



**Faculty of Engineering**

**Cultural Planning as a Tool for Urban Development and Cities  
Regeneration**

التخطيط الثقافي كأداة لإعادة احياء المدن و تطويرها

**Submitted By:**  
**Ismat Zeidan**

**Supervisor:**  
Dr. Lubna Shaheen

**2009**



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A thesis submitted in partial fulfillment of the requirement for the Masters Degree in Urban Planning and Architectural Landscape from the Faculty of Graduate Studies at Birzeit University

**December 2009**

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**Submitted By:  
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This thesis was defended successfully on December 12, 2009 and was approved by all members of the Examining Committee.

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The findings, interpretations and conclusions expressed in this study do neither necessarily reflect the views of Birzeit University, nor of the individual members neither of the MSc. Committee nor of their respective employers.

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## ABBREVIATIONS

GTA	Greater Toronto Area
CCPF	Creative City Planning Framework
CIP	Community Improvement Programs
BIP	Business Improvement Programs
CPPR	Cultural Plan Progress Report
ROM	Royal Ontario Museum
TEDCO	Toronto Economic Development Corporation
TAC	Toronto Arts Council
TCF	Toronto Community Foundation
OMDC	Ontario Media Development Corporation
TFTO	Toronto Film and Television Office
TIFF	Toronto International Film Festival
RCS	Recreation and Community Services
CAO	Chief Administrative Office

# GLOSSARY<sup>1</sup>

**Authentic**

The genuine or real article, feel, mood, fact or style as it applies to individual, collective and communal memory, emotions, experience, attitudes, stories, history, cultural attributes and creativity.

**Community Building**

An applied art – not a science; involving the design and application of collaborative strategies to the resolution of issues; management of change; strengthening capacity, building leadership and effectively engaging all elements of the community in the processes.

**Creative Advantage**

The competitive edge that an organization, community or city has by virtue of their ability to sustain creativity and innovation.

**Creative Capacity**

The relative ability of an organization, community or city to generate ideas, goods and services; the strength of creative assets and resources of an organization, community or city.

**Creative Cluster**

A geographical concentration (often regional in scale) of interconnected individuals, organizations and institutions involved in the arts, cultural industries, new media, design, knowledge building and/or other creative sector pursuits.

**Creative Hub**

A multi-tenant centre, complex or place-based network that functions as a focal point of cultural activity and/or creative entrepreneurship incubation within a community. A hub provides an innovative platform for combining the necessary hard and soft infrastructure to support the space and programming needs of commercial, not-for-profit and community sectors.

**Creative Process**

An ongoing, circular and multi-dimensional process of discovery, exploration, selection, combination, refinement and reflection in the creation of something new.

**Creativity**

The ability to generate something new; the production by one or more person of ideas and inventions that are personal, original and meaningful; a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.

**Culture**

A society's values and aspirations, the processes and mediums used to communicate those values and aspirations and the intangible expressions of those values and aspirations.

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<sup>1</sup> This glossary was developed by Toronto Artscape and forms part of Artscape's road map for the next five years: Vision 2011: Thinking Big About Culture-led Regeneration

**Culture-led Regeneration**

A multi-dimensional approach to the re-use, renewal or revitalization of a place where art, culture and/or creativity plays a leading and transformative role.

**Diversity**

Distinct or different personal characteristics and qualities encompassing creative and artistic discipline, vocation, race, culture, sex, religious or spiritual beliefs, age, weight, disabilities, sexual orientation, everything which celebrates the variety and uniqueness of all individuals and things; may also apply to the mandates, goals, etc. of groups, organizations and companies.

**Hard Infrastructure**

Tangible elements of urban form – workspaces, galleries, theatres, cafes, streets and public spaces – that combine the functional with the aesthetic and the symbolic to provide vital conduits for inspiration, connectivity and expression. Infused with a mix of uses, meanings and experiences, these places reveal themselves as authentic, distinctive, permeable and diverse ‘habitats’ that attract and sustain a diverse range of creative activity.

**Innovation**

The creation or invention of ideas, goods or services that are novel and intended to be useful; intended to create some product that has commercial application and/or appeal to a customer, consumer or audience; the process of generating and applying creative ideas.

**Knowledge Product**

Organizational knowledge and expertise that are effectively created, located, captured and shared through an explicit form (manual, pod-case, website). Distributed to staff, board, clients and partners, codified knowledge is a valuable strategic asset that can be leveraged for improved performance.

**Place-making**

An integrated and transformative process that connects creative and cultural resources to build authentic, dynamic and resilient communities or place.

**Soft Infrastructure**

Dense and diverse collaborative partnerships, active intermediaries and cross-over mechanisms that facilitate the face-to-face interaction, social networking and flow of ideas that drive successful clustering.

