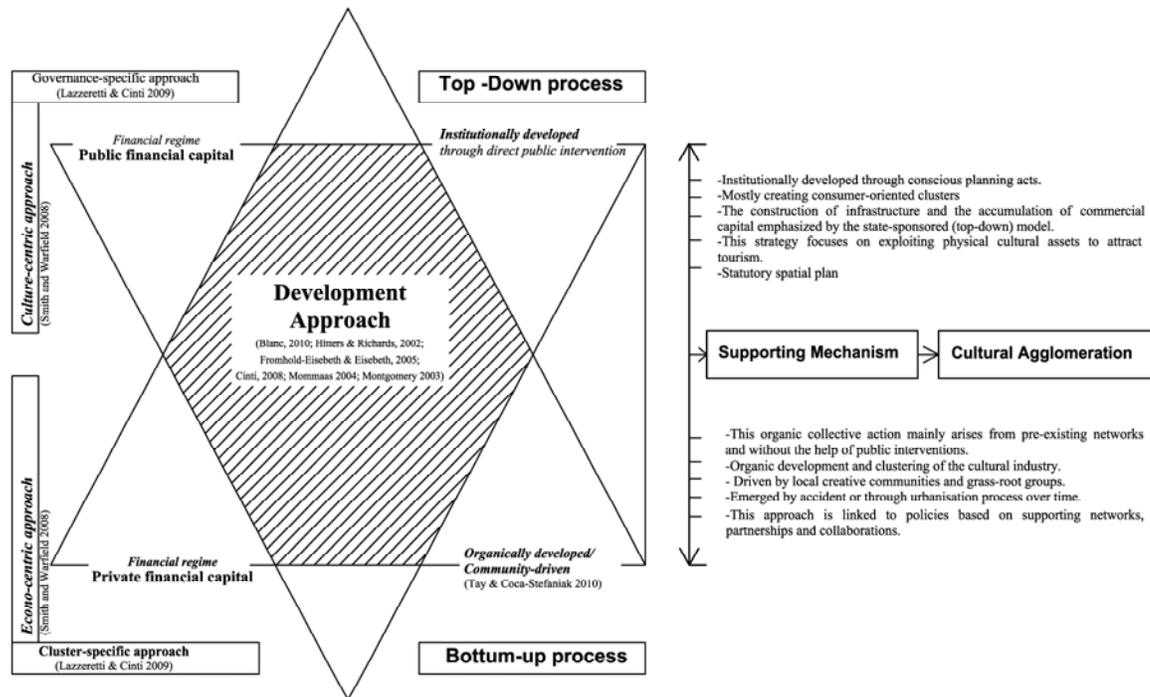


Figure 14. Development approaches of cultural agglomeration

2.7 Conclusion of the chapter

The conceptual decoupling of what constitutes a cultural agglomeration and what constitutes a system of policy relationships seems necessary not only in the academic debate but also, and most importantly, in promoting urban regeneration. Over recent years, the significance of agglomerations for innovation and competitiveness has received increasing attention among academics, policymakers and consultants. Therefore the extensive literature discussed above illustrates that cultural agglomeration

by facilitating interaction of cultural participants provide critical mass of cultural enterprises. It is discussed the possibility for recombination of the diverse types of knowledge, as well as the need to access a valuable, unique and diverse modes of agglomerations is the source of competitive advantage in cultural agglomeration. Also it addresses an often expressed concern in the broader international debate on cultural agglomeration, regarding the need for greater conceptual clarity in the use of the term and its underlying conceptual and operational implications.

In fact agglomeration of cultural resources in urban context were conceived as very flexible tools, and can take place in a variety of contexts, at various scales, from site to neighborhood level and from city-wide to regional networks, national and international level with different types of associated activities and modes comprising modes of orientation, integration, coordination, designation and intervention. Regarding the modes of orientation, some authors suggest that such agglomerations to be successful, needs to guarantee a cross-over between both consumption and production (Montgomery, 2003; Williams, 1997; Wansborough & Mageean, 2000). However, Newman & Smith (2000) point to the extensive variety of choice available along the range of encouraging production or consumption. In this regard Williams (1997) certified the prioritization of consumption uses in cultural quarters while others such as Scott (2004) prioritize production uses.

The issue of designation of cultural agglomeration has been tackled in literature by various distinctions between formal (planned) and informal (spontaneous). In terms of the system of integration, the agglomeration differ both horizontally with organizations belonging to different value chains and vertically formed mostly by mono-functional agglomerations. Additionally agglomerations differ in the approach that they are managed and financed, their spatial situation within a wider urban infrastructure and their specific developmental path. They may range from predominantly art to entertainment-based, from being mostly production to consumption-oriented, , from being the outcome of bottom–up organic growth to top–down planning, from private to public based forms of management and finance. Government and public intervention in cultural agglomerations differ from an abstract analytical approach through mapping and supporting existing cluster to create successful one through direct investment, considering their development. Like a chemical reaction, the right qualities of each modes and development approaches of cultural agglomeration must be existent to bring about change. Figure 15 presents the analytical framework of modes and development approaches of cultural agglomeration.

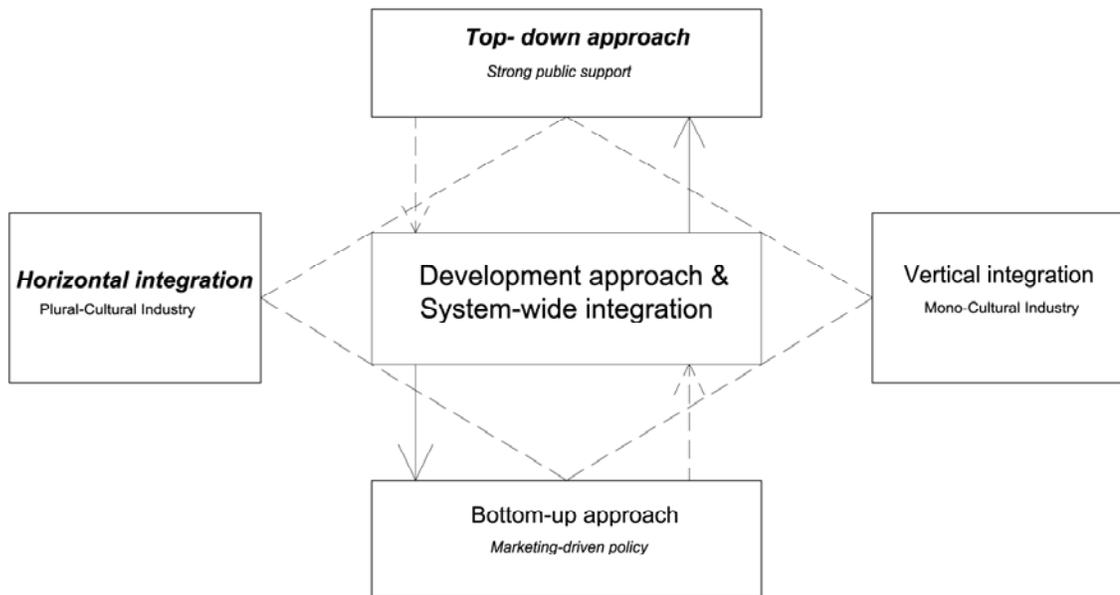


Figure 15. Analytical framework: combining the modes of integration and development approaches of agglomeration

Literature revealed that cultural agglomeration work for different purposes alternating from place-promotion, to the stimulation of the local cultural function. Modeling cultural agglomerations could encompass the encouragement of cultural activities, the consolidation of local and national cultural function, the establishment of creative milieu, the grouping of artistic educational facilities. Considering the concept of cultural agglomeration and their modes and development approaches; the next chapter attempt to develop the strategies of cultural agglomeration in the process of urban regeneration.

Chapter 3

STRATEGIES OF CULTURAL AGGLOMERATION IN URBAN REGENERATION

For the last 30 years, cities have been undergoing significant changes and revealing different practices of urban expression such as regeneration and gentrification, which is interrelated with the growth in the creative-cultural phenomenon (Fanea-Ivanovici, cited in Rahbarianyazd & Doratli, 2017). Geopolitical fluctuations and globalisation which generated both social and economic changes (Radoslav et al., 2013), led to the vulnerability of city centres (Balsas, 2007). Consequently the areas- mostly part of the cities' identities (Radoslav et al., 2013) become neglected or abandonment due to a mismatch which occurs between the services offered by the area and the needs seen through contemporary eyes. The mismatch is regarded as obsolescence and is characterized by the physical dereliction and lack of activity in the city areas (Balsas, 2007). Determining the particular course of action to address the obsolescence of the area is usually a rational economic process to assess the costs and benefits of the various courses of action (Rahbarianyazd & Doratli, 2015).

Regeneration is one of the cornerstones of Western cities' attempts to change existing urban conditions. It is frequently regarded as being synonymous with 'renaissance' (being reborn), or 'revitalisation' (bringing new life to) (Smith, 2006a). The term regeneration is not just the used term in urbanism. However in the science the term refer to the re- creation of organic life and its' religious meaning is 'reborn' which are not irrelevant to the field of urbanism. The use of the prefix 're', from Latin meaning 'again', is not without consequence as it inextricably invokes connotations of a new life for the areas targeted. However, the kind of new life, who benefits and who does not, can be as diverse in nature and number as the terms available to define such strategies (Bath & Goncalves, 2006). In Brazil, for instance, regeneration (or the preferred term of revitalization) is more often than not used to denote strategies pursued and developed under the umbrella of conservation of historic sites (Zancheti et al.; Brito cited in Smith, 2006a). In Britain, regeneration has seemingly moved away from a set of conservation-based, 'special, targeted, time-limited activities funded by centrally designed grant regimes to a rationale for the management of whole areas' (Russell, 2000).

In urban discourse regeneration is defined by many scholars. Roberts & Sykes (2000, p. 14) defined "urban regeneration" as an inclusive vision and action which seeks to carry out a long-term enhancement in the condition of a declined area. Couch (cited in Dalla Longa et al., 2011) distinct urban regeneration as an answer to the determining problems caused by globalization; which affect environmental quality where there were exclusions, inefficiencies and loss of quality as well as economic and social functions.

Evans & Shaw (2004) considered “Urban Regeneration” as the transformation of a declined area whether industrial, residential or commercial to a vital one with long term improvements to local quality of life, comprising environmental, economic, and social needs. Smith (2012) in the domain of urban policy, considered ‘regeneration’ as an achievement of certain goal in a defined context which has displayed the signs of decline. Regeneration as an integrated process is more than minor changes and suggests transformation of an area rather than merely for a short term. Bianchini (1993) referred to urban regeneration as “a complex concept, encompassing environmental, economic, social, cultural, symbolic and political dimensions”.

Urban regeneration policies since 1970s underwent significant changes. The first regeneration was manifested by extensive physical involvements. It is probably true to claim that the term regeneration was previously associated with an economic imperative, which may or may not have involved cultural development. However, as concern for the supposed beneficiaries of regeneration strategies has enlarged, recently the term appears to be more closely linked to the concept of ‘community development’. Regeneration agencies are starting to deliberate the socio-economic or even socio-cultural impacts of regeneration, and although standardized measures for evaluation and monitoring have not yet fully emerged, there has clearly been a shift in priorities (Smith, 2009). Peter & Sykes (cited in Balsas, 2007), considering the progress of urban regeneration as an ongoing effort from “rebuilding in the 1950s to revitalization in the 1960s, renewal in the 1970s, redevelopment in the 1980s and regeneration in the 1990s” (Balsas, 2007).

The socio-economic changes of the 1980s have gradually taken the attention of urban planners away from managing city growth towards dealing with the consequences of economic crisis (Rodriguez et al., 2001). The waves of urban regeneration policies are shown in Figure 16.

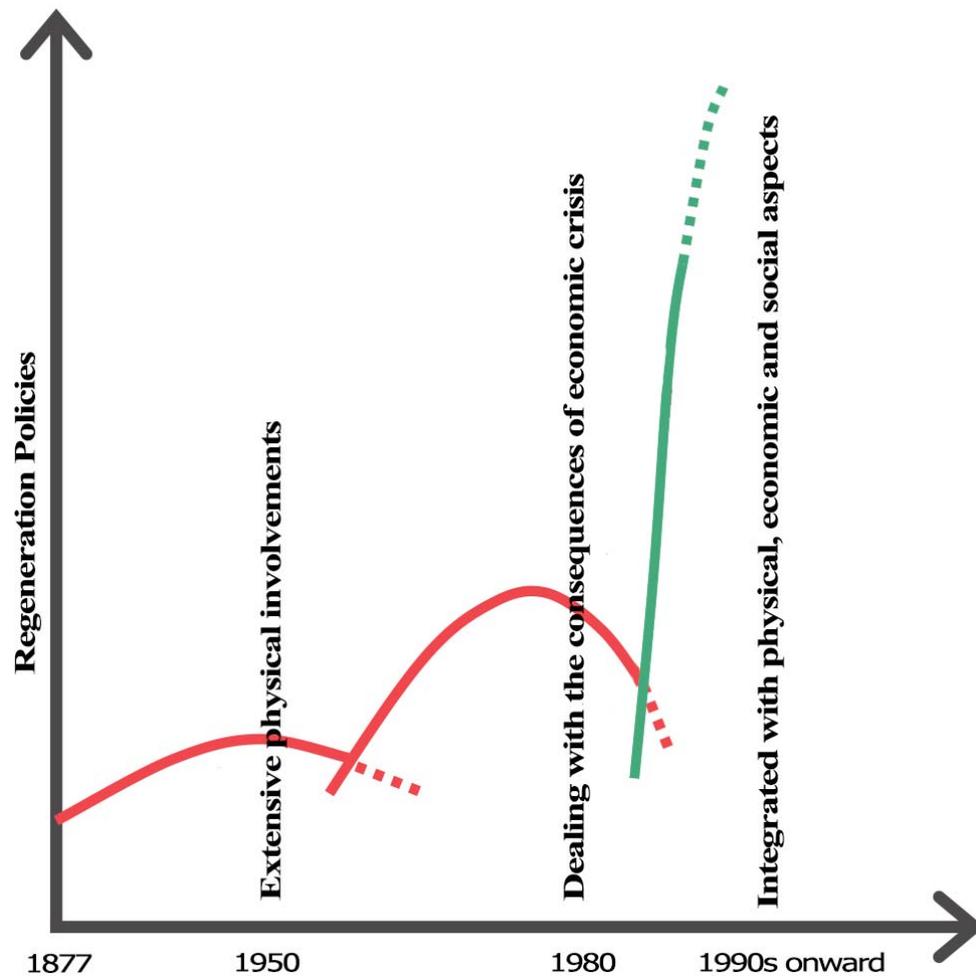


Figure 16. Significant changes of urban regeneration policies, derived from Balsas (2007); Smith (2009) and Roberts & Sykes (2000, p. 14).

It was just 1990s onward, urban regeneration became integrated with physical, economic and social aspects. Consequently regeneration associated with the 1990s (Roberts &

Sykes, 2000, p. 14), when the problems of the declined area was recognized and then the potential methods were used to handle the determined pathologies (Neto & Serrano, 2011). This new breath of life in urban areas frequently is the outcome of bringing new activities to the declined area (Rahbarianyazd & Doratli, 2015). Although many declined quarters have been regenerated without any planned development it is since the 1970s, that the whole parts of cities with its historic character have undergone a re-assessment of their importance. Since the need for urban regeneration stems from economic decline, many policy and strategy still regarded urban regeneration synonymous with economic development (Smith, 2009).

Urban regeneration is used at different geographical scales, but usually it refers to policies enacted for the abandoned and deteriorated neighborhoods as well as spaces where multidimensional pathologies are concentrated. The motivation to embark urban regeneration are varied. They may intend to promote the external image of the cities in order to attract tourism, redevelop the declined industrial cities or initiate wider environmental improvements and infrastructure developments to catalyze further inward investment with different aspects (Smith, 2009) which is summarized in Table 5.

Table 5. Different aspects of urban regeneration (source: Smith, 2009).

<i>Regeneration as . . .</i>				
<i>a 'panacea' for economic decline</i>	<i>a tool for social development</i>	<i>physical improvement</i>	<i>aestheticisation or beautification</i>	<i>a political or image-enhancing tool</i>
Job creation	Housing	Conservation	Landscaping	Flagship buildings
Attraction of investment	Education	Environmental protection	Public art	Mega-events
Tourism development	Entertainment	Renovation	Animation	Branding

In addition to the current accepted models of urban regeneration, there are several co-existing approaches to regeneration associated with, different themes, typically include: encouraging and subsidising flagship or property-led projects; area-based improvements; provision of infrastructure; developing urban design frameworks; image reconstruction; business-driven interests; cultural industries development, health or community-based development (Garcia, 2004; Shin, 2010; Colantonio & Dixon, 2010). Each of these approaches is also defined by specific local governance arrangements.

Although there are lots of strategies involved in the process of urban regeneration, this thesis will consider the contributions of creativity and cultural agglomeration in respect of this issue. A distinguished development in public policy in the late 20th century and early 21st centuries is the heightened adaption of art and culture as part of broader strategies to deal with new routes of urban areas.

Recall the prevalence of culture and cultural activities in urban development agenda, without any doubt cultural agglomeration, clustering of existing cultural features and facilities are important determinants of economic success towards alleviating market failure. Since feasibility of economic aspects, is not adequate as an argument to develop urban regeneration, considering the multidimensional impact of the impacts of culture on urban development- the impressions on the economic, social, physical and cultural spheres is essential, which attempt to reinforce social solidarity in cities.

Cultural strategies involve the marshalling of urban resources, the clustering of existing urban cultures and the exerting of urban design approaches in order to arouse conceivable images (Booth & Boyle, 1993). Although role of culture in supporting economic and social development is understood by all cities, it performs in different ways depending on the particularities of each place. As a result, most cities and regions around the world is using any available strategies to compete for their share of consumers and investors which includes historical heritage, physical manifestation and natural resources, specialized clusters of small firms, the creation of landmark infrastructures for the arts, promoting tourism and creating sophisticated branding strategies (Pendlebury, 2002; Wu, 2005; Cameron & Coaffee, 2005). Some authors stress the role of cultural industries in terms of vitality of urban economies (Newman & Smith 2000; Scott 2000, 2006). And still others argue for the significance of the role of 'repackaging' local heritage like ethnic quarters, artisan arts in cultural production (Mendras 1995; Newman & Smith 2000) to transform local imagery and to attract

visitors and investments or creating all sorts of lifestyle amenities and the promotion of artistic events. All these strategies contribute to the agglomeration of cultural resources in a city and assist to promote place images which deliver the crucial opportunities for urban regeneration.

