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## A Restudy of Culture-Led Regeneration Approach in Creative City Building Developing an Analytical Framework for the Regeneration of Cultural and Creative Quarter\*

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### Abstract

**Problem statement:** Cities are the places to promote creativity and development. Cultural districts of cities are the manifestation of the diverse dimensions of people who have recorded their cultural identity. Activities in public spaces of urban quarters play an important role in the growth of collective creativity. To support these activities, much attention has been paid to the creative class in the cities that has led to the emergence of the creative city movement. The core of the creative city is based on beliefs such as culture, art, planning, and cultural industries.

**Research purpose:** The main objective of this study is to identify the effective components in promoting community, culture through answering the main research questions of 'what is the principle of cultural regeneration in a creative city? And which criteria are important in the development of a cultural and creative quarter?' By studying the raised theories in the field of cultural and creative industries with a culture-led regeneration approach, the paper tries to identify effective measures in promoting urban areas in order to develop a cultural and creative quarter.

**Research method:** based on a qualitative strategy and documentary and library studies, related theories to the field of study were restudied; and through a rational argumentative strategy, the main criteria for the regeneration of a cultural and creative quarter were chosen and the graph of content relationship of culture-led regeneration and creativity was drawn up.

**Conclusion:** according to the conducted analyses, the criteria of culture-led regeneration in cultural districts and creative quarters, are specified and presented in the format of an analytical research framework. The results indicate that despite unexpected disagreements and outcomes, strategies such as the prosperity of the cultural economy, increase of facilities and the promotion of creative tourism, will lead to the social vitality of public spaces and as a consequence, citizens will participate in empowering them as the creative class.

**Keywords:** *Culture-led Regeneration, Creative City, Creative Quarter, Cultural Industries, Creative Industries.*

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## Introduction and problem statement

Various policies with creative city vision have been welcomed by urban specialists and planners in order to intervene in urban fabrics because of the attention to the socioeconomic dimensions as well as local capacities. In this perspective, culture as a factor of development is considered independent of other factors. The idea of developing a creative city is to relate artistic activities to culture and creativity and to provide opportunities for representing cultural products in cities (Landry, 2008, 31). The cultural district of cities due to its historic value and the existence of valuable historical elements, proper communication position, the main urban market, and its economic core, have a unique value and place in the spatial-functional structure of the city (Ratiu, 2013).

In creative cities, there is a direct link between urban amenities and assets in attracting creative social-human capital in the field of urban economics, that this creative capital can be used to predict urban growth and development (Florida, 2012). At the moment, the phenomenon of cultural and creative quarters is widely studied and examined in academic discussions; from the urban historical center, the industrial heritage sites, communities, and settlements to cultural market centers, digital media and cities of knowledge (Evans, 2009, 32). Accordingly, the present study seeks to promote the culture-led regeneration in the creative city in order to develop a creative cultural quarter. This research aims at identifying the effective measures in the development of cultural districts, especially urban centers, based on the restudy of relevant theories and documents, in order to promote public spaces through the creation of creative cultural-participatory environments. For this purpose, first, a brief definition of different areas of creativity is discussed to classify the degree of convergence of these concepts (Fig. 1). In the following, the coherence of these concepts with the various ideas of culture-led regeneration and creative city has been examined more extensively and attempts have been made to integrate these concepts and effective measures (Fig.

2). Finally, the relation of these criteria has been drawn as an analytical framework (Fig. 3).