**Space-making**

The development of studios, buildings and complexes as the infrastructure, the bricks and mortar of communities or places (see Place-making above) along with the elements of communication, services, systems, policies and procedures for their tenants, occupants and visitors.

**Sustainability**

A trait that describes the best creative, cultural, economic, social, institutional and ecological products, environments, systems, processes and outcomes for hard and soft infrastructure and communities of all sizes; marked by durability and longevity; and experienced and shared by present and future generations of tenants, clients, partners and citizens.

## ABSTRACT

Cultural planning is a new approach of strategic urban planning that is becoming increasingly important in the context of globalization and the associated growth in urban and regional place competitiveness. It highlights human creativity and cultural innovation. Urban theorists, planners, and policy makers have increasingly started recognizing the importance of integrating culture in urban development and city's regenerations models. Culture is a vital part of the modern city. Cities which are the engines of the economy are competing on human capital, investments and urban image on a global basis. Traditional theories of economic growth and urban development emphasized the role of natural resources and physical assets.

Cities that faced decline after the economic transformation and restructuring in the last two decades are now competing for attracting and retaining talented and highly skilled people, who generate innovations, develop technology-intensive industries and power economic growth. Such talented workers (members of the creative class) are attracted to cities that offer a high quality of life, rich lifestyles, valuable arts and educational institutions, ethno-cultural and intellectual diversity and opportunities for social and cultural interaction. The mean to achieve these culturally vibrant environments is by cultural planning. Thus, the main goal of this study is to investigate this growing new phenomenon represented by the use of cultural planning that integrates concern for place, culture and economy as a tool for city's regeneration and as a mean to achieve the creative city.

The thesis begins with a thorough review of cultural planning literature in order to examine the theoretical ground of this new turn in urban planning and to identify cultural planning deficiencies and the research gaps in the international literature. A criterion is developed to assess the efficiency of cultural planning, and then two case studies are analyzed to determine the weaknesses and strengths of using cultural planning as a tool for urban regeneration and its applicability to other cities. The impact and outcomes of cultural planning are also examined within the two case studies which were also complemented by in-depth interviews with academic professionals in planning and urban planners. The information derived from these interviews, and from document analysis and field work was used to address four important issues that have been identified as research gaps: grounding the theoretical basis of cultural planning, developing criteria for assessing its efficiency, evaluating its impacts and outcomes, determining the characteristics of a successful cultural planning.

The study concludes that cultural planning is an efficient tool for urban revitalization and that planning for cities in the twenty-first century should not follow the traditional approach. Thus, planners should supplement their traditional preoccupation with land-use issues with both tangible and intangible cultural resources as part of the city's overall strategic direction. The study emphasizes that success in attracting and retaining creative people by cultural planning is now a decisive factor in determining which cities prosper while others languish. Lastly, that study concludes that planning is moving from urban engineering approach to a creative city-making approach.

## ملخص

يشهد التخطيط المرتبط بالحضارة توجهاً ذا أهمية ملحوظة في سياق العولمة والتطور في المدينة وما حولها، حيث يبرز الإبداع الإنساني والابتكار الحضاري. وهذه الأهمية تبدو واضحة في ذهن المخططين وصانعي السياسات في التخطيط المدني. فالحضارة ونماذج إعادة بناء المدن هي جزء أساسي في المدينة الحديثة. عالمياً تعتبر المدينة محرك الاقتصاد وتتنافس على رأس المال البشري والاستثمارات والصورة المدنية. من ناحية أخرى كانت نظريات التطور الاقتصادي التقليدية والتطور المدني تبرز دور المصادر الطبيعية والموجودات المادية المحسوسة.

بعض المدن التي فقدت بريق ازدهارها بعد التحول الاقتصادي وإعادة البناء في العقدين الماضيين فهي الآن تتنافس على جذب ذوي الكفاءات والمهارات العالية والذين يدفعون عجلة التطور بسرعة أكبر من خلال توفير مستويات حياة مميزة، مؤسسات تعليمية، تنوع إثني-حضاري وفرص التقارب الحضاري والاجتماعي. ويمكن توفير مثل هذه النماذج البيئية من خلال التخطيط الحضاري. إذن يتجلى الهدف الجوهري لهذه الدراسة في البحث في هذه الظاهرة الجديدة والمتمثلة في التخطيط الحضاري والذي بدوره يولي أهمية كبيرة للمكان، الحضارة، والاقتصاد وذلك كأداة لإعادة ترميم المدينة ووسيلة لتحقيق المدينة المبدعة.