While a growing body of research considered the crucial role of culture in the process of urban regeneration, the degree of strategic engagement that connects policy to practice and organizational working is generally weak. Accordingly this study by considering the importance of cultural agglomerations as well as its indicators, tries to develop the cultural strategies in the process of urban regeneration.

Taking into account Richard's (2011) concept, who considered the '4P's of creativity' of Rhodes (1961), viz., "people, process, products and place," as the four carriers of culture and creativity; also considering the importance of the issue of the night time economy as a concept, which emerged in England to cope with the decline of the inner-city, as well as the idea of "Thematisation," which focuses on a specific cultural theme, such as a theme park or other themed events (Dicks, 2004; Richards and Wilson, 2006; Smith, 2012), the author suggests six cultural strategies for urban regeneration. These strategies are defined as: *1.Product-oriented strategy, 2.Process-oriented strategy, 3.Place-oriented strategy, 4.Theme-oriented strategy, 5.People-oriented strategy, and 6.Time-oriented strategy.*

Literature survey revealed that the current practices of regeneration currently involve at least one of the six cultural strategies, for example through social factors by agglomerating creative people, the utilization of the creative process in designing creative activities in both national and international level. Creative theme and environment which involves infrastructure and property development through heritage or flagship project. Product-oriented strategy underlines the creation of local cultural products. Time oriented strategy involves the agglomeration of night time economy such as bars, restaurant and youth clubs.

Cultural agglomeration strategies represent the culture and art as urban regeneration resources. Since the early 1990s, cities have embraced cultural planning as a process that involves leveraging cultural assets to support city building goals (Mercer, 1991; Evans, 2002). A goal was to integrate culture across all aspects of municipal planning. In practice, culture and arts policies are often dispersed and fragmented across various city departments, making it difficult to implement cultural plans. Arguably, these strategies manifest themselves concretely in an accumulative form of cultural production and/or consumption into specific urban contexts, and have distinct goals which will be explained in the following text.

3.1 Process- Oriented Strategy

Process refers to the entrepreneurial cultural events (Richards & Palmer, 2010; Richards & Wilson, 2004; Schuster, 2001) and the person or group's mental activities which produces and achieves the creativity (Puccio, 2006). Recently multiple territories, due to

embedding and developing creative processes in cultural activities have stood out as “creative milieus” (Costa & Lopes, 2013; Costa et al., 2012; Scott, 2000). The cultural process can be seen as the catalyst of urban regeneration (Evans & Shaw, 2004) and an essential pre-requisite for a cultural quarter, (Montgomery, 2003) which may be classified into different forms and types. However as is shown in Table 6, within the scope of this thesis “Process- Oriented Strategy” has been based on Scale, Content, location and Timing of the activities.

Table 6. Classification of cultural process.

Process Oriented Strategy	Entrepreneurial Cultural Events		Cultural Activities Function- oriented strategies
<i>Scale</i>	<i>Mega</i>	<i>Major</i>	<i>Minor</i>
<i>Content</i>	Spectacular Branding Events (<i>Olympic, Expo</i>)	Spectacular street level (<i>Festival</i>)	Business street level (<i>Mixed- use</i>) (Smith, 2009; Bayliss, 2007)
<i>Location</i>	Footloose (Smith 2012, pp. 3)	Peripatetic	Fixed
<i>Timing</i>	One-time (one-off) events (Gratton et al., 2000; Richards & Palmer, 2010)	Recurring events (<i>Regular</i>) (Hou, 2008)	Permanent
<i>Generic development strategies</i>	Bidding for events	Growing event, Creating event, rejuvenation, Emulation and copying, Meeting political objective	“Business Improvement District”, the property rights assignment, the protected designation of origin (PDO).

The size or scale of the cultural activities is significant in the models of urban regeneration. Particularly in terms of orientation, the emphasis would be on their scale which, in this study, is classified into minor, major and mega events.

3.1.1 Minor activities:

Minor activities focus on a diverse set of function-oriented strategies, with a multitude of small venues containing an entertainment centre for visitors, such as publicly provided theatres and galleries (Strom, 2002; Sagalyn, 2001), coffee shops, restaurants and bars, retail activities for middle-class customers (Frieden & Sagalyn, 1991), private art galleries, bookstores, performance venues, promoted residential and mixed-use communities (Wolf-Powers, 2005). According to Santagata (2002) quarters can foster activities at three levels: “primary cultural facilities and producers (i.e. theatres, museums and studios), secondary producers (i.e. arts and crafts workshops, music and movie studios), and complementary producers (i.e. gift shops, restaurants, hotels).” Which levels are favoured varies across districts. These areas can function within the art industry as places of art consumption and may also contribute to enhanced arts production.

Several scholars have considered local cultural activities as a substitute cultural development strategy in urban regeneration (Murayama & Parker, 2007; Landry, 2000; Matarasso, 1997; Landry et al., 1995; Matarasso, 1997). This concept is known as “street-level” culture which are typically found in multi-use urban neighbourhoods. It mostly occurs within the mixed use economy mostly at the small and medium scale, aims to create a more dynamic street life (Montgomery, 2003). This form is typically found in multi-use urban quarters where many of its clients live nearby (Yelinek, 2009). As Landry (2000) debated, “training and involvement in neighborhood-based cultural

activities is stimulated as a means to strengthen social cohesion, increase personal confidence and improve life skills, improve people's mental and physical well-being, strengthen people's ability to act as democratic citizens and develop new training and employment routes". A diverse economy in quarters aids generation of self-sustaining growth. Frieden and Sagalyn (1991) illuminate the evolution of downtown retail development, tracing its evolution from a set of experiments to a concrete formula. The Northern Quarter in Manchester is one of the instances of a cultural area based on mixed use containing cultural production and cultural consumption spaces (Lavanga & Ada, 2009).

3.1.2 Major events:

Le Gale's (1999) observes that "most cities are involved in the mobilization of culture as a strategic resource to create local cultural identities and images". This can result in a 'festivalisation' of the city in different ways and stages. The major events referred mostly to art festivals, sports events, carnivals and similar mass spectacles (Ingerson, 2001; Smith, 2012; Gratton et al., 2000) which might be developed as specific 'seasons' with a high level of event activity at certain times of the year (Richards & Palmer, 2010). Successive city planners have used events to adhere urban society. These events are usually entirely featured as part of a strategy to reconstruct cities' external image, enhance the image of the living space, making them attractive to potential investors and visitors as well as promoting economic development and urban regeneration (Tremblay & Battaglia, 2012; Lefebvre, 1992; Pratt, 2008; Sharp et al., 2005). Such events as symbolic activators can create a creative environment (Landry, 2012) and may also

avoid the pitfalls of serial monotony and homogenization by difference of creativity (Richard & Wilson, 2007). Also Waitt (2008) outlines the major events as branding tools in the contemporary politics of entrepreneurialism. Considering neo-liberalism, carnivals, urban festivals and the like, are associated with place marketing (Harcup, 2000; Gotham, 2005; Eisinger, 2000). Franklin (2004) also considered the art festivals as the integral components of the creativity. Such festivals often provide an interesting lens to explore the relationship between art and governance (Sasaki, 2010).

3.1.3 Mega event:

The relationship between urban regeneration and mega events has a long history. Cities from different countries bid to host Mega-events as their “explicit branding policies” (Garcia, 2005; Kurtzman, 2005; Richards & Wilson, 2006). Mega events certainly have to be planned as strategies of place promotion and managed from the very outset. The example of these events sometimes referred to as footloose events, such as mega sporting events (World Cups, Olympics) (Austrian & Rosentraub, 2002) and trade and technological showcases (World Fairs, Expos) (Hall, 1998; Tay, 2005). Hosting mega events are an alternative and complementary strategy to get benefit from a globalised marketplace. As long as events are used to facilitate or accelerate the success of existing plans, leave a more positive physical legacy.

One-off projects due to their capacity aimed to create changes in a short period of time with different competencies (Vang & Chaminade, 2007). These singular cultural events are seldom repeated in the same city and the success of an event in creating constructive

effects for a city does not automatically mean that it is sustainable. Therefore beyond their “put-on-the-map” effect, the local creative fabric, must be engaged to guarantee the sustainability of the consequences of the event and establish credibility especially in post-event activities (Richards & Palmer, 2010; Rivas, 2011). Approaches need to be developed to raise community involvement and empowerment to guarantee the continuity of the consequences of the event and cease the danger of losing their positive long-term effect rather than just the success of the event itself (Richards & Palmer, 2010). Therefore the purpose of the event should assist to transmute the intangible assets linked to art and culture into tangible comprise the financial, social and productive capitals in a city (Sepe & Di Trapani, 2010).

Events as ‘time-based resources’, create temporary visibility to the city and add vitality to the cities in order to establish good images of cities like Barcelona. In 1992 the Barcelona Olympics was used to open out the port area and renew the sports infrastructure as well as to reposition the city globally continues to be regarded as an exemplary European and global city for the 21st in 1990s (Landry & Wood, 2003, p. 36). In contrast to this, with the ‘disposable Olympics approach of Atlanta, the stadium was torn down as soon as the Games had finished.

However one of the less successful feature of mega event regeneration are measured base on their weaknesses to link with the residential communities and local business or

creating of interstitial spaces which may cause the spaces outside designated event usage unsafe and redundant- some parts of Expo exhibition in Brussel.

Although mega events has been contributory engaged huge amount of visitors, investment, publicity to revitalize built environments (Miles, 2005; Gomez 1998; Landry et al. 1995), it is hard to decide whether they have essentially transmitted into a positive effect on the local activities as well as communities that often play hosts to these events (Evans, 2002; Jiwa et al. 2009; Bianchini, 1989; Bassett, 1993; Evans, 2005; Plaza, 2000; MacClancy, 1997; Sacco & Blessi, 2009; Evans, 2004). Additionally as Sudjic (1999) observed hosting mega events in cities cost high level of redundant spaces and debt or in some case displacement of a community. Due to these issue, events instead of acting as a substitute in the process of urban regeneration need to be embedded with other regeneration enterprises (Raco, 2004). In these cases tourism become one of the beneficial of developing a more attractive environment for city residents rather than being regenerator (Smith, 2006; 98). Accordingly, Carriere & Demaziere (2002) promote a method comprising coherent urban regeneration that embraces an event, rather than using events as encourager of urban regeneration. As an example, Olympic bids as part of the application criteria, nowadays have to include comprehensive plans for future legacy.

3.2 Place-oriented strategy

The place oriented strategy attempt to produce cultural space and place as set up part of urban imaging strategies in order to attract and sustain global visitors and economic

flows (Kong, 2007). In this strategy, “place” is assumed as a priority to foster regional/national development and in addition to its physical being, needs be viewed from its imagined, emotional and subjective phenomena. Consequently, due to their subjective attributes can serve motivations, prompts, ideas in cultural creation (Zhong, 2011).

This strategy focuses on developing physical cultural assets and mostly reflected in vast public funding in order to improve place image, attract tourism and property investment in hope to catalyse regeneration process (Pumhiran, 2005; Sacco et al., 2009). Central to an improved place image is providing opportunities for consumption. These places can range from enhancing heritage buildings back to the different historical periods to modern buildings with privileged architectural design such as flagship museums. The idea spring mainly from the neo-liberal confidence, its reliance on economic incentives and economic growth (Sager, 2011). In general, cultural places can be manifested into: new flagship projects and heritage buildings with different characteristics.

3.2.1 New Flagship projects:

Along with promotional efforts, cultural enterprises in the US and Western Europe have developed a veritable cultural flagship project which often house cultural functions associated with leisure shopping aim to attract tourists and create a thriving consumer (Zukin, 1996; Strom, 2002; Landry & Wood, 2003; Evans, 2006). Accordingly, due to its “good standing” in city life works as a “favoured route” (Whitt, 1987: 16) through focusing on a diverse set of bricks and mortar to achieve physical rehabilitation and

coveted place transformation (Sagalyn & Johnson cited in Ashley 2014). Due to the iconic quality of flagship cultural projects, these projects are usually considered to be flashy and big. These large-scale and high-profile art infrastructures are usually designed by world-renowned architects and endorsed among of cities most spectacular attractions (Grodach, 2008). Their development are based on public fund and are promoted by the government mostly without consulting local people (Sacco et al., 2009). Success in these strategies is measured by inward investment and tourism, rather than sustainable development goals or endogenous growth (Evans, 2006). This strategy is often aimed at creating an ethos of cultural consumption, attracting internal business and property investments in the hope of catalyzing urban regeneration within depressed urban quarters (Strom, 2002; Hamnett & Shoval, 2003; Aalst & Boogaarts, 2002). Often by monumentality in urban design or by developing flagship projects, the physical products of urban entrepreneurship alter the pattern of urban spatiality (Raco & Henderson, 2009; Ford, 2008; Smith, 2008). According to Sager (2011) the distinctive elements of flagship development are:

- Pedestrianized shopping malls.
- Exhibition and Expo centers.
- Techno-poles and science parks.
- Out-of-town retail parks.
- Walkways and waterfront developments.
- Sport stadiums in large-scale which frequently joint with office space or conference facilities.

- Nodes with High-tech transport facilities.

The prestige projects usually within a certain area, range from convention centres, sports stadiums and media complexes to libraries, university facilities or museums (Grodach, 2008). These large-scale art buildings such as the Guggenheim museums, for example, usually improves the aesthetic quality of public space and are recognized as one of city's most remarkable attractions. Although many cities are now hankering after their very own Guggenheim, it is the uniqueness of the building, its location and cultural context that comparatively shape its success. These strategies are often produced by cultural institutions in rundown industrial areas, historic quarters or waterfront sites, as neighborhoods for arts, media and leisure activities (Brown et al., 2000; Miles, 2005). Grodach & Loukaitou-Sideris (2007) claim that, cultural flagship projects, on account of their cost and their high visibility, may be perceived as the natural mainstay of a city. According to Smith (2006) in general some projects have close links with the history and heritage of place and local communities whereas in others, developments seem to be detached from locality.

Critics of downtown flagship projects, drive another line of inquiry (Eisinger, 2000; Fainstein & Stokes, 1998). As Pumhiran (2005) states, due to more concentration of this strategy on hard infrastructure, in some cases the deliberation for whole social issues is less prioritized or often sidelined. Jones (2000) revealed that a number of projects due to their inappropriateness for the local community and cultural infrastructure have failed.

Researchers point to the problems regarding subsidizing projects with the high opportunity cost and limited economic return, the exclusivity of high-arts development, the instinct to centralize inauthentic arts investments, the public sector's over-emphasis on economic value, the emphasis on planned downtown projects over organic and dispersed efforts and the use of arts for gentrification and neighborhood change (Jones, 2000; Evans, 2006; Lloyd, 2010; Stern & Seifert, 2007a; Zukin, 1989). Expensive materials and fittings which need high maintenance, uninspiring and less quality in designing from leads to negative effects on regeneration through time. Similarly, spaces generated around these projects and public realm may left over or unfinished. Cardiff Bay Waterfront Development or flagship rugby stadium are examples which have not reached the preliminary objectives of the projects. Guggenheim Museum in Bilbao has also faced with the same problem (Smith, 2006).

As cities attempt to become competitive and differentiate themselves, they may drop into “serial reproduction” over commissioning mimic designers/ designs (Evans, 2003). According to Alvarez (2010), as cities use parallel tactics and confirmed plans to become unique, they similarly weaken their singularity and therefore their ability to compete. For instance, “flagship” projects possibly will lead to a worldwide conjunction in cityscapes, for the reason that they are frequently planned by the similar architects by using the same materials and insisting to the same concepts, which reduce rather than enriching the sense of place (Russo& Van der Borg, 2010). Extensive use of “culture” in city promotion and the popularity of culture in promotion, involves a risk of

homogenous “image-improvement strategies” and consequently an absence of viable competitiveness among cities (Harvey, 1989). In fact numerous cities have worked to imitate positive cases of “culture-driven development plans” without seeing place specificities (Pappalepore, 2010).

A typical image in these strategies is giving aesthetic effect as the prime contributor. In fact as mentioned by several scholars (i.e. Rodriguez et al., 2001; Plaza, 2000) these strategies brings an ideal sight of the completed product which may tend to make no reference to the regeneration setting from the building,.

However these big projects after construction need a vast annual investment for their maintenance and operations, which cost a fortune for a city (Grodach, 2008). Accordingly, require a high number of critical mass of visitors in order to cover these expenses which a few cities can achieve (Kong, 2000). Its dependence on tourists (few local visitors go there) will accelerate a crisis in this particular franchised brand.

According to these critical points, this strategy to be sustainable far from merely catalyzing cultural infrastructures, to a certain extent should touch on issues such as attracting and supporting local communities and local businesses (Pumhiran 2005, Grodach, 2008). The capacity of the flagship cultural schemes to catalyze arts development is extremely rely on the surrounding context. Without an appropriate local and regional context developing these projects would be unsuccessful (Heidenreich &

Plaza, 2015). Flagship developments and attractions are therefore essentially icons and tourist attractions, but there are mechanisms that needs to be used to enhance local attendance and engagement. According to Grodach (2008), project developers should guarantee the accessibility of the space in the project zone to meet the needs of the smaller arts businesses and organizations that the flagship is meant to attract. Also the planners need to be conscious about the current land uses adjacent in the project zone.

3.2.2 Heritage buildings:

Many cultural districts are built in/around historic sites that are key to the community's heritage and identity. Approximately all types of cultural districts include some element of historic preservation, and actions to nominate buildings or districts for historic recognition at the state or national level are common in their development. In some, the entire land area may be designated as a historic district, while in others, one or two structures may be recognized as historically significant. Heritage site as clusters of monumental buildings with significant architecture and history, are part of the city's identity. According to Sudjic (1993, pp. 166) cities start to rediscover their heritage when there is nothing left to develop their economies. Although this has been seen as the least mentioned rationale approach for policy formulation (Evans, 2009b) it has been used as a tool to catalyse urban regeneration since the 1970's and it has changed parts of cities to what is then called the "old or historical city" or the "historical quarter" (Tiesdell et al., 1996).