## Research background and literature review

The theme of the cultural economy and the creation of a cultural and creative quarter in cities is a topic that in turn is considered a new trend in the world, and most of the studies in this regard have been related to recent decades (Pratt, 2000, 2008; Bradford, 2004; Peck, 2005; Florida, 2005, 2012; Scott, 2006, 2010; Landry, 2008; Evans, 2009a, 2009b; Foord, 2009; Grodach, 2012; Ratio, 2013; Markusen, 2014; He, 2014; Kong, 2014). In the 1990s, in response to the policies of reconstruction and gentrification, the topics of regeneration and cultural urban planning have attracted the attention of experts and theorists, which continues to this day. Several books, including the Creative Class of Florida (2005) and the Creative City of Landry (2008) have had a great influence on the development of these ideas. Subsequent to these books, other scholars have also begun to discuss the culture-led regeneration and creative city concepts. Evans and Shaw (2004) in the article The Contribution of Culture in Regeneration argue about the classification of regeneration and culture, cultural regeneration, and the culture-led regeneration. By referring to cultural regeneration in a creative city, Bradford (2004) highlights in the Creative City article the importance of cultural diversity and cross cultural understanding through education and community participation. Foord (2009) presented a review of creative industries research and examined creative entrepreneurship in urban cultural quarters and their role in maintaining urban identity. Scott (2006, 2010) describes the creative cluster as a systematic cultural network of cultural and creative industries in a region in the article Cultural Economics and Creative Field. Kong (2014) speaks of the role of the cultural economy in developing countries in the paper From Cultural Industries to the Creative Industries and considers the creative economy to be a combination of culture and technology. Other researchers, such as Pratt (2000), Pack (2005) and Grodach (2012) discuss the challenges posed by creative industries policies

such as neo-liberalism, gentrification, class divisions, and the disappearance of low-income businesses, and claim the culture-led regeneration as a means to strengthen cultural economy through collaboration of stakeholders and investors. Over the past two decades, international organizations, such as UNESCO, have been focusing more on culture and development through concepts such as cultural diversity and cultural or creative industries (UNESCO, 2005), and have held numerous meetings. In this section, the notions of cultural and creative industries and their role in the development of the economy of culture are analyzed.

#### • From creative industries to cultural industries

The term 'creative industries' was first introduced by the Australian Government in 1994 in the national development strategy of the creative nation. Later in 1997, the Department of Culture, Media and Sports (DCMS) in Britain sought to expand themes such as sustainable development through the creation of a workforce for well-known creative industries (DCMS, 2001). Their followers from local-urban institutions (such as the Creative Berlin Project) to international organizations around the world (such as UNESCO's Creative Cities Network Program) have shown dual attention to the promotion and development of creative industries. At the moment, the world finds itself in the course of the creative movement (He, 2014, 17). The term 'creative industry' is located at the core of the creative economy. This new form of economy is defined by a combination of cultural elements and technology, relying on creativity and innovation. Discussion of the cultural industries began in the 1940s with critical work against the industrialization and calibration of culture, capitalism, and the deprivation of artists. A more positive viewpoint, referring to commercial-industrial entertainment appeared in the 1970s in the first research on the economy of culture (Kong, 2014). Subsequently, in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, in 2005, cultural industries were defined as "Those industries that play a role in

the trades of cultural goods and services, and have a contribution of cultural activities to a specific feature and the interpretation of cultural expressions, without considering their commercial value" (UNESCO, 2005).

The boundary between the cultural industry and the creative industry is very vague. Cultural economists, like David Throsby (2008), have distinguished between creative industries and cultural industries from the difficulty of providing a definite definition of the two concepts of culture and creativity and combining these notions (Flew & Cunningham, 2010). In most cases, one is another synonym. In this way, the use of the 'cultural and creative industries' was introduced (UNCTAD & UNDP, 2008), and this concept has also been used in this paper. From the DCMS's standpoint, creative industries are defined as "Those industries that have their origin in creative, individual skills, and talent, as well as those who have the potential to create jobs and wealth through the production and application of intellectual property" (DCMS, 2001). This definition has been selected as the reference definition in the field of creative industries in this research. According to the DCMS, creative industries cover numerous sections encompassing advertising, architecture, arts, and antique market, crafts, design, fashion, film, video and photography, software, computer games and electronic publishing, music, visual and performing arts, publishing, TV, and radio.

#### • The creative city and urban creativity

The idea of the 'creative city' was first raised by Landry in the late 1980s (Landry, 2008). Landry's creative city idea is based on the imagination of the people as the main source of a city. Creativity can come from any source; therefore, the concept of the creative city assumes that there is always more creative potential in one place (Baycan, 2011, 25). In this city, culture plays the leading role by virtue of the monopolistic characteristics and uniqueness of a place (Baštenegar & Hassani, 2018). The creative city is generally understood and utilized in four ways: 1. the creative city as the central point of the cultural and

creative industries infrastructure; 2. the creative city as the place of the creative economy activity; 3. the creative city as the synonym of the effective creative class; and 4. creative city as a place to foster creativity culture (Fusco Girard, 2011). ‘Urban creativity’ as a concept can combine various dimensions of creativity from social and economic creativity to the creativity of technology and innovation. Therefore, urban creativity refers to all other concepts of creativity, including creative society, creative industries, creative milieu, and creative city (Baycan, 2011, 24). On the path to the formation of the concept of cultural-led regeneration and the driving force of culture and creativity, various viewpoints have been examined in different fields. The creative city, the cultural and creative industries, and the creative workforce have the most common matters among the theories. The main components proposed by academics in this context are described in Table 1.