تبدأ الرسالة بمراجعة وافية لأدبيات التخطيط الحضاري من أجل اختبار الأسس النظرية لهذا التحول في تخطيط المدن والوقوف على عيوب التخطيط وفجوات البحث في الأدبيات العالمية. لقد تم تطوير معيار لقياس وتقييم نجاعة التخطيط الحضاري، ومن ثم يتم تحليل حالتين دراسيتين للكشف عن نقاط القوة والضعف في استعمال التخطيط الحضاري كأداة لإعادة بناء المدن وإمكانية تطبيقه على مدن أخرى. يتم اختبار نتائج التخطيط الحضاري من خلال الحالتين الدراسيتين والتي توجت بمقابلات معمقة مع أكاديميين متميزين في التخطيط ومخططي مدن. لقد تم استخدام المعلومات المستقاة من تلك المقابلات ومن تحليل الوثائق والعمل الميداني ل طرح أربع قضايا مهمة والتي اعتبرت فجوات بحث. هذه القضايا هي: تعزيز الأسس النظرية للتخطيط الحضاري، تطوير معايير لتقييم فعاليتها، تقييم النتائج وتحديد مواصفات التخطيط الحضاري الناجح.

تخلص الدراسة إلى أن التخطيط الحضاري هو أداة ناجعة لإعادة ترميم المدن وأن التخطيط لمدن القرن الحادي والعشرين يجب أن يتحاشى التوجهات التقليدية. ولذلك ندعو المخططين لإضافة بند مصادر الحضارة المحسوسة وغير المحسوسة كجزء أساسي في التوجه الاستراتيجي العام للمدينة. تؤكد الدراسة أن نجاح المدينة في جذب المبدعين والاحتفاظ بهم من خلال التخطيط الحضاري هو عامل حاسم في تحديد المدن التي ستزدهر والمدن التي أفل نجمها. وأخيراً يتمخض عن هذه الدراسة أن التخطيط ينتقل من التوجه الهندسي إلى كيفية بناء مدينة إبداعية.

# Chapter 1

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## **1.0 Research Approach, Methodology and Objectives**

This chapter presents the research problem statement, goals and objectives, methodology, outcomes, and research contribution. It discusses the significance of cultural planning particularly for cities going in a declining state. It also discusses the use of cultural planning as a tool for urban regeneration and as a mean for achieving the “creative city” and culturally vibrant environments by integrating concern for place, culture and economy.

### **1.1 The Problem Statement**

Cities have long held the privileged role of major centers of production and consumption of both economic and cultural activities. However, the precise nature of these functions has changed over time. Cities have changed from centers of manufacturing and mass production in the first half of the twentieth century to central places for a range of service and creative industries by the end of the century. Recently, globalization forces and the increased mobility of labour and capital have led to increased competition among major cities as they aspire to become centers of capital accumulation and foci for the knowledge-based industries (Evans and Foord, 2008). The foundations of economic success in an increasingly competitive world are the social qualities and properties of urban places as well as their “cultural products”. The growth in cultural products and the development of urban cultural tourism and cultural industries as parts of this phenomenon are instrumental in enhancing city images, attractiveness and competitiveness (Gertler, 2001).

The need for new approach for urban planning and city’s regeneration within the context of the 21<sup>st</sup> century that takes away planning from its traditional approach and from the narrow

land-use focus, has become essential. As response to this need, a new approach for urban planning has been introduced and described as a “revised” or “corrective” form to physical urban planning and a strategy to put culture onto the planning agenda. This approach is called “cultural planning” or the “new cultural turn” in urban planning. Cultural planning has emerged as a response to the deficiencies of traditional planning. It entails a cultural development framework in traditional urban planning practice (*e.g.* land use and transportation planning). Traditional urban planning practice view cities as physical environments and thus, traditional planning is described as physical science. While, new approaches of planning (cultural planning) view cities more holistically and thus, cities are perceived by planners as human environments rather than physical environments and the planning profession is more described as human science (Evans, 2001).

Cultural planning is becoming increasingly important in the context of globalization and the associated growth in urban and regional place competitiveness. Many cities have experienced a decline as a result of global economic restructuring because of the transformation of cities from centers of manufacturing to centers of knowledge-based, and high-tech and creative industries. Accordingly, cities and regions are competing on human capital, investments and urban image on a global basis. Nowadays, cities are the engines behind the economy and main contributors to economic growth. Urban planners are increasingly emphasizing on a new approach of planning which is cultural planning as a key requirement for success in a global economy. Therefore, they are increasingly adopting cultural planning that focuses on cultural heritage, cultural diversity and cultural tourism (Florida, 2002).