In fact protecting the heritage buildings as un-renewable resources has been considered as the necessary strategy in the process of regeneration (Radoslav et al., 2013). As Yelinek (2009) state large-scale preservation in most of cities has succeeded in contributing towards development of businesses related to recreation and leisure and generating widespread economic tourism activity and. This strategy apply along with the re-creating of local places as well as local identities through the reinvention of place-based heritage (Kong, 2007). Additionally, cultural quarters are mostly located in former industrial or other urban heritage sites, which means that almost all types of cultural quarters encompass signs of conservation and actions to put forward buildings or districts for historic recognition. However, as Hughes (1998) stated, it should be noted that regeneration using this approach must not be involved in overloading the heritage sites when developing tourism. The growth of industrial heritage tourism is now well documented, but it is not always easy to develop or promote. Cities are usually forced to conserve their cultural heritage usually with an emphasis on the built heritage to redevelop themselves and stimulate economic activities (Richards and Wilson, 2006). This circumstance occur as an attempt toward cities' decline. Venice, Prague and Bruges are among the most popular tourism destinations that valorized their past in order to create a vibrant and attractive environment (Yelinek, 2009; Richards & Wilson, 2006).

3.3 People-oriented strategy

Many theorists argue that 'place' must have a human dimension (Smith, 2006b). According to Scott (2006), human-being is the driving force of the economy. Smith (2006b) also considered cultural communities as playing essential role in the

development of a cultural regeneration. Regarding these ideas, enticing the cultural communities has increasingly become a fashionable strategy toward urban regeneration.

Description of ‘the cultural communities’ by Florida (2014) as the “creative class”/ “creative talent,” has had an increasing impact on urban regeneration strategies in various environments. Since the nineteenth century artists quarters, have been considered as a fundamental part of the contemporary urban fabric (Lloyd, 2010; URBACT, 2006; Kostelanetz, 2003; Zukin, 1989; Ley, 2003).

According to Ryan (1992), although the legacy to organize creative class goes back to the nineteenth century in Europe, in second phase the idea linked with the consumer services to attract tourism. Florida (2004) considered the creative class among people who create art and culture and also among knowledge worker with both group add economic value through their creativity (Florida, 2004). The creative class work as “cultural agent” toward the process of urban regeneration through creating art infrastructure, performance scenes, cafes and more (Yelinek, 2009). The initial regeneration of SoHo quarter in New York is yet a well-known case which was harnessed by accommodating the artists due to its low rental fee.

However creative class play an important role on multiple levels of a city such as social, economic and cultural. The cities which attempt to attract the creative classes and introduce themselves as a vibrant cultural hub, need to retain some level of

independency in terms of cultural facility, invest in the artists' centers and support the cultural production of artists. (Garcia, 2004; Sasaki, 2010). In fact as Markusen (2006) mentioned, cities through establishment of local art councils serve as the leaders of spontaneous development of cultural policies. Critics of this strategy argue that in some neighbourhoods such kind of schemes might lead to the development of spaces of middle-class intake, gentrification. Accordingly, local inhabitants that are not talented and skilled might find themselves subject to displacement and exclusion.

3.4 Product-oriented strategy

Product relates to the ideas translated into tangible forms (Rhodes, 1961) as the idiosyncratic goods based on culture and creativity (Santagata 2002, 11) in terms of the creative industries (Kim, 2011; Scott, 2004). Place and cultural production are always entwined with each other. Since cultural production is one of the main function of cities, agglomeration of cultural production constitute part of the urban socioeconomic fabric. As Zhong (2011) state the mental association between local products and cities can become that much strong to a point of defining each other. Additionally the cultural production assists branding cities and make them a destination for tourism (Bianchini & Parkinson, 1993). Hollywood as an example is a synonym for film production while Paris is a substitute for fashion design. In these cases, names of the cities transformed into the high brand of local cultural product (Mommaas 2004; Molotch 2002; Scott 2000).

Although explicit definitions vary, an extensive definition would embrace departments such as “music production, film and video production, multimedia, fashion and industrial design, printing and publishing, the visual and performing arts” (Creative Industries Task Force, 1998). Geographers made a precious contribution to the theory using empirical methodology and defining cultural products in two categories: mobile products (books, cinema and new technologies) and immobile products (exhibition, concert, and performance) (see Scott, 2004). Mobile product are divided into consumer-oriented art products, specialized design services, and media industries (See figure 17).

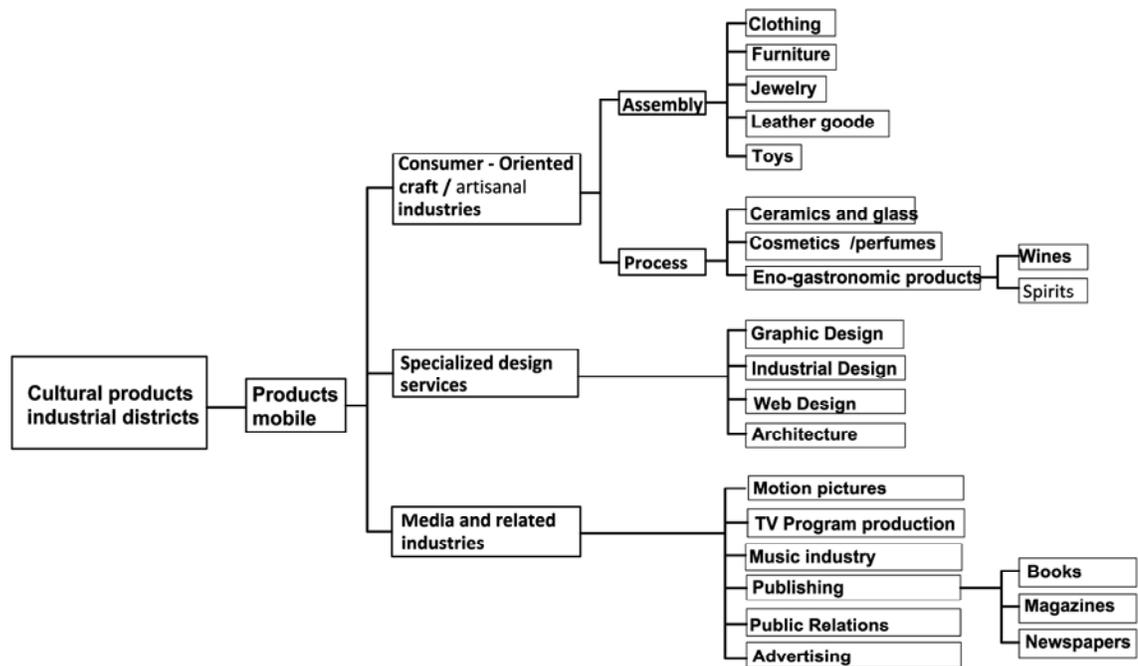


Figure 17. Cultural products (source: Scott, 2004).

Creating an environment for cultural production which provide opportunities to develop the ‘soft’ infrastructure such as cultural activities (Enlil el at., 2011), is a movement after

the boom of mega events and projects 1990s onward (Hesmondhalgh, 2008). This has been used to regenerate the run-down urban areas as well as reusing of abandoned industrial sites with new functions (Enlil el at., 2011; Heilbrun & Charles, 2001). Although place oriented strategies has been used as a useful method in economic development, they need to be put in a certain perspective. Accordingly a second generation of strategies have been emerged which less focused on the selling of the place than to the exports of local cultural products to all over the world (Scott, 2004).

According to Rivas (2001) agglomeration of local cultural product has to be seen firstly as a method for identifying and encouraging new emerging culture based knowledge and secondly create new competitive advantages in existing developed industries by using creative drivers. In fact identification of cultural product is the initial success toward developing cultural industry and should not be taken as pastiche. Sheffield's National Centre is an example which failed in terms of Popular Music, since Sheffield does not have a particularly strong musical heritage in the way that Liverpool or Manchester do (Smith, 2009).

According to Lorenzini (2011) "it often begins as the result of a unplanned agglomeration, but the initiative of one or more local leaders is crucial to elaborate a strategy and win the consensus of other stakeholders. Public authorities can influence the path of development of their territories with their policies and intervention. It is also important to understand that, on the one hand, individual municipalities need to

cooperate with nearby communities to reach critical mass to become attractive and create synergies; on the other hand, establishing partnerships with external actors sharing the same development path is a way to become familiar with best practices of development, create production partnerships and generate client exchange” (Lorenzini, 2011). Governments attempt to bring the product oriented strategy through “Business Improvement District” program as a community economic development model in 1990s. Other attempt is the property rights assignment which essentially concerns the right to the protected designation of origin (PDO). Both of them being legal protection to a brand or a particular design. In recent years many other historic districts have established *collective property rights*, both to consolidate, like in Murano-Venice artistic glass production, and to startup, like in Caltagirone pottery production, a new localized economic growth (see Santagata, 2004).

As Scott (2000) indicates, whilst cultural production has become agglomerated in a group of localized clusters of workers and firms, the outputs are mostly directed into a vast network of consumption. This means that although production is increasingly local, consumption is global. Development of cultural industries rather than conservation of local cultural heritage (Bayliss, 2004) has a significant role towards creating employment opportunities (Cunningham, 2002).

Examples of these strategies that are specified within the agglomeration of creative industries and applied in numerous cities (Neto & Serrano, 2011) are: Fashion Districts

in Paris, the advertising and design clusters of London (Flew, 2010), the shoe manufacturing district in Le Marche, the fashion cluster of Antwerp (Mommaas, 2009) and the furniture design district in Copenhagen.

3.5 Time oriented strategy- The Temporal Dimension

Since managing of cultural activities and creative people are very closely linked to time, managing “time effect” become a known process for developing urban regeneration in an area of decline (Neto & Serrano, 2011). Here time means evening or night time economy which emerged in the early 1990s from Britain and become as both the driver tool of urban regeneration and creator of a new cultural framework which challenges the practices of the local state (Lovatt, 1996). Crewe & Beaverstock (1998) and Amin and Thrift (2007, 151) deliberated the importance of night time economy as an element of strategic urban planning of the post-industrial city. Night time economy refers to the consumption and interaction of leisure activities and practices related to the collective night-time entertainment (Rowe & Bavinton, 2011; Hannigan 1998). The evening economy fill the unproductive ‘empty time’ (Montgomery 2008, 184) which fit with urban tourism as do arts, late-night shopping and heritage (Timothy, 2005).

Evening economy has a strong effect towards creating successful cultural quarters and an important component of urban regeneration (Crewe & Beaverstock, 1998; Montgomery, 1994; Montgomery, 2003). As Montgomery (1997) mentioned, attraction of the cultural quarters depend on their night time economy as a matter of merging the formal and day activities with less formal pursuits. “In other words, successful cultural

quarters tend to combine strategies for greater consumption of the arts and culture with cultural production and urban place making” (Montgomery, 2003). Consequently achieving a balance between the days and evening activities become important toward developing a livable cultural quarter (Montgomery, 2003). Additionally mono-functional quarters and/or those dominated at particular times by one user-group can also create exclusion and unsafe perceptions by other groups. “Integration which translates into positive regeneration indicators therefore includes safety/natural surveillance; labour market access; disability access, diversity (ethnic, lifestyle, age-groups), as well as the production and consumption flows which accrue to more successful compact regeneration areas” (Evans, 2005). With respect to urban policy and planning, such projects brings long-term implementation.

The goal of attracting capital investment in leisure services relied on the perception of the inner city after dark as a safe place to do businesses. The implementation of night-time economy approaches was also claimed to make urban centres available to a wide range of different cultural and social groups (Landry et al. 1996). The implication is that instrumentalized culture-led regeneration schemes in general – and the stimulatory dimensions of night-time economy policy in particular – have tended to rely upon the rather blithe assumption that a generic set of inputs will replicate a conceptual ideal in material form. In practice, the production and stimulation of ‘civilized’ nightlife cultural patterns was not so easily achieved in contexts, such as the inner zones of industrial cities, with little prior acquaintance with them. The outcomes of these policies stand

frequently in contrast to the expansion of the public sphere and the urbane and ‘civilized’ cosmopolitanism that justified them (Montgomery 2007).

The growth of night-time economies has prompted significant changes in the legislative landscape governing the supply and consumption of alcohol. This legislation acknowledges tensions between promotion-oriented entrepreneurial values of diversity and growth and the control-oriented values of safety, accountability and residential amenity. City imaging processes and culture-led urban regeneration schemes have come to dominate the ‘toolkits’ of governments, urban and cultural planners, and sundry others with a stake in urban renewal.

The explicit location of night-time economy policies within the tradition of culture-led regeneration models reveals the instrumentalization of culture at the heart of efforts to turn night-specific leisure and consumption towards urban renewal objectives (Bavinton, 2010). Yet, the wholesale shift in urban renewal priorities towards landscapes of consumption means that there are now few non-commercial activities available in the city after dark beyond intermittent publicly underwritten events such as open-air concerts and cultural festivals that themselves have strong commercial and quasi-commercial constituents. A provisional, localized and necessarily untidy engagement with the variable patterns of cultural disaggregation, temporal segmentation and nightlife practice is required that does greater justice to the pivotal task of enhancing the pleasurable experience and good governance of urban after-dark life.

Cultural quarters need to be active after normal working hours. This seems to be a problem for many Cultural Quarters which focus on creative industries: streets appear more or less deserted after 6:00 pm. In Tampere, Finland, the industrial district redeveloped for culture, entertainment, and creative businesses in the 1990s has addressed this problem by integrating workplaces with a night time economy involving cinemas, restaurants, and bars. It is clear that if there are no possibilities of social interaction in the Quarter, people will not go there (especially not at night) even if there are exquisite historic buildings and well-designed public spaces. The Lace Market already has a considerable reputation for providing a particular brand of nightlife favoured by the artistic, media and design related stylists who both absorb and create its cultural identities (Crewe & Beaverstock 1998).

3.6 Theme oriented strategy- Thematisation

Cultural quarter based on the emerging trend for regeneration sometimes stamped with a mark or label that is themed (Tallon, 2013). Cultural remaking of cities is engineered worldwide. "Thematisation" is one of the strategies toward urban regeneration (Rogerson, 2006). This strategy encompasses cities pursuing to distinguish themselves by focusing on a particular theme (Rogerson, 2006; McCarthy, 2002). It may occur through soft branding of the whole city which termed as 'event-themed' or through hard branding as theme parks.

3.6.1 Event-themed

In this strategy an event has been used as a cultural theme in the process of urban regeneration (Smith, 2012) and cities compete for the title of cultural theme (Richards & Wilson, 2006) to position themselves as the cultural capital of the world. The “European City of Culture” and the “Creative City Network” initiated by the UNESCO are the example of event themed strategy (Smith, 2012; McCarthy, 2002; Liu, 2014). Furbey (cited in Smith, 2012) suggests that an institutional Darwinism in the use of bidding regimes can foster competitiveness among cities. Event-themed strategies are successful toward developing urban regeneration in diverse settings (Smith, 2006), especially in declined cities, where cultural development works as a new source of creation of jobs and income (Bianchini and Parkinson, 1993).

While the initial aim of cities toward bidding the event-themed had largely used the theme for showcasing the exiting cultural activities, recently cities used the event-themed as part of a wider changes of their cities’ image and infrastructure both to the broader global investors and local residents (Flew, 2005). In Glasgow in 1990, the theme European City of Culture provided an opportunity to re-posit itself from a city with high rank of unemployment and decline to a vibrant hub of art and culture.

3.6.2 Theme parks

Theme parks have taken the amalgamation of technology and culture to new horizons, making it not only a spectacle but also a bodily experience. In the phenomenon of the themed ride, machines are literally clothed in symbols and set within symbolic

environments – ones that are always recognizable from popular culture. However, today's theme parks offer much more than rides. Instead, they have scenic tableaux and built reconstructions representing well-known cultural iconography or places, as well as swathes of shops and themed restaurants, performances and shows.

3.7 Conclusion of the chapter

Every city during the times seems to want to position itself at the leading edge of creative development. Consequently cultural strategies are used to reassert the function of a city center in order to promote civic identity and public sociability in the form of industry, creative capacity or structuring element of cities. These cultural interventions claim for their uniqueness which non-cultural regeneration, lack a means for generating uniqueness and raising excitement along with awareness in regeneration programs (Evans, 2005).

As mentioned the cultural strategic approaches toward regeneration are various with a diverse set of cultural objectives and activities. It has been suggested in this thesis, the clustering of the carriers of culture -named as, products, process, place, theme, people and time (Figure 18) result in the development of different cultural strategies that contribute to the accumulation of cultural capital in the cities. These strategies are suggested as: Product-oriented strategy, Process- oriented strategy, Place-oriented strategy, Theme- oriented strategy, People-oriented strategy and Time- oriented strategy. These suggested strategies attempts to comprehensively capture the diversity of cultural development strategies pursued in cities.