Florida (2002) by employing the term ‘creative class’, refers to the target community as the creative capital/talent (Gharehbaglou & Kargar, 2016), human capital (Markusen, 2014) or human creativity (Ratiu, 2013),

and argues that creative people are the driving force behind the main source of regional economic growth (Florida, 2012). He argues that the collection of creative capital and the proper integration of cultural facilities are key to economic progress and effective urban regeneration, especially in urban centers where creative people tend to be present at these locations (Florida, 2005). The term creativity is applicable to the development of various cultural sectors, including cultural policies and strategies at the national and international levels (Table 2). These sectors encompass creative economy, the creative industries/cultural industries, creative clusters (creative physical infrastructure in cities), the creative city, the creative quarter/creative milieu/creative district, and the creative class, and from macro to micro cultural-geographical domain can be drawn as Fig. 1.

### Research methodology

In this paper, the qualitative research method was used. Qualitative research techniques included semi-structured interviews, seeking views on a focused subject, and analyzing texts and documents, such

Table 1. Academics in the field of culture-led regeneration and cultural and creative quarter. Source: authors.

Expert name	Year	Main components of the creative city
Andy C. Pratt	2000	creative city, creative milieu, the social structure of creativity, creative industries (Pratt, 2000)
Richard Florida	2005	driving force of creative people (Florida, 2005) creative capital, creative class (Florida, 2012)
Jo Foord	2006	economic value, city identity, and urban quality, creativity, and cultural content (Foord, 2009)
Allen J. Scott	2006, 2010	creative workforce (Scott, 2006) Sustainable development (Scott, 2010)
Charles Landry	2008	creative people and institutions, creative milieu, culture of creativity, cultural industries, potential, innovation core of cities (Landry, 2008)
Alberto Vanolo	2008	art, diversity, public space (Vanolo, 2008)
Graeme Evans	2009	creative economy, attraction of cultural production, cultural quarter (Evans, 2009b) promotion of urban life (Evans, 2009a)
Masayuki Sasaki	2010	cultural and artistic creativity, social welfare, creative domination, quality of life (Sasaki, 2010)
Luigi Fusco Girard	2011	creative-led city, creative entrepreneurs, quality of life, creative activity (Fusco Girard, 2011)
Tuzin Baycan	2011	profitability of creative industries, creativity, and space (Baycan, 2011)
Jinliao He	2014	cultural production and consumption, the cultural organization of production, night cultural economy, the local market, the creative cluster (He, 2014)

Table 2. Classification of the realm and intervention approach of different creative and cultural sectors. Source: authors.

Sector	Intervention domain	Intervention approaches	Comparable approaches
creative economy	national, regional, urban, urban district	neoliberalism (free-market), entrepreneurship	
creative industries	national, regional, urban, urban district	neoliberalism (free-market), entrepreneurship, cultural policy	
creative clusters	urban district	neoliberalism, entrepreneurship, culture-led regeneration	branding, cultural/creative tourism, promotion of quality of life, cultural production and consumption, gentrification
creative city	urban	urban regeneration (culture-led, creative-led), cultural planning	
creative quarter (creative milieu/ creative district)	urban district	culture-led regeneration, rehabilitation, renovation, revitalization, reconstruction	
creative class	national, regional, urban, urban district	empowerment	