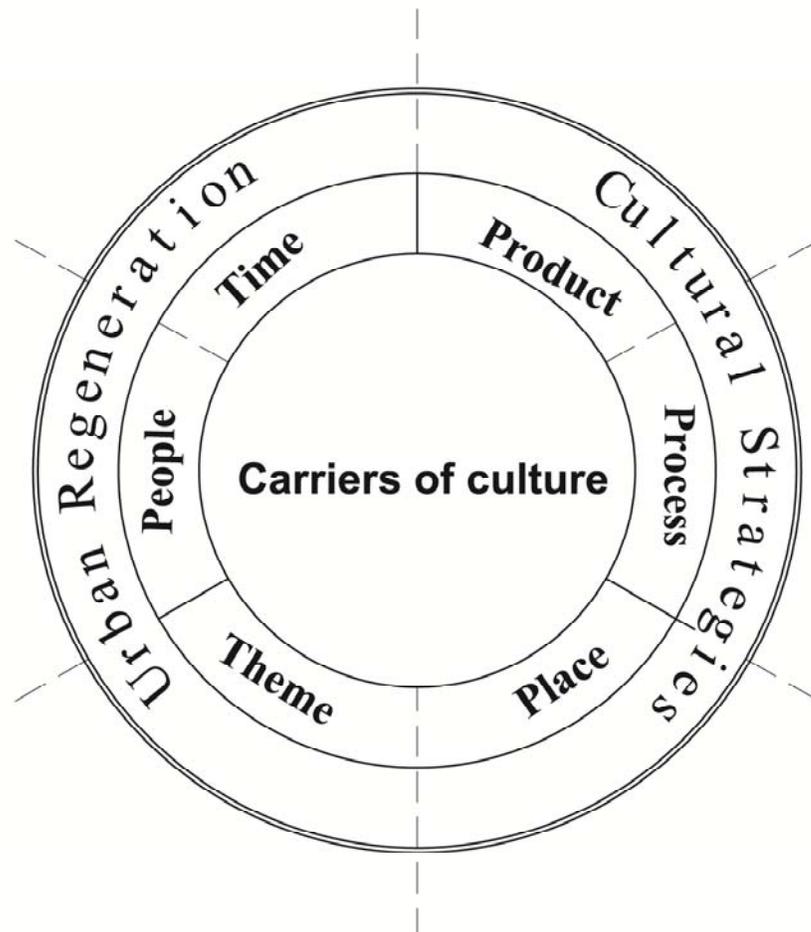


Figure 18. Contribution of carriers of culture in developing cultural strategies

Opportunities related with the promotion of these strategies as drivers of urban regeneration are undeniable and consequently, many cities are following these paths. According to the priorities of the local and governmental regime, utilisation of these strategies may change. For example, destinations promoted as cultural cities have ‘flagship’ cultural institutions (e.g. Bilbao’s Guggenheim Museum) and post-industrial entertainment zone with an emphasis on tourism and cultural consumption. Some places focused on mapping the structure and dynamics of small and medium-sized enterprises (usually including cultural production). Regeneration may pursuit through time-based

strategy, or as the clustering of individual members of the 'creative classes in particular quarters by people-oriented strategy. Arguably these diverse strategies manifest themselves concretely through the absorption of culture and creative production and/or consumption into specific clusters. Cities may start to apply these strategies toward urban regeneration or may instead try to reproduce solutions that have been successful in other territorial contexts.

All these mentioned strategies developed through specific modes and development of cultural agglomeration which make them distinctive. Some of the strategies such as place oriented and theme oriented, apply from the drawing board of urban planners as result of the vast public funding (e.g. the developments of spectacular projects and events). While other; mostly the spontaneous modes of product oriented strategy search for a way to strengthen the market position within a combination of public and private investors.

Chapter 4

CONTRIBUTION MODELS OF CULTURE IN URBAN REGENERATION

This chapter outlines current models of culture's contribution to urban regenerations, retrieved from literature (Santagatta, 2006; Scott, 2004; Mommaas, 2004; Binns, 2005; Markusen, 2006; Evans, 2009a; 2009b; Frost-Kumpf 1998). In addition the study attempted to classify the models of culture's contribution to urban regenerations into three models of urban regeneration named as 1. *Cultural regeneration*, 2. *Culture-led regeneration*, and 3. *Culture and regeneration* (retrieved from Evans, 2005). Classification of models of urban regeneration become essential first in order to understand the difference and similarities of the models and second to identify the role of culture in models of urban regeneration. Modes and development approaches of cultural agglomeration considered as a comparable system to classify the models of urban regeneration.

4.1 Models of culture's contribution to urban regenerations

The study revealed that there are several models of urban regeneration as *Cultural heritage-led regeneration*, *Cultural consumption model*, *Major art institutional district*, *Anchor plus model*, *Museum district model*, *Scientific theme parks*, *Metropolitan*

district, Event-led model, Cultural occupations model, Cultural production model and Cultural planning model, in which culture plays a key role in their development. In this chapter the study attempts to demonstrate the cultural models of urban regeneration through reviewing the literature. Table 7 give a brief explanation regarding the models of urban regeneration.

Table 7. Models of culture' contribution to urban regeneration

	<i>Models</i>	<i>Explanation / Examples</i>
1	Cultural Heritage-led Regeneration (Sanetra-Szeliga 2016) <i>Cultural heritage site</i> (Dündari 2010)	- Original significance of history and place. (Wilson, 2004). -Approaches depend on conservation of the heritages (e.g., the EU/Europa NOSTRA award-winning). Example: Gateshead in Newcastle upon Tyne (Montgomery, 2003).
2	Cultural Consumption models (Binns, 2005) Entrepreneurial city model (Jessop and Sum, 2000)	- The creative tourist district (Russo & Segre, 2009) -The politics of physical arts development: An entrepreneurial turn - In this model, huge organizations can be used as a potent symbol. Example: Temple Bar in Dublin, 1990-1991- Guggenheim Museum in Bilbao well-known as the starting point of the Bilbao Effect (Rodriguez, Martinez and Guenaga, 2001; Jenks, 2005) - Tate Modern in Southwark; The Baltic in Newcastle-Gateshead; the Lace Market in Nottingham; the Chocolate Factory in Haringey.
3	Major Art Institutional District (Ashley 2014; Frost-Kumpf 1998; Grodach 2010)	- Focus specialize in a specific cultural genre, e.g. theaters or museums. Also named as Institutional cultural district (Santagata, 2004).
4	The “Anchor Plus” Model (Katz and Wagner 2014)	Example: Kendall Square in Cambridge, Philadelphia’s University City (attached by the University City Science Center, The University of Pennsylvania and Drexel University)
5	Museum District Model (Santagata, 2004)	- Cultural memory districts are the product of a public policy (Chiefly based on the search for ideal size and network externalities). Example: Museum Quartier’, Vienna. Museum plein in Amsterdam, the Museum insel in Berlin (Tien, 2010). Museum Park (Jansen-Verbeke & Ashworth, 1990)
6	Scientific/Theme Parks and techno poles	Science Park, Example: Hsinchu Science Park in Taiwan. Purdue Research Park in West Lafayette, Indiana

	(Roche, 2000)	(Lovering, 2007:344; Keane 2009) Architectural museums based on Large-scale recreational parks. <i>Example:</i> Den Gamble By in Denmark (1914), or Poble Espanyol in Barcelona (1929). Foreign village theme parks. (Hoffstaedter, 2008) <i>Example:</i> Walt Disney World Resort in Florida.
7	Metropolitan District-quasi-industrial-districts (Santagata, 2004)	- The metropolitan cultural district is mainly based on communication technology, performing arts, leisure time industries and e-commerce. - The model originate from urban policy of revitalization.
8	Event-led model (Bianchini 1993; Smith, 2012)	-Events are used to accelerate regeneration and promote the city. <i>Example:</i> Olympics games – for example, Madrid, Moscow, London, Paris, Beijing and Tokyo- Spoleto Festival in Italian town and town of Charleston in the US; the garden festivals of the 1980s and 90s in Ebbw Vale, Stoke, Gateshead, Liverpool; the Edinburgh Festival, The Olympics and EXPO sites;
9	Participatory community arts district (Landry 2012)	-This vision facilitates social artistes to be more than passive customers of official art. They achieving renewal from the bottom up.
10	The cultural occupations model (Markusen and Schrock, 2006)	-This work focuses precisely on the needs and characteristics of artists (performing and visual artists, musicians and writers) to a smaller degree those of workers in media-related and design and fields. - Cultural policy should emphasis on increasing the ‘artistic disbursement.
11	Arts and Entertainment District (Frost-Kumpf 1998)	- It emphasis on common attractions for younger users which lead to have a further “bohemian sense” than the “Major Arts Institution regions”. - Cinemas, small theaters, nightclubs, private art galleries are the main anchors of magnetism.
12	Cultural production model (Binns 2005) cultural production–focused district (Frost-Krumpf 1998)	- Financial contribution in ‘production’ is organized toward ‘creative’ industries or the growing ‘cultural’. - The attention is less on the performance of the arts and is more on arts making. Example: Fort Point Channel in Boston; Murano-Venice artistic glass production
13	Industrial cultural district (Grodach 2013; Hesmondhalgh, 2012; Pratt, 2005; Scott 2004)	- Emphases on the practical features of the commercial cultural industries. - It is mostly due to optimistic externalities, traditions in “arts and crafts” and localized culture. The “Industrial Cultural Region” displays a historic-evolutionist pattern (Santagata 2004).
14	The cultural planning	- the main focus of this model is on grassroots

model (Evans, 2002; Grodach, 2013)	organizations and cultivating informal , mapping the cultural possessions of lower-income areas.
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In fact all these models of urban regeneration are developed through *different modes and development approaches* of agglomeration which will be explained more fully below:

4.1.1 Cultural heritage-led regeneration model

The notion of “heritage-led regeneration” developed base on the consequence of the alteration in regeneration strategies. Policies for urban conservation familiarized in several historic context and cities to save the cultural heritage by arranging methods and tools in order to sustain the cities based on preparing chances for social, cultural and financial, development. So, as Said et al., (2013) stated “Old buildings represent past energy stored up in a usable form that is waiting to be enhanced and reused; therefore, building conservation is an honorable act in minimizing waste in a regeneration project in terms of money spent for new building and the amount of embodied energy released”. Therefore, protection and preserving of historic sites is part of the cultural strategies (Wilson, 2004). At the same time, cultural consumption quarters are often the same as the cultural quarters or cultural heritage sites - e.g., the Temple Bar in Dublin (Dundari, 2010).

“Urban conservation” is similarly comprehended as a vital component of urban regeneration outline in most historic contexts while the vitality of a context is only important. Accordingly, based on Said, et al., (2013) superior situation of historic

contexts is subsequent from the preservation efforts to support the regeneration of the area (Table 8).

Table 8. Features of investment on conservation that support regeneration (source: Said, et al., 2013)

Elements of investment	Conservation	Regeneration
Property	In the form of built form, buildings or monuments that are allowed for conservation.	Better condition of buildings and streetscape suitable for modern lifestyle.
Land	The areas and components of historic cities that needed to be improved.	
Capital	The amount of money invested.	More investment attracted by the schemes.
Human Resources	The number of the local workforce and local skilled worker available.	Job creation.
Heritage Resources	The presence of valuable heritage in the area.	To encourage tourism. New source of income for the economy.
Political commitment	The commitment of the authority to recognize the importance of conservation work in their area. The commitment from the authority to ensure the sustainability of the heritage.	The commitment from the authority to ensure the sustainability of the heritage.

4.1.2 Cultural consumption models

This model is brought out by the government’s commercial posture, which is rationally put on a normal footing by neo-liberalism (Hubbard & Hall, 1998; Leitner et al., 2007). In this model, places are hypothesized as material for consumption. On the other hand, it delivers bunch of pioneering strategies for economic development of a cities. The entrepreneurial and cultural consumption model has urban characteristics in relationship with “urban morphologies” which are: an increasingly enclosed and fragmented urban morphology associated with spatial attentiveness of commercial ventures; an emerging

large number of mega projects; standardization due to interurban competition and place image reproduction (Zheng, 2011).

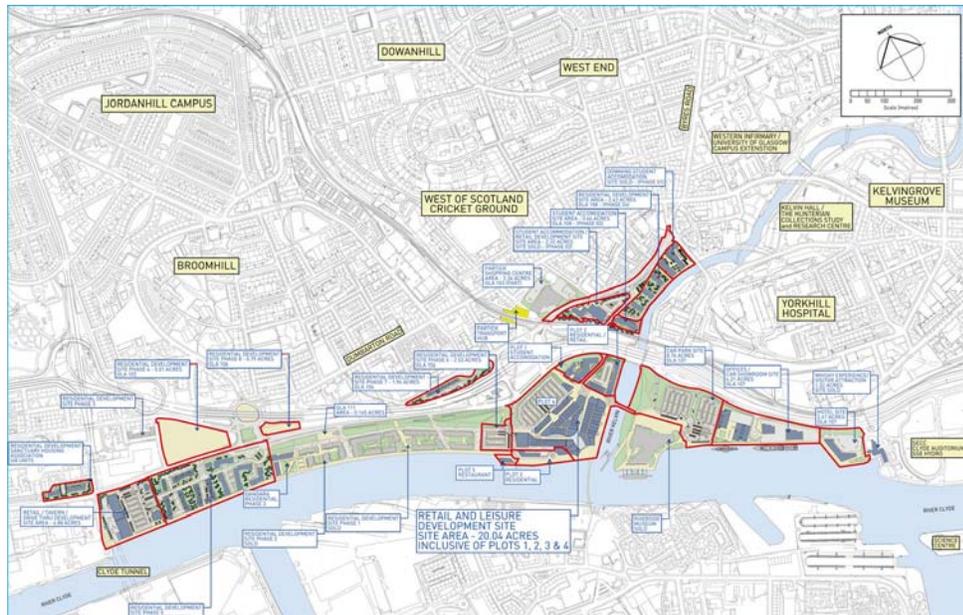
What many of these cities have done is to capitalize in big symbol of semiotic cultural infrastructure (frequently referred to as the ‘Bilbao-Guggenheim effect’ based on its effective culture-led renewal). It can also deliver an extremely noticeable declaration on the significance of cultural consumption to a city and can therefore be used as a strong sign in “place marketing”. However, as in the case of London’s Millennium Dome, investment in its manufacture and construction is a risky and costly business (Binns, 2005). This kind of models usually depends on schemes like monumentalize and architectural iconism, and the construction of urban flagship megaprojects. However, they are not limited to place strategies and landscape. Frequently, these are round out by efforts to create a lively city for working, playing and accordingly living. As an example it might be through the reassurance of cultural/arts activities and the presenting of symbolic events. Additionally, imaging exercises and branding have been adopted due to such “utopian” spaces (Kong, 2007). However, there are frequent critique on costs of urban schemes from “social” point of view which aimed to satisfy expert labor, the consumption, fantasy demands of mobile investment and entertainment.

The renovation or creation of music and theatre stages , exhibition spaces, festivals and cultural events was significant which often taken up in mixed-use agendas, by adding elements of restaurants and bars, art hotels and designer shops. Well-known instances

during late 1980s and onwards are comprise the regeneration of downtown Barcelona (summer Olympics in 1992), the arts-directed urban regeneration of Glasgow (European City of Culture in 1990) (Figure 19), and the revitalization of the Temple Bar in Dublin.



a) Olympic Village Barcelona in neglected district. Source: URL 1



b) Regeneration of Glasgow Source: URL 2

Figure 19. Regeneration of Barcelona and Glasgow downtown.

The model was also applied many other cities from Huddersfield to Lyon and Rotterdam which were all in less spectacular scales which is still impressive. Such kind of cities, that “culture” was utilized for urban regeneration, by means of ‘creative cities,’ consequently presenting an idea, which would have its own convoluted development in the upcoming years (Bianchini and Landry, 1995). Two symbolic successful examples of creative consumption model are namely in Zaragoza contextualized in the cluster of events and Bilbao in relation to cultural projects (Figure 20). As mentioned above, cities considered waterfront revival as a best method for urban regeneration as well as economic, cultural, social, and touristic revitalization.



a) the Fiestas del Pilar festival in Zaragoza (source: URL 3)



b) Regeneration of Bilbao through flagship project.

Figure 20. Zaragoza and Bilbao as two symbolic examples of creative consumption model

Transformation in these models of urban regeneration which neglect the social and physical carrying capacity of the area bring unsustainability (McKercher et al., 2004). Hubbard (1996) referred to this scheme as a new city patchwork which leads to quartered entrepreneurial urban images and increasingly fragmented. Accordingly Binns (2005) stated consumption model of urban regeneration needs consultation from citizens. This is due to the importance of their subsequent participation in the sustainability of the model. McCarthy (2006) also stated that these models of urban regeneration require a broader range of likely methods, comprising unplanned as well as top-down approaches which could bring generic notions based upon policy transfer and serial replication.

As Giddens (cited in Klingmann, 2010) stated, having a successful strategy, originality of the plan and money are not sufficient. He also believes that apart from mentioned requirements it needs also vigorous provision of local communities in symbolic and big projects to work. The necessary form for a viable “cultural consumption model” is the

utilization of social governance tools that boost up groups or individuals to be fundamentally interested to progress communal processes by contribution in cultural events, to develop novel methods of sociability to link recognition to commitment and social approval (Sacco & Blessi, 2009). Considering this fact, the term “culture” seems to play an essential role mainly with reference to the process of urban regeneration, which frequently hold more scopes rather than just the pure infrastructural or economic dimension (Blessi, et al., 2012). A literature survey revealed that without collaboration and contribution of various stakeholders, the accomplishment of “cultural consumption model” might not be succeeded (Shin, 2010; Lee, 2007) as the stakeholders are associated with the origin of value delivery and well-organized policy outcomes (Jung, et al., 2015).

The geographic focuses of these types of regeneration are former warehouse/ industrial districts and waterfront sites (Evans, 2005; Smith 2007), downtown (Mommaas 2004; Strom 2002) and in some case peripheral areas in order to draw visitors and promote cultural tourism. Overall, Waterfront enhancement and redevelopment is progressively flattering a preliminary point for applying complex urban improvement approaches which not only includes the waterfront but also the entire city. Such kind of places might have new cultural features by implementing new multifunctional centers or museums, able to attract new cultural tourism, businesses and large-scale developments which are involved as mega-events (Sepe and Di Trapani, 2010).

4.1.3 Major-arts institution model

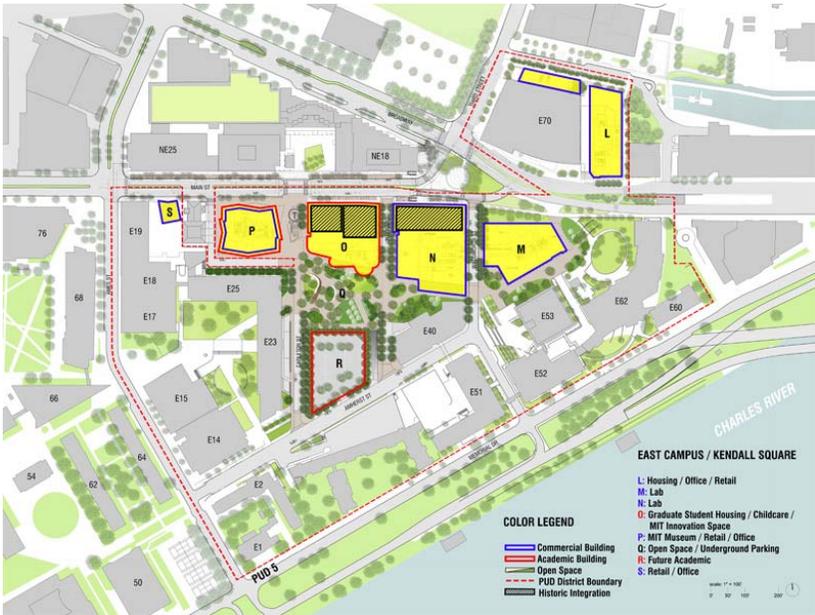
Major-arts institution focused promoted by cities in order to develop economic purposes (Grodach, 2010; Galligan, 2008). This model of regeneration is grounding in formal institution with public or non-profit investment which primarily takes a higher level policy. The major-arts institution contains large libraries, museums concert halls, and as well as smaller entertainment facilities and arts organizations such cinemas and as nightclubs (Frost-Kumpf, 1998). According to Hall (2003) namely, they are art works that endorse official views of the city, those of local authorities and commercial developers. Considering this fact, the significance of culture is all-broad starting from anthropological, technological and historical content of the district.

The foremost “Arts Institution cultural district” is usually located near central business districts and other tourism sites. Some cultural regions with a main focus on arts organization concentrate in a specific cultural category, such as theaters and museums (Frost-Kumpf, 1998). Birch (2010) argues that major arts institutions are important urban anchors for the reason that their “rootedness” donates to identity enhancement, property investment and job steadiness. According to Santagata (2004) the “institutional cultural districts” are chiefly based on symbolic values and property rights assignment which legally protect the cultural capital of a community in a given context.

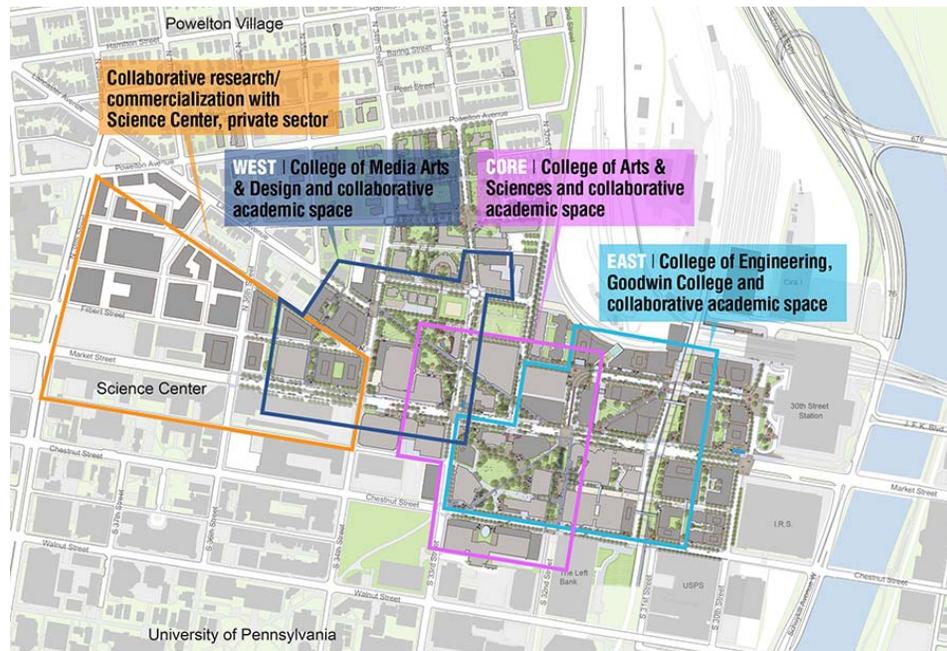
4.1.4 The anchor plus model

Primarily the term *Anchor Plus* model, found in the mid-towns of central cities, by enormous scale of *mixed-use* expansion which is a rich base of related entrepreneurs,

firms and spin-off businesses involved in the commercialization of innovation (Katz &Wagner, 2014). In the anchor plus model participators are making new public spaces and activating streets to draw people together, and re-designing corridors to make them more pedestrian-friendly (Katz &Wagner, 2014). Birch et al. (2013) stated that “museums and performing arts institutions can serve as urban anchors that have a significant impact on center city redevelopment by attracting property development, jobs, and new services”. The best example of “Anchor plus” is the Kendall Square in Cambridge (by supporting the nearby expansion institutions like Mass General Hospital and near MIT university); Drexel’s University City (anchored by the University City Science Center and the University of Pennsylvania) (see Figure 21), and St. Louis (supported by Barnes Jewish Hospital , Saint Louis University, Washington University).



a) Anchor plus of the Kendall Square in Cambridge, Mass General Hospital and near MIT museum and university, student housing (source: URL 4)



b) Drexel's University City (anchored by the University City Science Center and the University of Pennsylvania) (source: URL 5)

Figure 21. Examples of Anchor plus model

4.1.5 Museum district model

A *museum cultural district* is planned as a consequence of public policy. Such as *major-arts institutional district*, the basic components of a museum cultural district are the existence of a localized culture embedded in the museums' capital. Additionally, it is an outcome of an official decision. According to Santagata (2004) museum cultural district have been designed due to the consequence of precise city planning focused on economic evaluation over a ground-breaking network of the artistic and historical patrimony of the town. Such kind of districts is typically confined to a small area in the historical urban centers. Accordingly, the essential condition for their success is the aptitude to reach a critical mass therefore, their density in itself generates universal

influence, which might lead to attract tourists and visitors. This model of urban regeneration may be called as the “City of Art”. According to Santagata (2004) definition of “City of Art” is characterised as being rich in historical monuments, museums and palaces and are more focused on the museum district like in Florence or Venice which serves both tourists and residents.

The International Council of Museums describes “museum” or, more accurately, cultural memory as a non-profit institution in the service of society which is open to the public (Heidenreich & Plaza, 2015). This exhibits the intangible and tangible heritage of humanity with the aim of enjoyment, education and study (Heidenreich & Plaza, 2015). Museum shows that this sector is educationally ground-breaking, and intellectually vital and organizationally diverse. The responsibilities of museums districts are not just to conserve the past: it should also cope with economic, political and social realities of the present (Kilbride, 2005). The Museum Cultural District developed itself to increase the value of a given place as a sample of production of a collective mark. Within the museum clusters, examples of noble practice in quite a lot of countries are, the museums of the Savoy Collections in Turin, the Museuminsel in Berlin, Museumplein in Amsterdam, Rotterdam’s Museumpark etc (Tien, 2010), the Museums of the city of Strasbourg, and the Quartier Museum of Vienna (Figure 22). The model is an untradeable model which valorizes human capital, collections and the capability to attract tourists (Santagata, 2004).



a) Collections Savoy museums in Turin (source: URL 6)



b) Quartier Museum of Wien (source: URL 7)



c) "Museum plain" in Amsterdam (taken by author)
Figure 22. Examples of museum quarters

According to Heidenreich & Plaza, (2015) Museum district may play a productive, a consumptive as well as an internationalization role for the local economy. Museums are also considered to be an essential component in the urban tourist attraction which are also a vital event in making a “high-quality” urban atmosphere in various tourism marketing strategies. Cultural tourists visit the local museums with interest in the widespread variety of cultural heritage which a city needs to offer (Song, 2011). Table 9 shows the effective role of museum in urban regeneration.

Table 9. Productive and Consumptive influences of museums to urban regeneration
(Source: Heidenreich & Plaza, 2015)

	Contributions of museums to urban attractiveness	Productive role of culture	Insertion in global specialized circuits and city networks
Social	Social role for local elites	Museums as part of networks of cultural production and diffusion	Short-cut in connecting with people and institutions
Symbolic/ cognitive	Attractive place to live for the local population	Cross-fertilization of ideas Cross-sector spillovers	Museums as gatekeepers for accessing specialized circuits
Economic	Attraction of external visitors Contribution to value increase of former brownfield areas	Museums as demanding and innovative customers and as employer for cultural professions	Museums add brand value and reputation

The collaboration can be succeeded by mixing museums (and other cultural amenities) with the “local economy” effects in making “agglomeration economies” which will drive the area’s economic growth. To have museums to develop full associates in their nearby economies to create “agglomeration economies”, they need to be recast as extraverted and open activities and pursue to build functional, physical, and operational,

associates with their adjacent activity patterns and external land uses (Fuller, 2008). The influence of the “museum district” is diversified from city’s art landscape and direct economic benefits to “urban regeneration” (e.g. increasing the demand for hotel services). The effect is also reflected on the city’s art landscape, together with the art support events (Plaza et al., 2009).

4.1.6 Scientific Parks

The model of urban scientific parks are considered as the territorial districts of creativity, economic poles and innovation. However Tremblay & Battaglia (2012) signify the model of urban scientific parks as the model of urban alteration. “The proximity of many science and technology (S&T) parks, also called innovation parks, to prestigious universities and development zones reflects a national desire to incubate something above and beyond standard products”(Keane, 2009). Parc de Villette in Paris is an important sample of scientific Parks (Figure 23).



Figure 23. Parc de Villette in Paris (taken by author)

The model, *urbanized science park*, usually originates in exurban and suburban areas, which were usually inaccessible. “Sprawling areas of innovation are urbanizing through infusion of new activities (as well as restaurants and retail) and increased density that are variegated as opposed to separated” (Katz & Wagner, 2014).

4.1.7 Metropolitan district

Metropolitan cultural clusters are driven by public authorities to rehabilitate urban space and / or to tackle traditional industries failures. By designing a new image of the city, using cultural and art facilities to attract people, *metropolitan cultural districts* are bringing new life into context. According to Santagata (2004) “A metropolitan cultural

district is a spatial agglomeration of buildings dedicated to performing arts, museums, and organizations which produce culture and related goods, services and facilities”. In this regard (Santagata, 2004) stated that there are two initial institutional requirements in the “standard metropolitan cultural district” which are:

- A) The existence of an area whose property rights structure is not too dispersed – e.g., an area free of un-zoned land or previously industrial buildings.

- B) A business community or an Agency aimed to develop the project by supporting the marketing of cultural activities and the management and facilitating the organization procedures. “The types of suitable administering bodies may range from private business entrepreneurs, as in the case of Charlotte, Tennessee, to city planners, in the case of the Dallas Art District, and to Trusts that can own and operate theatres and visual art exhibits, such as the Pittsburgh Cultural Trust” (Santagata, 2004).

In value, *the metropolitan cultural district* can fulfil two distinct strains which are (a) the external demand of foreign buyers and tourists or (b) the internal demand of inhabitants for increasing the quality of life. Considering the first strain, the district must develop its industrial craft in audio-visual zone, in video production and TV, and also in the production and making of design-based goods. In the second strain the region follow the

residents' favourites to make available facilities of restaurants, art galleries, theater, cafeterias and museum (Santagata, 2004).

The Cities, encompassing such types of regions so-called as “City of Culture”, which does not take a great quantity of artistic and historic resources. However, it is able to make “culture”. In this sense, “*Culture*” is developed and shaped by composers, creative people and artists who are in need of a pace to work and a place to allocate their works of art and sustenance for communication and for marketing.

4.1.8 Event-led regeneration model

According to (Smith, 2012) “event regeneration” is considered as a secondary method of regeneration. In this regard, “event-led projects” include both the advancement of existing facilities and the expansion of new facilities. The procedure of alteration is driven by the event in “event-led regeneration”. Therefore, *events* can bring about institutional reconfiguration (to deliver the foundation for forthcoming regeneration works.). Accordingly, they can offer the concentration for works to guide a city in a new route, as well as the expansion of a workable tourism sector (Smith, 2012). These planned districts, or formal districts, are the result of culture-led planning in the hopes of arts led revitalization.

4.1.9 Participatory community arts model

This model is based on cultural emphases which bring regeneration through a bottom-up approach. This model brings the old civilizing argument to the level of cultural policy in order to enables artists to be more than static consumers of official art. According to

Landry (2012) “participatory community arts models” have many progressive results including supported independence, enhanced organisational capacity, explored visions of the future and identities; built private/ public sector partnerships; advanced self-confidence; promoted interest in the local environment; reduced criminal behaviours; enriched local image; improved social cohesion.

Binns (2005) stated there are obvious limitations to this model. However arts schemes may reveals softer features of social development such as building sense of community and social capital, which they cannot discourse the harder characteristics of urban regeneration and consequently neglect physical facilities. Enormous difficulties also lie in obtaining an expressive appraisal of their social worth. In this regard, in comparison with the economic effects of *cultural consumption model of regeneration*, the social benefits of *community arts model* are relatively well-documented. Almost all of the relevant research finds that cultural activity in the model of participatory provides a means of addressing long-term social barriers such as class and ethnicity as well as age and gender. Consequently it improves social networks within the neighborhood and animates public space. Accordingly, it makes value in the form of superiority of the built environment and physical amenities. In fact, there is indication that this participatory community arts model are related to wider trends in economic well-being (see Stern & Seifert, 2007a).

Landry et al. (cited in Tay, & Coca-Stefaniak, 2010) claimed that, “compared to high-cost capital cultural projects, participatory arts model often offered much higher levels of flexibility and adaptability to local needs with lower costs as residents and communities became the principal target of interventions. Contrasting this softer aspect with harder (physical-led) interventions, culture and the arts have often been recognised as much-needed *software* to complement the *hardware* provided by physical regeneration projects.” (Tay, & Coca-Stefaniak, 2010).

4.1.10 The cultural occupations model

The model of *cultural occupations* focuses particularly on the needs and characteristics of artists (performing, visual artists, musicians and writers), and to a smaller level those of workforces in media-related and design arenas. Markusen and Schrock (2006) distinguished the model of cultural occupations with the model of industrial cultural districts by focusing on “what people do” rather than on the products that they produce. They stated that industrial cultural models are characterized by high numbers of workers that do not engage directly in cultural production which is not the case of occupational model. In this regard, cultural policy should highlight the role of the artists, to create and sell their work in commercial cultural contexts, the multiplier effect from high levels of inter-artist support and refining the quality of area image (Markusen & Schrock, 2006).

One reason for this shift is that, beginning in the 1990s, many post-industrial cities, particularly in the north eastern section of the United States and also in the United Kingdom, found themselves in the position of having a plethora of light-industrial space

and no foreseeable industrial tenants to fill them. As a result, many areas became rundown and blighted. Two options were to find short-term, low-rent tenants to fill the spaces until the real estate market changed and to craft a graduated tax strategy that lured prospective long-term tenants. The latter plan included short-term rent stabilization and a sliding scale for property taxes, as well as other income and sales tax credits to help renters develop the space. The most famous case for the first example is SoHo in lower Manhattan.

The occupational model tries “to address the high levels of self-employment in many cultural sectors. Policy recommendations are therefore directed toward the characteristics and needs of artists, including affordable accommodation and work space, incubating talent and providing networking opportunities, and directing financial support to smaller arts organizations rather than flagship cultural institutions” (Grodach, 2013). Correspondingly, Currid (2007) bring up to the significance of “informal social spaces” as well as galleries and bars supporting zoning mechanisms to boost up the quality of such spaces.

4.1.11 Arts and entertainment district

The emphasis of Arts and Entertainment districts are on prevalent attractions for a more diverse and younger audiences which tend to have a more “bohemian feel” with less formal than the main “Arts Institution regions” (Frost-Kumpf, 1998). It normally comprise a number of big ticket performing contexts where creative products and culture are consumed (Bereitschaft, 2014). Small theatres, private art galleries, nightclubs,

cinemas and surrounding cafés and restaurants in downtown settings are the most important accelerators of attraction, but some main arts facilities may also be illustrated in these districts. Like the Major Arts Institution districts, Entertainment and arts districts tend to be located in previous major tourist sites and industrial-commercial areas (Campo & Ryan, 2008: 292).

Unlike large cultural compounds and major arts institution–focused districts, many newer artist-centric districts are not necessarily contiguous and often feature both live and work spaces for artists. While first-wave cultural districts almost always involve institutional anchors, second-wave districts generally do not. Although many do have arts institutions within their boundaries, the primary focus of these districts is on individual artists and small arts businesses (see Frost-Krumpf, 1998).

4.1.12 Cultural production models of regeneration

A number of cities have focused their districts on the cultural production in what Frost-Krumpf terms *cultural production–focused district*, and in areas where artists tended to cluster their studios (Binns, 2005). Investing in art production is parallel with the growing the cultural and creative industries. The creative industries bring a broader sort of sectors which might contain: ‘publishing, software and computer games, the art and antiques market, advertising, architecture, film and video, interactive leisure software, music, crafts, design, designer fashion, the performing arts (DCMS, 2004). According to DCMS (2004) the group and the type of organization are the most important factors in encapsulating these categories. “Devising comprehensive agglomeration or clustering

strategies for such a wide category, that incorporates such disparate activities, can be quite a challenge, one that has met with mixed results” (Binns, 2005). The economic development of these products is naturally associated with the local culture (Santagata, 2004). In this model, the main emphasis is more on arts production than presentation of the arts meaning “arts education” in the cultural production. “Cultural Production districts generally focus more on inner-city neighborhood development than on attracting visitors. They typically include a significantly higher percentage of residential space-particularly housing for artists more than other cultural districts and are less likely to be established near a major tourist attractions districts (Frost-Kumpf, 1998). Sheffield’s Cultural Industries Quarter and Manchester’s Northern Quarter (Figure 24) are two main notable examples of Cultural production models of renewal.



a) Sheffield’s cultural industries quarter (source: URL 8)



b) Manchester's Northern Quarter art and design industries (source: URL 9)
Figure 24. Examples of cultural production model of renewal

4.1.13 Industrial cultural district

The industrial cultural district is a type of cultural district with geographical clustering of the organization of cultural production within that area. This type of district is also called a “cultural-industrial” district (OECD, 2005). The key component in the accomplishment of these districts is the uniqueness, which arises from the use of local and unique resources (Song, 2011). This type of district is related with economic activity and multiple products created in the district.