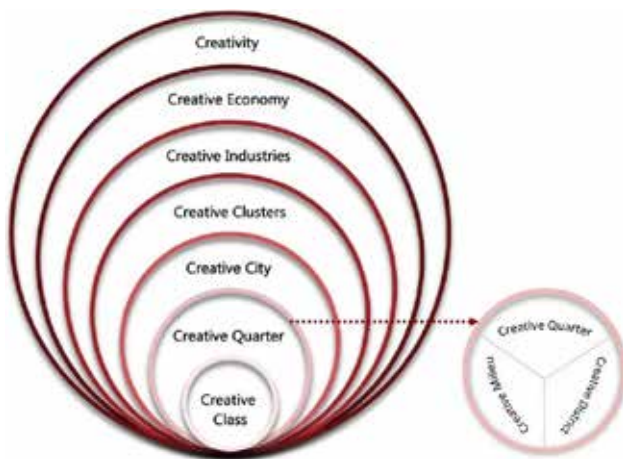


Fig. 1. Classification of different sectors from the macro to the micro of cultural and creative domain, drawn by the authors based on conducting research on the context of creativity and cultural and creative industries. Source: authors.

as reports, research papers, or websites to learn distributed or private knowledge (Hammarberg, Kirkman & Lacey, 2016). In general, the studies in the present research have focused on answering the following questions: “what is the principle of cultural regeneration in the creative city building? And which criteria are important in the development of a cultural and creative quarter?”. In order to answer this question, first, theories and texts related to cultural regeneration, along with theories and policies related to creativity, the cultural and creative industries are examined and restudied through a rational argumentative strategy. In the second part, according to the research findings, the analytical framework for

the regeneration of urban districts as a cultural and creative quarter is presented based on the significance and relationship between the sub-criteria and cultural regeneration indicators with the main criteria of the ‘creative quarter’ and ‘cultural and creative industries’. Data collection tools based on research strategy were library studies.

### Research findings

#### • Placing culture in regeneration, culture-led regeneration

European cities, simultaneously with the economic alterations in cities, considered culture as a physical tool and as the capital of a city. In recent decades, attempts have been made to preserve cultural-historical places and the participation of local communities and citizens in the process of protection and rehabilitation has been recognized (Hanachi & Fadaei-Nezhad, 2011, 20). In fact, urban regeneration is somewhat pointing to the rehabilitation and renovation of urban fabrics and seeks to revive decaying economic, social and physical processes in a city that the free market and its forces cannot alone recover them (Shafiei Dashtjerdi & Moradiyan Borujeni, 2015, 141). In the 90s, the idea of culture-led regeneration and the use of cultural assets as a successful option in the field of urban restoration and protection was introduced. This approach may comprise actions such as 1. designing and building or re-using a building or buildings for



public or commercial use; 2. revitalizing public spaces; or 3. introducing a program of activities that would convert the brand of a place (Evans & Shaw, 2004).

In order to realize the rehabilitation approach in Iran, the National Strategy Document on Revitalizing, Upgrading, Renovating and Enabling Deteriorated and Underutilized Urban Fabrics (2014) can be mentioned as the national integrated framework (MRUD, 2014). Although this document does not directly refer to the term 'cultural and creative quarter' or 'creative industries', however, several important goals for the concept of 'sustainable regeneration' within the cultural districts have been defined: 1. Promoting citizenship culture, partnership and cooperation of local institutions; 2. Improving the social status of the inhabitants and creating job opportunities; 3. Reviving the cultural-historical heritage and cultural identity of the cities. Also, in this document, the regeneration approach is positioned in conjunction with the revitalization and empowerment of urban cultural districts, and the word culture is mentioned together with such concepts as heritage, identity, urban life, and economy.

With the advent of culture and creative industries factors in urban regeneration, in a general view, three types of patterns can be understood to combine the cultural factor in urban regeneration (Evans, 2009a; Lotfi, 2011, 50), one of which is culture-led regeneration or regeneration based on culture. Culture and arts as all creative outputs encompass visual arts, music, theater, media, design, and dance (Goldberg-Miller & Heimlich, 2017, 124). Cultural activities can create new customers by attracting middle class and vendors in the region. Cultural investment and artistic institutions have gained an important position for policymakers and investors as criteria for economic development (Izadi, Hadiani, Hajinejad & Ghaderi, 2016, 463-464). Hence, attention has been paid to cultural and creative industries covering all cultural and artistic products in urban regeneration.