The model of cultural industry focuses on the commercial features of the cultural industries (Grodach, 2013; Hesmondhalgh, 2007; Pratt, 2005; Scott, 2000). Industrial cultural districts belong to the endogenous growth models based on the presence of agglomerated of many specialized small firms that rely on high levels of part-time and project-based employment (Becattini, 1991; Storper & Harrison, 1991). According to Santagata (2004) the technological concern is an actual splitting factor in dealing with

developed industrial cultural districts. Specifically, according to the nature of the technology involved two ranges of cultural districts may be considered: (a) traditions in “arts and crafts” and (b) Positive externalities, localized culture (Santagata, 2004).

In contrast to the cultural consumption model, which concentrations on place mainly by considering “consumption space” for tourists and visitors, the focus of cultural industrial model is enhancing features of the industrial environment. Actually, researchers criticize the consumption model of regeneration for not considering entirely the importance of the cultural production system characterized by agglomerations of interfirm networks and flexible labor markets (Grodach, 2013; Storper & Scott, 2009; Scott, 2006). In fact, the role of the cultural industries in urban regeneration is reproduced in the appearance of *cultural quarters* as significant development engines in cities (Song, 2011).

Sometimes, the technology is sophisticated and high, similar to the fashion industries or textile. By increasing the significance of the technology the demand for “a long value chain” is increasing. The production procedure is organized in many segments, which hierarchically associated, and the final firm has the significant character of establishing the whole manufacturing procedure. In this regard, an ultimate firm is the ultimate component of the value chain, which is a tactic for work base on consumers' choices and favourites. Consequently the last firm may become motivated to purchase the service provider's firms to assimilate vertically (Santagata, 2004). Sometimes, industrial cultural model may use a quite basic technology. Pottery, glass, jewellery production are

instance of how simple the technology might be. The necessary conditions and crucial requirements for founding an industrial cultural model are indeed their difficulties to be found everywhere (Santagata, 2004).

4.1.14 The cultural planning model

Cultural planning model focuses on promoting local arts and culture at neighborhood level (Evans, 2001; McNulty, 2005). In this regard, during the last ten years many scholars talked about the idea of cultural planning in the context of regeneration (e.g. Ghilardi, 2001; Mercer, 1991; Evans, 2001). Similar to asset-based community expansion (Developed by Kretzman & McKnight, 1993), *Cultural planning model* concentrates on recognizing and developing community cultural capitals in an inclusive and structured planning process.

Consequently assessing and mapping the cultural needs and assets of an area to classify ways to build on and address potential problems and link existing strengths, are the key emphasizes of the cultural planning model (Evans & Foord, 2008). Frequently, the model emphasizes on cultivating small firms and grassroots organizations, cultural workers of lower-income quarters (Grams & Warr, 2003). According to Stern & Seifert, (2010) “rather than investing in planned cultural districts and flagship projects, this model calls for concentrating support in ‘neighborhood cultural clusters’ — existing concentrations of cultural resources including non-profit arts organizations, neighborhood-based creative businesses and resident artists — because they are associated with high levels of civic engagement as well as opportunities to enhance

artistic development”. Overall, as Ghilardi (2001) stated in terms of social inclusion difference and diversity are the main and key resources in cultural planning which frequently unique selling points for those cities that aimed to boost up tourism activities.

4.2 classification of models of urban regeneration

The models of urban regeneration comprise mutual and/or different features in terms of modes and development approaches. Accordingly, the study in this section attempted to classify the models by considering their mutual modes and development approaches. Introduced models of Evans considered as the comprehensive model to achieve the aim. Evans (2005) in his study introduced three models of contribution of culture in urban regeneration named as *cultural regeneration*, *culture-led regeneration*, and *culture and regeneration*. However his study lacks an assessing method in order to define the role of culture in each models of urban regeneration. This gap brings an ambiguity in terminologies. Additionally despite the differences among the models, often the terms are mixed and used with same definition. To avoid from this assimilation, the role of culture in each model of urban regeneration needs to be define. Accordingly this section of the study attempts to answer twofold aims first develop the introduced models of Evans by deeply considering the contribution of culture in each models and consequently classified the wide range of models of culture’s contributions into three models by considering the common related modes and development approaches of cultural agglomeration. The three models of Evans are as below.

Cultural regeneration: In the model of Cultural regeneration, “cultural activities are fully integrated into an area strategy alongside other activities in the environmental, social and economic sphere- in which culture is a structural part of strategic planning” (Evans & Shaw, 2004). According to Evans (2008) this model is carefully associated to the “cultural planning” method with regeneration and cultural policy, e.g. in the place which culture is rooted and arranged in policy-making and conventional urban planning.

Culture-led regeneration: Culture in the model of led-regeneration works as the catalyst, engine and aesthetical tool (Evans, 2005) —epithets of change and movement. The model is recognized as a comprehensive and leading scheme. Within this depiction the activity is likely to have a high-public profile. This model of regeneration is applied by cities to establish themselves as a pioneer of cultural competitiveness aimed to promote and re-image the city.

Culture and regeneration: In this model, culture is functional in strategic planning and not fully combined at master planning stage and the strategic development take place only in particular phases of the project or segments (Evans, 2005). The intervention is often at small scale: In majority of cases, which no planned delivery has been made, cultural organizations and residents (businesses or individuals) might respond to make their own participations. Commissioning artists to make signs or street furniture, lobbying for a library, setting up a regular music night, recording the history of their area, etc. are the example of this model of urban regeneration (Evans & Shaw, 2004).

The study from the literature revealed that in the model of *cultural regeneration*, the intentional role of public artists has been essential to the organization policy of cultural clusters and creative, both in terms of managing the territorial improvement and supporting the projects by financing and supervising (Scott, 2004; DCMS, 1998). However the dominance of public sector in this model is not more than the model of culture-led regeneration. In this sense, the schemes articulated by local investors in the model of cultural regeneration are the anchors of regeneration, as they reflect the goals and interests with a multidimensional and participative approach (McCarthy, 2006).

Since the model of *cultural regeneration* develop in a more tactical level with local administrations associations on the basis of variable forms of public–private partnership, it is very close to the cultural production model of renewal and industrial cultural district in which cultural businesspersons and artists are involved. As an example it is possible to take in to account “*Birmingham’s Renaissance*” which the arts were integrated with policy, and planning, economic and employment development committee, and “*Barcelona*” with an “un-political” threefold arrangement among citizens, industry and government with a ten year “cross-cutting Cultural Strategy” (See Evans & Shaw, 2004).

However, “the model of *cultural regeneration* increasingly taken up at a more strategic level, with regional development and/or local governments’ collaboration intentionally generating clusters of cultural working spaces on the origin of erratic forms of public–

private association” (Mommaas, 2009). Overall, according to Bergmann (2008) ‘Planning regulation’ in this model is a quite often used method, by means of “*zoning policies*” that favour large-scale industrial improvement to develop an industrial region. Nowadays, many other historic districts have recognized cooperative property rights, both to associate, and to start up a new localized economic growth (Santagata, 2004). For instance, in the case of Sheffield development which started during the late 1980s, the promotion of media industries and the local culture are considered as part of a more directed economic regeneration approach.

Considering the model of *culture-led regeneration* as a pioneer of cultural competitiveness for cities in order to promote and re-image the city, the model can take two major approaches: investment in hard cultural-infrastructure through mega projects and in less physical aspects through mega-events (Booth & Boyle, 1993; Evans, 2003; Garcia, 2005; Miles, 2005; Zheng, 2011). Their related activities comprise: the design and construction of flagship projects and civic infrastructure for public or business use, (e.g. inspired the cases of culture-led urban regeneration such as Bilbao, mayors and other policy makers have discovered the robust power of designing flagship projects in urban regeneration (see Peck, 2005); the reclamation of public open space; the use of historical buildings and urban heritage as vital elements to characterize places through adaptation (refurbished heritages); or the introduction of a program or activity which is then applied to rebrand a place as well as mega events, have been examined by scholars in the model of *culture-led regeneration*.

According to Tremblay & Battaglia (2012) although *Culture-led regeneration* call for the use of cultural activity as the major asset and driver of regeneration, *Cultural regeneration* encompasses the incorporation of cultural activity into a broader strategy of development in order to achieve an integrated process of regeneration. Consequently the model of *culture-led regeneration* are planned to increase the quality and safety of the place and accordingly to attract consumers, workers, global investors and tourist. "Culture" in this model of regeneration is mostly defined to embrace popular attractions, major arts institutions, movie theaters, restaurants, parks and tourist sites (Frost-Kumpf, 1998). The study based on the mutual characteristics among the variegated models of urban regeneration classified them into three well defined models (see Table 10). These classification which was done by considering the modes and development approaches of cultural agglomeration will fully discussed in chapter 5, section 5.2.

Table 10. Different regeneration models based on culture.

<i>Main model</i>	<i>Sub-models</i>
Cultural regeneration	Cultural production model
	Industrial cultural district
	The cultural planning model
Culture-led regeneration	Cultural Heritage-led Regeneration
	Cultural Consumption models
	Major Art Institutional District
	The “Anchor Plus” Model
	Museum District Model
	Scientific/Theme Parks and techno poles
	Metropolitan District/ quasi-industrial-districts
	Event-led regeneration model
Culture and regeneration	Participatory community arts district
	The cultural occupations model
	Arts and Entertainment District

Common features of the majority of “culture-led regeneration” models are that they aim to boost tourism growth triggering honourable circles of appearance of development, investments and residents’ superiority in which culture considered as high art. Frost-Krumpf (1998) called these districts as the first-wave cultural districts which, containing large cultural complexes, major arts organizations, downtown arts and entertainment establishments. They require very different forms of financial support and on-going public management than do second-wave individual artist–focused districts. A mutual characteristic of the models of *culture and regeneration* is that they often feature both live and work spaces for artists and the primary focus of these models is on individual artists and small arts businesses.

4.3 Conclusion of the chapter

Literature on contribution of cultural agglomeration in models of urban regeneration revealed that, there is frequently a separation among production oriented models and consumption oriented ones which form a set of specific works in neighborhood as well as city and regional contexts. They are either formed to promote and develop urban cultural activities and attractions as keystones for catering tourism and global visitor or to aid local cultural industries (both in the form of the creation of broader mixed use districts, and in the form of the creation of artistic working spaces in rundown areas (see Bianchini, 1989; Mommaas, 2009)) with aim to make capable jobs in large value-added regions of the economy.

The consumption models have a varied program ranging from purely promotional or bluntly economic with the aim of considering “culture” as a tool to increase the economic goals, while the production models occur in the form of the designing the artistic working spaces and mixed use quarters to enhance local art communities and industries.

In general, these models have objectives and tensions in creating cultural quarter.

- To show- To experiment
- To attract enterprises and investments – To avoid gentrification
- To be an iconic symbol of renewal - To protect heritage
- To produce knowledge and innovations – To bet on know how
- Planned – Organic
- Touristic destination- neighbourhood or community arts development
- To sell products, services – To develop concepts
- Model of art – Model of culture
- Local audiences – Global audiences

According to the broad distinctions in the models of urban regeneration, each model reflect its city's unique milieu, urban growth, history of land-use and cultural development. However by considering the characteristics of models of urban regeneration and distinguishing the introduced models of Evans, the study attempted to

classify them, which further (in chapter 5) integrated each models into their related cultural strategies based on their modes and development approaches of agglomeration.

By considering the characteristics of each models it is revealed that the models of *culture and regeneration* and *cultural regeneration* in contrast to the economic impact assessment of *culture led regeneration*, have adapted a more ecological approach (See: Stern & Seifert 2010). The model of *Culture-led regeneration* is more concerned with property development and finds expression in place-marketing while the model of *culture and regeneration* does not necessarily contribute to the place-marketing. The model of *culture and regeneration*, have placed a stronger social emphasis on the role of arts and culture in terms of their impact on individuals and communities while this issue is less prioritized in the model of *culture-led regeneration*.

The study revealed that culture in the models of *cultural regeneration* are much more oriented toward production while the models of *culture-led regeneration* are often focused on the formation of culture/arts-based consumption spaces and often creating part of a broader consumption-based landscape. The model of *cultural regeneration* assumed to be formed by the stimulation of small business networks which grouped together in an area in order to share a common lifestyle of work and also motivate other's creativity, reputation and professionalism which spontaneously brings the cultural identity to a place as a common brand. In the larger scale, cultural involvements can make an influence on the regeneration process by services that were planned in the

beginning to enhance the facilities. However, lack of apparent cultural activity does not essentially state that cultural action is lacking but simply revealed that it is not being supported (or acknowledged) as part of the procedure (Evans & Shaw, 2004) which makes culture as an ‘add-on’ or appendage rather than an integral part of a scheme.

The study also revealed that in the model of *cultural regeneration*, the intentional role of public artists has been essential to the organization policy of cultural clusters and creative, both in terms of managing the territorial improvement and supporting the projects by financing and supervising (Scott, 2004; DCMS, 1998). An alternative to such grassroots efforts is for a city to engineer a cultural district by giving it a formal designation and deeming it arts-friendly, sometimes even before the artists themselves arrive. This has become an increasingly popular top-down municipal strategy. A classic example of this is happening in Pawtucket, Rhode Island, an old industrial and mill town and, in 1793, birthplace of the American Industrial Revolution.

Chapter 5

INTEGRATION OF CULTURAL STRATEGIES INTO THE MODELS OF URBAN REGENERATION

However these strategies are designed to emphasize diverse agendas in order to contribute to different models of urban regeneration. This study, based on its aim tries to develop a systematic categorization of the cultural strategies in respect of models of urban regeneration through their implications in terms of modes and development approaches of cultural agglomeration.

5.1 Re-categorisation of strategies into three major categories of cultural strategies

As discussed in chapter 3, involvement of cultural agglomeration in the process of urban regeneration can be developed in different ways: (a) the agglomeration of local cultural production through a product- oriented strategy, (b) application of the creative process in the planning of cultural activities at local, national and international levels using the previously mentioned process- oriented strategy, (c) place –oriented strategy-e.g. visiting heritage buildings or flagship projects as part of the creative environment, (d) theme- oriented strategy, (e) the clustering of individual members of the ‘creative class’ using the people- oriented strategy and (f) time-based strategy. To conceptualize these

strategies and to determine to which extent, they can be considered as mechanisms for urban regeneration, by assessing their related modes and development approaches (chapter 2), the strategies have been re-categorised into three major categories of strategies: (1) Creative industry strategies, (2) Entrepreneurial Strategies, and (3) Creative Class Strategies.

In general, as is shown in Figure 25, *Creative Industry Strategies* comprise product-oriented strategy and minor activities as part of the process-oriented strategy. *Entrepreneurial strategies* contain strategies related to place-oriented strategy, theme-oriented strategy and mega/major events, as part of the process-oriented strategy. The final strategy, which is the *Creative Class Strategies* comprises people-oriented strategy and time-oriented strategy (Rahbarianyazd & Doratli, 2017).

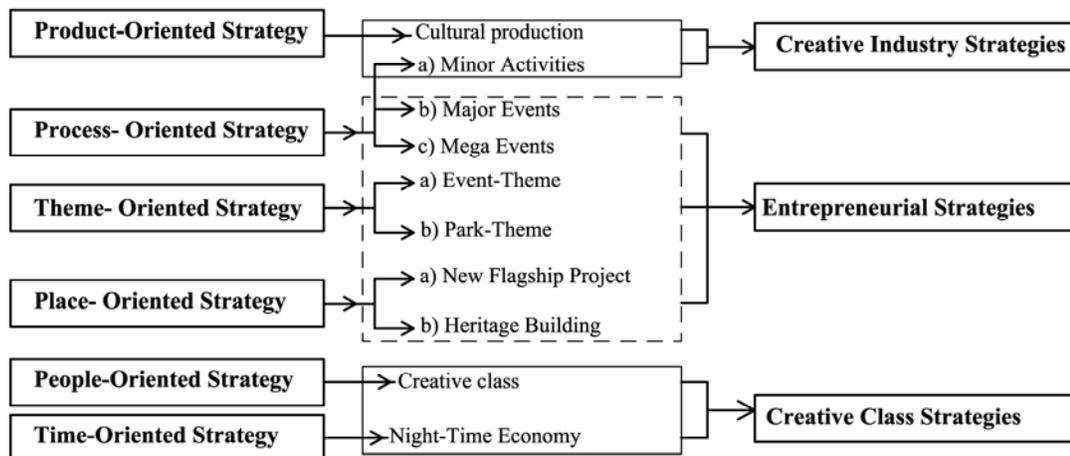


Figure 25. An assortment of different cultural strategies classified into three main categories (Rahbarianyazd & Doratli, 2017).

In fact, the re-categorisation of the strategies has been done according to the related modes and development approaches of cultural agglomeration. Since each strategy has distinct indications in terms of modes of agglomeration and development approaches, the differences has been explained in detail in the following parts 5.1.1, 5.1.2 and 5.1.3.

5.1.1 Creative industries strategy

These strategies arise as a result of mixed-used economy on a small and medium scale and product-oriented strategies. The Creative Industries include all branches of industry which relies on cultural innovation and artistic creation intended to produce, distribute and consume the symbolic goods and have capability to generate jobs and wealth through generation and exploitation of intellectual property (Hitters & Richards, 2002; DCMS, 1998; Rutten, 2006). In fact the most comprehensive classification of creative industries, has been proposed by UNCTAD (de-Miguel-Molina et al., 2012). Since creative industries grow rapidly as an environment-friendly industry with high- skill creative employee, they are attractive to policy makers (Scott 2004; Choi, 2010).