#### • Regeneration of a cultural and creative quarter

Through cultural regeneration, subsequently, the

creative city scheme employs mutual benefits in creating cultural spaces, urban landmarks, and international events to stimulate property growth and economic enhancement (Grodach, 2012). In short, cultural quarters or the creative regions, resulting from the culture-led regeneration, over the last few years, have increasingly expanded as places of gathering social groups of different ethnic and lifestyles and as catalysts for the promotion of creative industries in strategies of urban regeneration (Cooke & Lazzarretti, 2008). In fact, cultural events and international networks provide economic opportunities for those cities that are prepared to rebuild themselves as a 'creative city brand' (He, 2014, 36).

The presence of creative clusters in close connection with local urban cultural contexts (Pratt, 2000), on the one hand, attracts talent and investment from other parts of the city due to its innovative environment (Florida, 2012); on the other hand, are utilized as a panacea in order to expand the city's landscape and regeneration programs aimed at building creative cities (Evans, 2009b). Scott (2006) by stating the word, 'creative field', defines the creative cluster as a group of related companies in a coherent network, which have expanded as a set of institutions, infrastructures and communication channels at different geographical distances. The regeneration of urban spaces, where creative clusters are located, is followed by three models of cultural economies: 'cultural production', 'cultural consumption' and 'night cultural economy'. Creative clusters enable urban centers to rebuild urban central economies, set up massive urban projects, and enhance the inner-city images (Hutton, 2010) (Fig. 2).

Culture-led regeneration is directly related to the place-making and leads to the regeneration of cultural quarters or creative districts/hubs (Cooke & Lazzarretti, 2008) (Fig. 2). Cultural quarters have been widely developed over the past two decades as a composite mechanism for promoting creative industries with urban regeneration purposes (Murray, Adams, & Champion, 2007). In general, cultural quarters can be classified by five criteria: 1. Cultural

activities undertaken (in harmony with each other or the consumer); 2. Means to provide funding sources (public or private based on free-market); 3. The degree of intervention (close-culture environments where changes are difficult or urban open spaces that attract foreign economy with a different cultural identity); 4. The organizational approach (a top-down planning or the community-led strategy); 5. Their location in the city (cultural heritage districts in the city center or the marginal borders of traditional spaces) (Landry, 2008).

In cultural and creative tourism, as a type of tourism, the visitor has a great motivation to learn and experience the cultural tangible/intangible cultural

goods and attractions (Imani Khoshkhoo & Shahrabi Farahani, 2019). In many cases, cultural tourism has been seen as a potential for the regeneration of such areas due to the availability of spaces and opportunities for the provision of new resources. These amenities encompass attractions and cultural heritage sites, new cultural economy and employment opportunities (Nourian & Fallahzade, 2015, 44). The initial relationship between the combinatorial concept of cultural tourism and creativity was introduced through the evaluation of creative activities such as participation in creative performances and crafts (Chang, Backman & Huang, 2014). Creative tourism is defined as “original and collaborative experiences