According to Keane (2009) the initial stage toward developing cultural industries was a sudden incidence of specialist agglomerations of cultural. Consequently cities attempted intentionally to develop creative industries as an approach to acknowledge the local industrial decline (Flew, 2002, p. 25) in order to re-imaging inner city areas (Hutton, 2006; Hanningan, 2003). The creative industry strategies mostly are built on a long-standing tradition and support local cultural industries. These strategies, instead of focusing on boosting tourism and cultural consumption, increasingly concentrate on

mapping the dynamics and structure of the cultural production (Hesmondhalgh, 2012; Flew, 2011). This shift from entrepreneurial and place-oriented strategy to cultural production, brought a growing respect to human capital and its innovated industries, as a booster of urban regeneration (Garnham, 2005). The uniqueness of these strategies is their significant differences in each context due to varying local condition. These condition comprise local industrial regimes, pattern of linkage and industrial production cultures (Zheng, 2011). Although a spillover effect of creative industries agglomeration is often assumed to improve the quality of life of a wider community, according to Nijkamp et al. (2016) such strategies can be most effective when engaging with a pre-existing sense of local identity.

The Creative Industry strategies, are mostly feature as combination of public service and private management activities which refers to “the Darwinian (hands-off) approach” of Choi (2010) (See Table 4 and Table 11) and “the evolved cultural district” of Becattini (1991) and Santagata (2002). However, the essential condition for the success of these strategies is considered as reaching a critical mass of activities with blend of producers as well as consumers.

Especially in the case of top-down development, where industry developed initially by careful planning; reaching a sufficient critical mass of activities is very important. If the public investor neglects this matter, the industry may be placed in jeopardy and the district may vanish or continue to be functionally useless. In this regard policy makers

have an important role in fostering creative industries strategies, facilitating opportunities toward sustainability of the sector and integrating them into the overall process of urban regeneration (Pumhiran, 2005). Due to their capability to provide distinctive environmental amenities, creative industries regenerate urban imagery, redefine attributes of production and consumption and alter local identities (Scott, 2006).

Table 11. Related modes and development approach of creative industries strategies

			Models and development approaches of agglomeration						
			Modes of Orientation	Modes of Integration	Modes of Coordination	Modes of Designation	Modes of Government Intervention	Development approach	
Cultural Strategies	Product-Oriented Strategy	-Cultural production	Production-consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	Creative Industry Strategies
	Process-Oriented Strategy	-Minor Activities	Production-consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	

5.1.2 Entrepreneurial strategy- consumption base

The word 'Entrepreneurial' is characterized by taking of financial risks in the hope of profit. The Entrepreneurial Strategies, which may also be described as "catalytic strategies" (Birch, 2007), nurturing through implementing flagship cultural projects, (Pratt, 2010; Ceballos, 2004; Hamnett & Shoval, 2003: 225; Bianchini, 1993), as well as spectacular and themed cultural events (Smith 2012; Richards & Wilson, 2004). As Smith (2012) stated, these types of strategies rely on the 'big bang' approach (Smith, 2012).

By the 1990s along with the rise of the neo-liberal thought, urban policies transformed from the mode of managerialism to modes of entrepreneurialism (Harvey, 1989b). In this shift, local governments find cultural projects as an important tool to promote their economics as well as creative milieus to attract tourism (Evans, 2003; Judd, 2003). The entrepreneurial strategies due to the characteristic in marketing capability (Kavaratzis, 2004) and attracting tourists are typically located in former industrial/ waterfront sites (Evans, 2005; Smith, 2007) or in downtown areas (Storm, 2002).

Entrepreneurial strategies are mostly planned developed and associated with policies based on direct public support, through a top-down development, whereas private agents play only a marginal role (Pumhiran, 2005). Goals of urban planners to nurture entrepreneurial strategies vary from enhancing the image of particular areas to attracting number of visitors (Scott, 2004). These Strategies measure their success based on the

economic standards which are oriented toward tourists and gentrifiers (Bell & Jayne, 2004; Zheng, 2011).

Entrepreneurial strategies due to their aims in the process of urban regeneration are mostly oriented toward consumption (Smith, 2007; Page & Hall, 2002). In fact, these strategies mostly occur when there is lack of local community interest in changing the environment and placing the district in a competitive position. What make the entrepreneurial strategies distinguished among other cultural strategies is the efficient time of the project. It means once the entrepreneurial strategies affair are completed, intervention areas start to show its success (Dündari, 2010). The modes and development approaches of these strategies are summarized Table 12.

These strategies, in some cases, provide close links with the history of the area and local societies, whilst in others; developments seem to be divorced from any sense of locality, which may neglect the local-social goals (Mommaas, 2004; Harvey, 1989b; Aalst & Boogaarts, 2002). In the latter case there is a danger of a combination of wasteful investment with financial and social unsustainability (e.g. the case with London's Millennium Dome). Consequently the projects may fail to reach their goals i.e. in numbers of audience and income generated. Another fail issue in these strategies is using similar entrepreneurial approach by city governments to promote places, which lead not only to the "serial reproduction" of urban landscape but also ignore the indigenous local identities of the place (Rodriguez et al. 2001; Bianchini, 2004; Harvey

1989a). According to Relph (cited in Smith, 2007), in this case the projects enhance the feeling of 'placelessness' or the 'every city looks the same' syndrome.

Those who defend the entrepreneurial strategies claim that "it is reasonable to expect cultural organizations to be self-sustaining and capable to attract a broad audience" (Jenkins, 2009). Reviews of the entrepreneurial projects reveal that the fundamental requirement for a feasible and successful Entrepreneurial strategy is consultation and involvement with the local population in order to raise new forms of sociability and to respect the local commitment. Otherwise such strategies as place-making practices represent only the temporary actions of regeneration.

Table 12. Related models and development approach of entrepreneurial strategy

			Mods and development approaches of agglomeration						
			Modes of Orientation	Modes of Integration	Modes of Coordination	Modes of Designation	Modes of Government Intervention	Development approach	
Cultural Strategies	Process-Oriented Strategy	-Major Events	Consumption oriented	Vertical integration	Inter-cluster Cluster to cluster	Formal -Tourist targeted and Lifestyle environment	Pro-active approach	Top-Down development	Entrepreneurial Strategies
		-Mega Events	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
	Theme - Oriented Strategy	-Event-Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
		-Park- Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal- Tourist & local targeted	Pro-active approach	Top-Down development	
	Place-Oriented Strategy	-New Flagship project	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
		-Heritage Building	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	

5.1.3 Creative class strategy

Creative Class strategies focus on socio-cultural community engagement practices, (Pratt, 2010; Birch, 2007) which are more related to providing workspace for individuals with similar skills. In these strategies, the creative individuals ranging from artist and highly educated workers to knowledge-based professionals (Florida 2002; Landry 2000) are considered as indispensable participants who serve to inspire the economic development of the local consumer and attract new economies (Grodach & Loukaitou-Sideris, 2007) and can boost regeneration of an area through their occupation and the services they support (Qin, 2008). Rather than a mere cultural activity toward production, the concept of ‘night-time economy’, by providing opportunities for leisure and consumption has become known as the primary approach toward developing these strategies (Figure 26).



Figure 26. Nigh time economy, Bethesda, Maryland (Source: URL 10)

The creative talents are drawn to authentic historic district, bohemian cultural quarters and places with street-level culture, vibrant music scenes and active nightlife (Conlin, 2001; Baris, 2003; Florida, 2002c, pp. 749–750; Bayliss, 2007; Cerar, 2010). In this regards, Florida (2002) proposed talent, tolerance and technology as the so called 3T's criteria for creative classes to choose an area to live. Furthermore, housing the creative class requires a shift from working class quarters to diverse, stylish and good quality residential areas (Sager, 2011).

Although several scholars criticized the theories of Florida, (e.g. Peck, 2005; Kratke, 2010; Jarvis, Lambie & Berkeley, 2009), his theories have been used by many cities to attract talented workforce and reinvent the declined areas (ISP: Institute for spatial

policies, 2011). Low rents and political freedom are what artists and workers need. Naturally occurring creative districts—and planned creative districts as well—must be committed to these goals if they are to support creative production in the long term (Zukin & Braslow, 2011). The development of these clusters is often spontaneously combined with tourist and consumer services. Critics of this strategy, argue that it may target one favoured class of individuals (Grodach & Loukaitou-Sideris, 2007). However, in some cases, the area through the occupation of creative individuals become attractive for other residents and then the area become re-gentrify and may lead to the displacement of creative class (see Zukin, 1989).

The Creative Class strategies, in comparison to the Entrepreneurial strategies, promote small-scale clustering of art galleries and performing arts venues (Florida, 2014). The development of Creative Class strategies due to the locational choice of creative people, is often the scene of spontaneous regeneration, through a bottom-up approach. Consequently, their initial contribution to the process of urban regeneration can be marginal. The modes and development approaches of these strategies are shown in Table 13.

Table 13. Related modes and development approach of creative class strategies

			Mods and development approaches of agglomeration						
			Modes of Orientation	Modes of Integration	Modes of Coordination	Modes of Designation	Modes of Government Intervention	Development approach	
Cultural Strategies	People-Oriented Strategy	-Creative Class	Consumption-production Oriented	Horizontal integration	Inter-cluster	Informal - Lifestyle environment	-	Bottom-Up development	Creative Class Strategies
	Time-Oriented Strategy	-Night- Time Economy	Consumption oriented	Horizontal integration	Inter- cluster Difference in terms of the level of intra-cluster collaboration	Informal - Lifestyle environment	-	Top-down bottom-up development	

The study revealed that the Creative Class strategies and the majority of the Creative Industrial Strategies as compared with the Entrepreneurial Strategies have developed a strategic model of a progressive cultural district, in which culture is considered as part of the agenda of the grassroots community involvement. These two strategies, when applied, serve to reinforce local community identity and strengthen local cultural production.

In fact, as mentioned the re-categorisation of the strategies has been done according to the related modes and development approaches of each strategy. Since each strategy has distinct indications in terms of modes of agglomeration and development approaches, the differences are shown by colour in Table 14. As it is shown in Table 13, beyond the existing difference among the cultural strategies of urban regeneration, there is some conceptual and modes overlap between them.

Table 14. The re-categorization of strategies based on their related modes and development approaches of agglomeration (Developed by author).

		Mods and development approaches of agglomeration							
		Modes of Orientation	Modes of Integration	Modes of Coordination	Modes of Designation	Modes of Government Intervention	Development approach		
Cultural Strategies	Product-Oriented Strategy	-Cultural production	Production-consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	Creative Industry Strategies
	Process-Oriented Strategy	-Minor Activities	Production-consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	
		-Major Events	Consumption oriented	Vertical integration	Inter-cluster Cluster to cluster	Formal -Tourist targeted and Lifestyle environment	Pro-active approach	Top-Down development	Entrepreneurial Strategies
	-Mega Events	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development		
	Theme - Oriented Strategy	-Event-Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
		-Park-Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal- Tourist & local targeted	Pro-active approach	Top-Down development	
	Place-Oriented Strategy	-New Flagship project	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
		-Heritage Building	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
People-Oriented Strategy	-Creative Class	Consumption-production Oriented	Horizontal integration	Inter-cluster	Informal -Lifestyle environment	-	Bottom-Up development	Creative Class Strategies	
Time-Oriented Strategy	-Night-Time Economy	Consumption oriented	Horizontal integration	Inter- cluster Difference in terms of the level of intra-cluster collaboration	Informal -Lifestyle environment	-	Top-down bottom-up development		

5.2 Integrating the three major cultural strategies into three models of urban regeneration

The study based on its aim attempts to disclose the role of cultural agglomerations in models of urban regeneration through developing cultural strategies. Although the three major categories of cultural strategies are ideal classifications, which were identified from the available relevant literature to facilitate urban regeneration, they are designed to emphasize diverse modes, development approaches, agendas or perspectives, which contribute to the different models of urban regeneration. By considering the characteristics of each model of culture, this study integrated them into their related cultural strategy. The different urban models which were explained in chapter 4 point out different features, derived from different cultural strategies. By considering the related modes and development approaches of cultural agglomeration, this study tries to point out the key characteristics of the cultural strategies and classify them under the main three cultural models of urban regeneration.

In this study the creative industries strategies considered as the strategies which stem from a cooperative endeavour of cross-fertilization between public and private sector. Based on the definition of Evans upon the model of cultural regeneration, the creative cultural strategies are more close to the model of *cultural regeneration*; in which culture comprehends the physical, economic and social levels of the area through the synthesis of self-organized and planned components towards developing urban regeneration.

Since entrepreneurial strategies are mostly oriented towards consumption modes, within a vertical modes of integration undertake the initial responsibilities toward developing urban regeneration, they are considered as the pioneer strategies toward nurturing the models of *culture-led regeneration*. This model which is formed by entrepreneurial Strategies, evidently follow a pro-active and top-down approach guided by purely economic objectives.

In the model of *culture and regeneration* most of the time culture is not measured based on the economic growth. However the aim of the model is to decrease the social and economic inequalities and increase the overall living qualities through redistributive policies to encourage citizen participation. Although ethnic diversity, access to the arts and often a clean environment hold a central place in the model of *culture and regeneration*, as Grodach & Loukaitou-Sideris (2007) stated “these goals are sought in order to manufacture the appropriate experiences desired by the creative class, rather than for the benefit of the entire public”. Figure 27 presents the interrelation between three major cultural strategies and models of culture in urban regeneration.

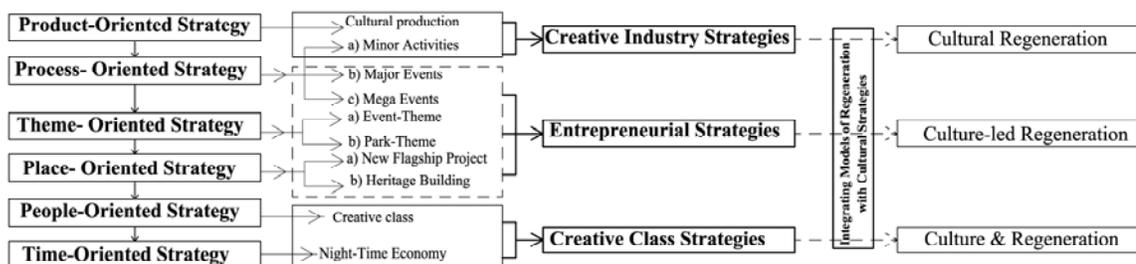


Figure 27. Inter-relation between cultural strategies and three models of urban regeneration.

It fact, culture, along with other activities in the environmental, economic and social sphere of sustainability may have a different role in bringing a regeneration initiative to cities. In figure 28 (adapted from, Dessein et al., 2015), the multiple ways in which cultural strategies contribute to the models of urban regeneration as a driver, a catalyst or at the very least a key player, are highlighted.

**a. Creative Industry strategies/
Culture as Industry**

- Culture added as a fourth pillar and is fully integrated in the enhancement of the environmental, social and economic spheres.

**b. Entrepreneurial Strategies/
Culture as High Art**

-In this model, cultural activity is seen as the catalyst and engine for regeneration.

**c. Creative Class Strategies/
Culture as Amenity**

- In this model, culture mediates between the three pillars and is not fully integrated into the strategic planning.

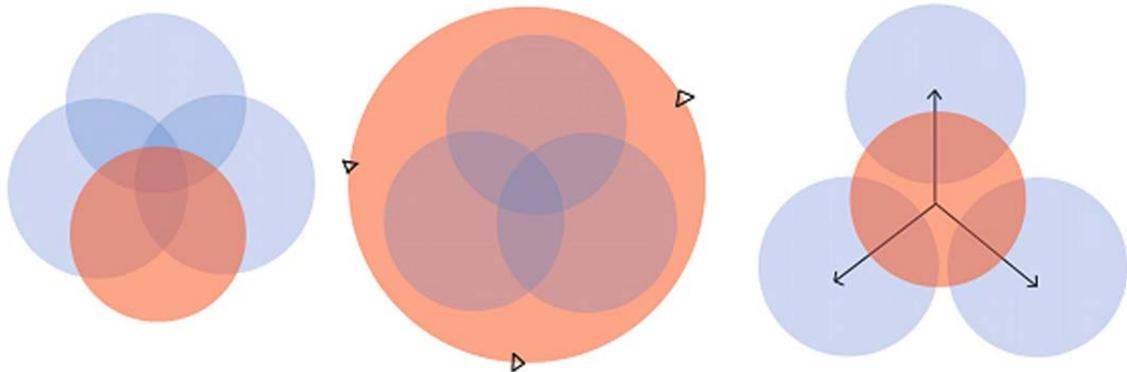


Figure 28. Models of the contribution of cultural strategies in urban regeneration.²

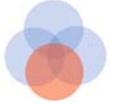
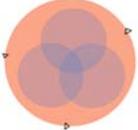
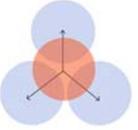
In the first model (Figure 28 a), culture is seen as the structural part of planning and is fully integrated into the enhancement of the economic, physical and social features. In the second model (Figure 28 b), culture works as the engine and catalyst in the process of urban regeneration. The model manifests itself by hosting big cultural projects and mega cultural events through entrepreneurial strategies. These developments need to be

² *Cultural strategies represented in red color and the three circles represent the economic, physical and social features of urban regeneration.*

planned from scratch and almost always rely on public investment. In the third model (Figure 28 c), culture is an ‘add-on’ and occurs only in specific phases of the project. In this case culture is not fully integrated in the process of urban regeneration. According to Evans and Shaw (2004), there are two reasons for the add-on effect of the model of culture and regeneration: 1) Firstly the staff responsible for provision of regeneration may not logically consider themselves as participants 2) Secondly they lack a champion among them.

In table 15 integration of models of urban regeneration within their related cultural strategies based on their modes and development approaches of agglomeration is illustrated.

Table 15. Integration of cultural strategies with the contributed model of culture in urban regeneration by considering their related modes and development approach (Developed by author).

Cultural Strategies		Mods and development approaches of agglomeration						Models of urban regeneration	
		Modes of Orientation	Modes of Integration	Modes of Coordination	Modes of Designation	Modes of Government Intervention	Development approach		
Product-Oriented Strategy	-Cultural production	Creative Industry Strategies	Production- consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	 <p>Cultural regeneration</p>
	-Minor Activities		Production- consumption Oriented	Vertical integration Horizontal integration	Inter-cluster Intra cluster Cluster to cluster	Formal -Designated cultural district	Darwinist process of change	Top-down bottom-up development	
Process-Oriented Strategy	-Major Events	Entrepreneurial Strategies	Consumption oriented	Vertical integration	Inter-cluster Cluster to cluster	Formal -Tourist targeted and Lifestyle environment	Pro-active approach	Top-Down development	 <p>Culture-led urban regeneration</p>
	-Mega Events		Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development	
Theme - Oriented Strategy	-Event- Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development		
	-Park- Theme	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal- Tourist & local targeted	Pro-active approach	Top-Down development		
Place-Oriented Strategy	-New Flagship project	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development		
	-Heritage Building	Consumption oriented	Vertical integration	Related level of intra-cluster integration	Formal -Tourist targeted cultural investment	Pro-active approach	Top-Down development		
People-Oriented Strategy	-Creative Class	Creative Class Strategies	Consumption- production Oriented	Horizontal integration	Inter-cluster	Informal -Lifestyle environment	-	Bottom-Up development	 <p>Culture and regeneration</p>
Time-Oriented Strategy	-Night- Time Economy		Consumption oriented	Horizontal integration	Inter- cluster Difference in terms of the level of intra-cluster collaboration	Informal -Lifestyle environment	-	Top-down bottom-up development	

In this study the *cultural regeneration* model defined as the models oriented toward both production and consumption which are laboring by public and private stakeholders to drive urban regeneration. This is closer to the concept of culturally integrated regeneration. As mentioned earlier considering the role of the cultural production in boosting local economy and enhancing the social identity of the local communities, this model of urban regeneration relies mostly on the Creative Industry Strategies.

In the model of *culture-led regeneration*, culture is usually considered as synonymous with the heritage or arts, working as catalysts intended for cultural consumption. In the case of cultural regeneration, however, there should rationally be a superior integration of new developments with the contemporary values, heritage, daily life of the local area and traditions.

The model of *culture and regeneration* mostly associated with Creative Class strategies. In this model, the Creative Class through their occupations and services, bring about the regeneration of the area. This model of regeneration mostly arrive from grassroots community involvement and it takes place using a bottom-up process, with an ecological approach (see Stern & Seifert, 2007a) which may later seek to negotiate public benefit for wider development.

However in cities there are several reasons in terms of applying each model of urban regeneration. For example Balsas (2007) considered four for application of the models of *culture-led urban regeneration*: (a) Lack of an appropriate funding level and legal

instruments to converse socio-economic and physical deterioration process in the declined area. (b) Comparative difficulty in terms of taking action in the historic centers and renovate cultural facilities and public spaces than to reconstructing administrative institutions. (c) The municipalities found it politically more gratifying and easier to involve and interject in the public space, than in the private realms of the built environment which are fractionated. And finally d) when the scale of the deterioration levels and decline of the area is moderately high and also due to lack of private preservation (see Balsas, 2007).

Additionally also for developing *cultural regeneration* there is several reason to pursue: (a) Presence of place which is interweaved with the trained labor and the local cultural product (b) Reach critical mass of audience of supply and demand (c) Presence of hand-off public support. Bassett (1993) stated that since most of the smaller cities could not follow the strategies of “*culture-led regeneration*”, basically “*cultural regeneration*” which is concerned with local community development become as the most favoured model of regeneration in these cities. In the model of culture and regeneration the presence of artist and creative class is important to pursue the model. However Table 16 presents the goals, reasons and the critics behind the models of urban regeneration and its related strategy.

Table 16. The goals, limitation, critiques and reasons behind each cultural strategy.

Cultural Models of regeneration	Related strategy	Reasons Behind the Approach	Critics and Limitations of Approach
Cultural regeneration	Creative industries strategy	<ul style="list-style-type: none"> -Presence of places where symbiotically interweaved with the image of locally cultural products -Accentuates the costs and benefits of industries. -Reach the critical mass of business institution and potential audience (Chuluunbaatar et al. 2014) -Supporting by public sector as hands-off business through Darwinian process -Evolved cultural district. -Availability of trained labor. 	<ul style="list-style-type: none"> -In case of being unsuccessful in reaching the critical mass; may put the industry into the danger of vanishing.
Culture-led regeneration	Entrepreneurial strategy	<ul style="list-style-type: none"> -Decline and the deterioration levels in city centres is quite high. -Lack of private up-keep and changes in lifestyle preferences. -Much easier to intervene in the public space than in the fractionated private realms of the built environment. -Less complex to implement physical solutions and renovate public spaces (Balsas, 2007) -Mismatch between top-down urban regeneration initiatives and the agenda of local communities (Bell and Jayne, 2004) 	<ul style="list-style-type: none"> -Dramatic polarization of cities (Harvey, 1989) -Often neglected to consider 'softer' elements, such as social inclusion and community empowerment. (Tay &Coca-Stefaniak 2010; Bianchini & Parkinson 1993) -Resistance by local communities or can be left over or unfinished due to its high-cost and high-profile. (Plaza, 2000; Evans 2005) -Copycat designs/designers - risk of standardized strategies and fall into "serial reproduction" and 'international blandscapes'. (Harvey, 1989; Richards and Wilson, 2006) -Focus on physical/tangible spheres and economic regeneration. (Sacco & Blessi, 2009; Hemphill et al. 2004) -The creation of spaces of middle-class consumption and gentrification (Hansen et al. 2001; Rodriguez et al., 2001) -Dependence on tourists in some cases and risk of losing the positive long-term effect -Loss of local identity (McCarthy, 2002). - Creation of "white elephants",
Culture and regeneration	Creative class strategy	<ul style="list-style-type: none"> -Presence of private sector and motivation to changes in lifestyle preferences. -Low-rent artist tenants (Galligan 2008). -Having a plethora of light-industrial space and no foreseeable industrial tenants to fill them. 	<ul style="list-style-type: none"> -Danger of gentrification and social displacement in some cases. -Quality of life is poor and need improvement - Inappropriate physical improvement. -Lack of a champion. -Lack of public sector and funding -Danger of real estate market. - The less well-heeled and less connected groups and communities in the case of absence of a powerful voice (Evans 2005)

Chapter 6

CONCLUSION

Since assessing culture and creativity in urban contexts has been long regarded as a move towards positive revolution of urban assets, and part of the success of a quarter relates to the agglomeration of activities with a mixture of people, buildings and uses, this study provides a comprehensive overview of the literature on cultural agglomeration, regarding the need for greater conceptual clarity in terms of modes and development approach toward urban regeneration. Consequently, multidimensional methodological approach combined with theoretical and in some extend comparative research were used to develop the framework of the study. Accordingly, a line of research in this thesis emerged which stemmed from a series of influencing factors toward developing cultural strategies in the process of urban regeneration. In fact the extensive literature review reveals that the agglomeration of cultural resources in an urban context, can take place by means of different modes of orientation, designation, integration, co-ordination and government intervention. The cultural agglomerations, as well as their various modes of clustering, have a distinctive supporting mechanism, whether it arises on the drawing board of urban planners through a top-down development, or evolves totally spontaneously through a bottom-up development. The study revealed that the modes and development approach of cultural agglomeration will

dictate the evaluation criteria and the outcomes that might be expected from the cultural aspect of regeneration.

As is noticeable in the body of the text, the clustering of the carriers of culture named as, products, process, place, theme, people and time, result in the development of differing cultural strategies. These strategies are suggested as: Product-oriented strategy, Process-oriented strategy, Place-oriented strategy, Theme-oriented strategy, People-oriented strategy and Time-oriented strategy. Taking into account the modes of agglomeration and development approaches of each strategy and to find out the contribution of each strategy into the process of urban regeneration, this research has classified the cultural strategies into three categories: Entrepreneurial strategies, Creative Industry strategies and Creative Class strategies.

This research determined that Entrepreneurial strategies are utilized large scale redevelopment, and mostly pursue top-down planning in a pro-active form. These strategies are oriented mostly toward consumption and considered as the deliberate strategy in the model of *culture-led regeneration*. The Creative Class strategies, are characterized as the rising strategies through the participation of the creative local community and arts programs. The Creative Class strategies mostly follow a more ordinary, neighborhood-based approach in a small scale development. The role of these strategies in the process of urban regeneration ranges from an autonomous appendage, to a wider support structure, which is mostly marginal.

The Creative Industry strategies aim to combine the network of cultural production and global consumption. Furthermore, this study suggests that Creative Industry Strategies are put into practice through a mixture of bottom- up and top down approaches, with multiple and different levels of government and the private sector partnership. In fact, the supporting mechanisms in this strategy range from largely private efforts to passively government support through the Darwinian impulses (e.g. evolving cultural districts or zoning districts). This approach in the policy mechanism provides an enabling tool to re-generate key services in the quarter, which in turn supports the business development networks of activity. This therefore progressively attracts inward investment by supporting indigenous growth of creative businesses (Rahbarianyazd & Doratli, 2017).

Evidence of regenerative role of culture in this study shows where culture is a driver, a catalyst or at the very least a key player in the process of regeneration. The study clarified that conceptual differences in the models of urban regeneration are strongly rooted in their related modes and development approaches of cultural agglomeration. Tale 17 summarized the contributed models of urban regeneration, cultural programs and projects, type of intervention and the level of associated of each cultural strategies in the process of urban regeneration.

Table 17. Types of cultural programs, types of intervention and levels of association of each strategy in urban regeneration (Rahbarianyazd & Doratli, 2017).

Cultural Strategies		Types of Cultural Projects and Programs	Type of Intervention	Level of Associated in Regeneration
<p>Formal 'Top-Down development' Consumption-led strategy (Crewe & Beaverstock, 1998) -<i>Macro Economic Approach</i> -<i>Proactive approach</i> -<i>Public funding</i></p>	<p>Entrepreneurial Strategies</p>	<ul style="list-style-type: none"> -Flagship cultural projects -Spectacular events/ festivals -Urban design -Collective Property Rights: the Protected Designation of Origin (PDO) - Urban Universities (Fernández-Esquinas & Pinto, 2014) -Themematization (Richards and Wilson, 2006) 	<p>-Physical Intervention <i>Through design and construction of a building or buildings for public use/protect heritage and improve the environment.</i></p>	<p>-Initial stages of a wider urban regeneration through: providing flagship projects to stimulate future development -At the end of wider regeneration through: Showcasing completed projects</p>
<p>Cooperation of Bottom-Up & Top-Down development -<i>Production-led & consumption-led strategy</i> -<i>Public-private financial regime</i> -<i>Darwinist process of neighborhood change (hands-</i></p>	<p>Creative industry Strategies</p>	<ul style="list-style-type: none"> -Creation of local Cultural products (Scott 2004) -Mixed use activities - Evolved cultural district - Functional specialisation as a marketing strategy -Street level culture 	<p>-Functional Intervention <i>Through re-use of a quarter for business use and art industries.</i></p>	<p>Associated with the intermediate stages of urban regeneration through: -Accelerating existing plans -Extending existing plans</p>
<p>Bottom-Up development Consumption-led strategy -<i>Micro Scale approach</i> -<i>Private financial regime</i></p>	<p>Creative Class Strategies</p>	<ul style="list-style-type: none"> -Collaboration between arts and private sector -Leisure activity -Arts education programs -The evening economy - Community arts programmes 	<p>-Functional Intervention <i>Through re-use or rehabilitation of a quarter for living and working in art industries.</i></p>	<p>Associated with the intermediate stages of urban regeneration through: -Providing narratives for wider developments.</p>

The study revealed that, regeneration model, which is associated with Creative Industry Strategies represent a more unified and integrated approach as culture is the fourth pillar in addition to the social, economic and environmental pillars. This point of view toward considering the creative industries strategies as an integrate approach stem from looking to the win-win proposition of the related modes of agglomeration and development approach of these strategies. The creative industries strategies are thus seen as offering the potential to meet wider inclusion and diversity goals. This indicates that cultural strategy for being more sustainable need to emphasize on creative industries rather than culture as amenity or high arts. Consequently a rising attention to the role of the cultural industries in the integrated model of urban regeneration considered as a successful strategy.

Yet it should be noted that the contribution of these mentioned strategies with their related models of urban regeneration may vary in each case. It means that each applied strategy needs to be assessed case by case, especially in respect of their related modes of agglomeration and development approaches. Also the implementation of these three strategies (Entrepreneurial Strategies, Creative Industry Strategies and Creative Class Strategies) and their contributed models of regeneration should be considered as based on their feasibility in an urban context (Rahbarianyazd & Doratli, 2017).

The main focus of this study was to develop cultural strategies through the clustering of cultural resources used to frame the models of urban regeneration. Consequently, this created the possibility of recognizing and identifying the appropriate mix of necessary

factors and supporting mechanisms required to achieve a more conceptual clarity. The distinctiveness of this study approach is to link culture more tightly into the history of mainstream urban planning and development theory and practice, looking comprehensively at the formative decades, their modes and development approach of cultural agglomeration toward developing the cultural strategies. In this study culture was perceived as a method of integration and participation in the process of urban regeneration.

6.1 Key influencing factors in developing a successful urban regeneration based on cultural agglomeration

In general, from the literature it was revealed that agglomeration of cultural carriers pursue some key benefits in the urban context. These benefits are listed in table 18 as physical, cultural, social, and economic ones.

Table 18. Key benefits of cultural agglomeration in urban context.

physical	<ul style="list-style-type: none"> • to improve the regeneration of a geographical area • to increase the quality of life of a geographical area; • beautify and animate cities • contribute to a creative, innovative environment • to find new uses for abandoned industrial era sites
social	<ul style="list-style-type: none"> • supporting artists and creative class by providing facilities for arts activities and arts organizations • make an area safe and attractive • attract inhabitants and tourists to the city and retain graduates • to attract globally mobile capital and skilled worker • encouraging the involvement of local communities
cultural	<ul style="list-style-type: none"> • to create a sense of place and bring authenticity to the area • to Promote cultural diversity • to profile quarter regionally, nationally and internationally • provide arts activities for residents • to increase local participation in cultural and learning activity • connecting the arts and culture more inherently with community

	development
economic	<ul style="list-style-type: none"> • acting as a catalyst of consumption or/and production of cultural activities • provide job for artists • offer night time economy to make the area livable in unused hour • enhance property values • to attract private sector funding and major public sector project funding

Several studies tried to highlight the elements influencing cultural participation (see Diniz & Machado, 2011). By considering the fact that cultural habits cannot change overnight, in order to see changes over time, organizations need to be actively look for the involvement of local community. Additionally although cultural strategies cannot be applied in a similar way across different context to regenerate the area, the study make some suggestions as to how the critical success factors of regeneration can be maximized. There are critical conceptual factors which provide the basis for establishing a quarter and meet the needs of the local community.

- Cross-sector partnerships which at least one public-sector agency and one private sector partner -who is focusing on arts and culture should works on a project,
- Diversified financial foundations
- Mutual vision of agglomeration and having a clear definitions of goals shared by all actors
- Participatory decision-making processes among sectors (public, private, local, etc.)
- Existence of skilled actors who support agglomeration implementation

- Creation of an identification and advertisement trademark for the district and/or its products (Morteau, 2014)
- Regulation of propriety rights and quality standards
- The creation of an urban environment which encourages setting up innovative activities requires, at the local level (Sepe, 2013)
- A balance needs to be achieved between indigenous growth of cultural and related business activity with attracting significant cultural inward investment over time.
- Achievement of a critical mass in the number and quality of actors and services
- The establishment of cultural industries and Cultural Quarters are public sector-led from the outset.
- The cultural industries and Cultural Quarter approach cannot be all things to all people; it has to focus on a clearly defined purpose. Consequently, expectations need to be managed from the beginning.
- Networks of relations between economic, non-economic and institutional actors
- A corporate policy objective to establish a regional and national profile needs to be explicitly articulated as a component of the cultural industry and Cultural Quarter purpose.
- A balance is needed between major iconic cultural infrastructure and networks.
- Cultural industries and Cultural Quarters are diverse, accessible and incorporate a wide range of cultural business activity without engaging in determining a public aesthetic, markets are important.

- A cultural industries and Cultural Quarter is a real and virtual matrix of network engagement and interaction, with hubs spreading beyond the immediate physical zone.
- A balance is needed between social, economic and cultural activities including consumption, production and living in the quarter.
- A lively and human place, which is attractive to those who live there and others, a great place to live, work and play.
- Expanding occasions for low-income societies and artists (They should also take care not to displace either directly or via property value and rent increase).
- Highlighting the co-operative force and controlling the opportunistic behaviors

In fact, due to the focus of the study, the critiques of urban regeneration, such as gentrification or dislocation have not been fully covered. However, as Stern & Seifert (2010) stated, it is important that planners consider the benefits as well as the critical incidents of culture-based urban regeneration, which is, therefore, proposed in this study as a future research.

The research also presumed that development and management of cultural agglomeration are composed of several stages of development which are characterized by different indices, and involving distinct issues. If all the stages operate successfully, culture may become a sustainable driving force for the urban regeneration. The first stage is exploring /creating agglomeration, which brings the essential critical mass for the sector. In fact in the first stage there is a need to find out the available carriers of

culture in order to cluster them. The next issue is enhancing the clusters that do manage to develop creative clusters and make it attractive for new user groups, through the formation of new cultural networks. Then through attempting to accelerate the spill-over effects of agglomeration, a consequent wider effect on other sectors/quarters would be achieved. Finally stabilization of the cluster is important to make sure that the conditions for the development of a creative milieu are provided. The study revealed that a major regeneration scheme as a long term process should be planned for a wider city region rather than just as a property development at local levels. The strategy needs to be flexible and has capacity to be altered along with changing external forces. Effective urban regeneration requires local agencies and individuals in other words all stakeholders to work efficiently together over a long period. In fact if cities cope with an appropriate policy initiatives in order to get to the level of 'stabilization', they may continue their progress toward a mature, culture-based economy. But if, to some extent, they fail, they might never get to complete this trajectory (See: Russo & Van der Borg, 2010).

In some cases, especially when developing mega events, if no plan and policies are developed for post events, the areas would become left over and derelict places. Subsequently the projects fail to establish credibility in post-event activities. However, due to the lack of quasi-experimental studies in this field, expressive evaluations cannot be assessed and evaluated from the related literature. Therefore, further assessment of the cultural agglomerations and grounded evidence as much as outcomes of general regeneration program is needed. In this vein, then, the major challenge still required of a

future study, is to expound the models of urban regeneration through an empirical study in order to cope with their related critical challenges in the context.

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