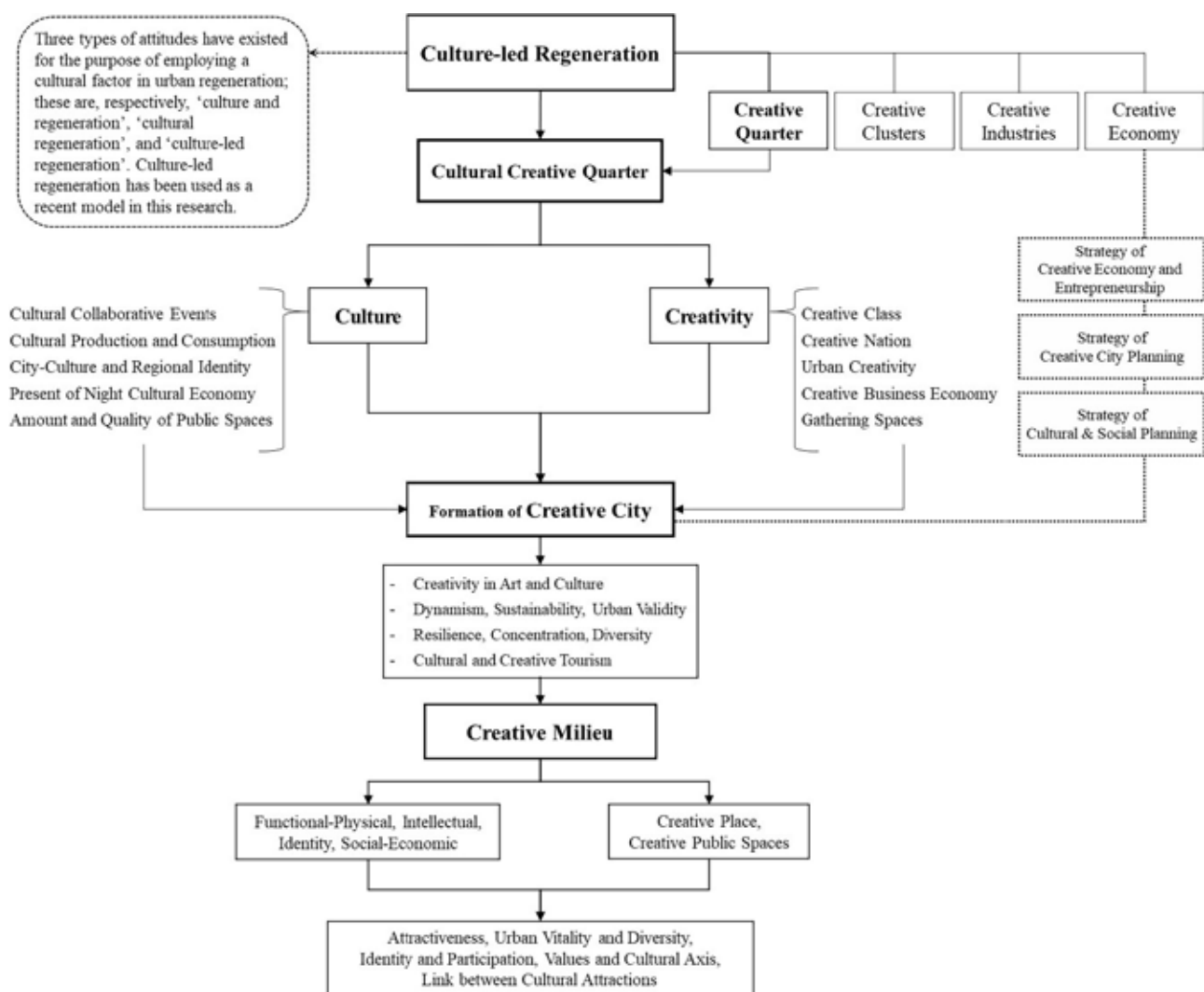


Fig. 2. The content connection between the concepts of culture-led regeneration and the formation of a creative city. Source: authors.

that foster the creative potential and talent of tourists through interaction with indigenous communities and cultural characteristics of destinations” (Richards, 2011). In cities, creative and cultural tourism is significant because of the development of new cultural goods in the subset of cultural and creative industries and the growth of the cultural economy. Space- or place-based policy interventions, including skills training and creative business support, play an important role in the generation of creative quarters (Foord, 2009). Because of the link between culture and art, the metropolitan areas can be used as places to develop creative quarters and participatory-cultural spaces. Urban cultural districts are considered to be suitable places for cultural gatherings and production of creative space, as a result of their cultural values, including cultural heritage, cultural heritage, cultural land-use and events, such as theaters and concerts in open spaces, indigenous cultural markets, and open public spaces, and today are increasingly considered in urban regeneration strategies.

### Discussion and conclusion

In this article, the role of creative industries in the formation of a creative city and the application of the culture-led regeneration approach in the development of cultural and creative quarters have been studied. Creativity and culture, by entering in various sectors of national, regional and urban cultural policies, have brought in new words such as cultural creative economy, cultural and creative industries, creative cluster, creative city, cultural and creative quarter, and creative class to urban development approaches. In this research, the definitions of each of these theories and sub-collections are considered as the basis of cultural strategies. Research findings indicated that creative communities with different cultures tend to be present in the cultural district of cities. By providing cultural opportunities such as cinema, cafe and restaurant, cultural events and markets of creative manufacturing industries, these areas are trying to attract creative entrepreneurs. In the culture-led regeneration strategy, this cultural production and

consumption will increase the economic growth of local communities through augmenting cultural and creative tourism.

Cultural-led regeneration, which is a sub-category of urban regeneration, while addressing the body and the economy of the region, has cultural-social dimensions. Culture offers the city various potentialities such as cultural traditions, urban identity, and participatory tourism programs. Cultural tourism or creative tourism in the culture-led regeneration will lead to spatial, cultural development or the development of the cultural and creative quarter. The formation of a creative city depends on areas such as creative public spaces, creative clusters and city-center recreation based on the mutual experience of citizens and visitors and the development of cultural potentials.

This research was aimed at developing an analytical framework for cultural regeneration in creative city building to develop a cultural and creative quarter, retrieved from the restudy of the concepts of culture and creativity (Fig. 3). Regarding the retrieval of related texts, this policy addresses the various cultural-social, economic and physical aspects of urban cultural districts. In the policies and cultural planning as the main approach of intervention, various fields such as symbolic aspects and urban cultural identity, cultural values of indigenous people, economic value creation, internal investment, and stakeholder participation are deliberated. Identifying and defining the principles and criteria for the regeneration of a cultural and creative quarter has a significant role in balancing and formulating strategies, policies and implementing cultural entrepreneurship activities of creative industries. As stated above, in the process of culture-led regeneration, the cultural management of creative industries is the product of the process of interaction and balance between cultural and creative approaches with the aim of achieving a consensus and balance between the components of culture and creativity. As a result, the analytical framework of the research, considering the main components of the research for policymaking, planning and urban actions, is described in Fig. 3.



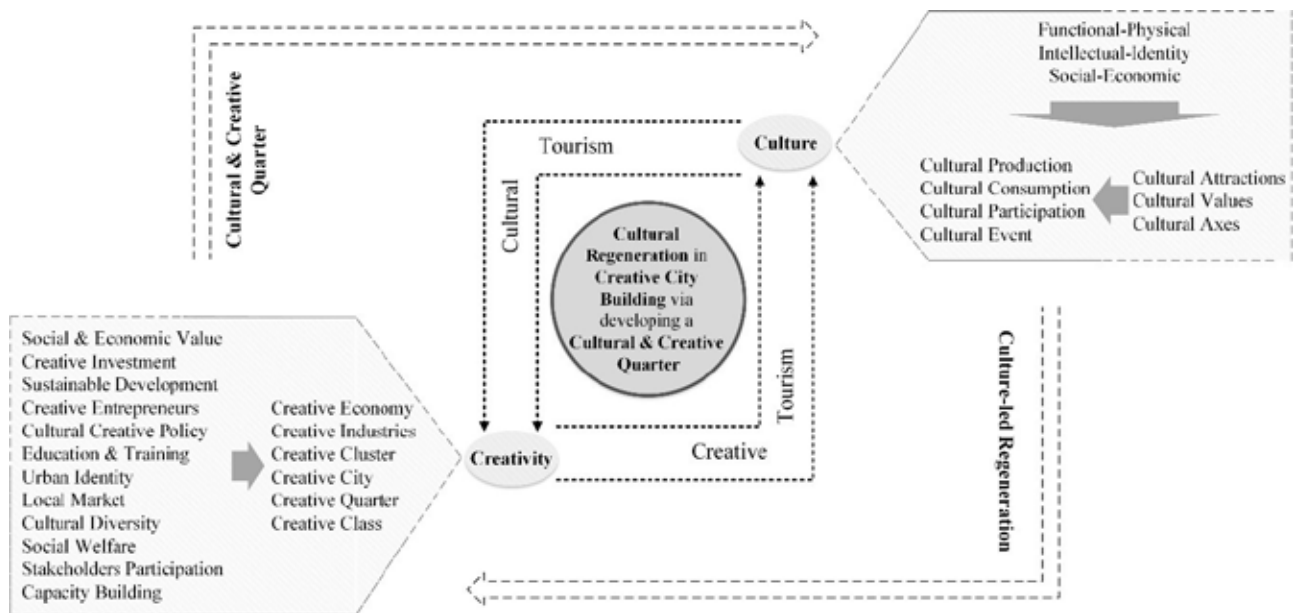


Fig. 3. The analytical framework of culture-led regeneration in creative city building. Source: authors.

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