With the growing interurban and regional competition, planners are increasingly required to highlight or create distinctive and livable communities to attract social and capital investment. Culture, including cultural heritage, has been emphasized by scholars as the key to promoting such marketable places. Recognizing the economic benefits, the federal and provincial governments are encouraging regional municipalities in Canada to adopt cultural planning practices that emphasize local arts, culture and heritage. Planners as such are supplementing their traditional preoccupation with land-use issues with both tangible and intangible aspects of culture to promote place (Kovacs, 2006). This explains why the function of urban planning is expanded beyond its primary preoccupation with land use and is embracing issues of a social and cultural nature. However, there is an academic research gap in exploring and analyzing the new cultural turn in planning and the use of cultural planning as a tool to assist city regeneration and to inject economic growth into it.

Cultural planning is a process of comprehensive community consultation and decision making that assists planners determine cultural resources and consider strategically about how community use the increased and diversified benefits of these resources for city's regeneration. It may be described as a strategic approach that integrates directly and indirectly the cultural resources in urban and community development and into a variety of planning activities (Cultural Planning Toolkit, 2006; Municipal Cultural Planning Partnership, 2006).

The designation of the cultural city and the use of the arts and culture as tools in urban regeneration is now a universal phenomenon which has accelerated in the era of the city of renewal and regeneration in Europe and North America including Canada. Cities in

these countries are using cultural planning to bolster their reputation as an international economic and cultural capital in their quest for global economic and cultural status. This increasingly growing new phenomenon represented by the use of cultural planning as a tool for city's regeneration worth to be investigated. This study stems from an interest in understanding this new type of urban planning, its significance and how does it enhance cities regeneration and the new role planners are having in promoting cities in the quest for global competitiveness.

### **1.1.1 Cultural Planning for Declining Cities**

In the mid-1970s the “fordist” mode of production based on mass production and economies began to decline, owing to the inability of large firms to adapt to the more flexible supply and demand strategies needed to serve a global economy. Increasingly, the ability to focus on niche markets and respond rapidly to technological change and product differentiation became more important than cutting costs through product standardization (Scott, 1996; 1997).

The economics restructuring of the 1970s led to a decline in the importance of mass production strategies and arise in post-fordist industries that focused on “creative industries” (Florida, 2002, 2003). Wealth creation is now less driven by the exploitation of resources of the land or the efficiency of manufacturing processes but more from technological innovation. These basic shifts in the structure of the global economy from one based on the production of goods and services to a knowledge based economy “creative economy” have resulted in a decline in many cities in the developed world. Thus, cultural planning has been increasingly used by urban planners to regenerate their city by planning for cities that offer rich lifestyles and opportunities for social and cultural interaction. These

cities will then be destinations that attract highly mobile creative class and knowledge-based professions who are seeking more than employment opportunities in their search for cities to live in. The clustering of these creative people in a city will then attract the investments and industries that employ them and thus “creative city” with increasingly growing economy is accomplished<sup>2</sup>.

### **1.1.2 Urban Planning and the Creative Cities**

Place-makers develop a culturally vigorous environment as a competitive urban environment for the members of the creative class, and government and corporate investors (Florida, 2002; Landry, 1999). Rather than marketing traditional locations, proximity to natural resources, infrastructural strength, ambitious cities are now required to *sell their* ‘symbolic capital’ (Zukin, 1995, p. 24). That is, “their ‘culture’, their ‘style’, their ‘safety’, their ‘amenities’, their schools and colleges, their ‘quality of life’.” (Webster, 2001, p.32). In the ‘new economy’ human capital is much more mobile, so cities may respond to this liveliness by offering a variety of attractions. Indeed, the rapidly growing, regional municipal planning emphasize on selling place through culture is linked to a certain extent to attempts to build such emotional bonds between the city and the creative class.

The highly mobile creative people (scientists, engineers, professors, artists, and entertainers, etc.) and knowledge-based professions (high-tech, health, legal, and business) are seeking more than employment opportunities in their search for “home”. The creative class is being drawn to destinations that offer rich lifestyles and opportunities for social and cultural interaction (Florida, 2002). Therefore, the increasing competitive urban cities

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<sup>2</sup> This is simple illustration of the “creative class theory” that has been developed by the well-known American economists Richard Florida, who has significantly influenced urban planners and even governments in North America.

requires that planners create a culturally vibrant environment for members of the creative class whose existence will consequently attract investment on the part of the growth industries that will enhance the city's role as a key competitor in the globalized economy. This thesis examines this new form of planning and the economic and social forces that are driving it. This study tackles these issues by using the city of Toronto in Canada, and City of Turin in Italy as case studies, and by focusing on the new plan of both cities.

### **1.1.3 Justification for the Research**

Despite the availability of international literature on cultural planning, most of what has been written about cultural planning consists of commentaries. Empirical studies and comprehensive analysis of its efficiency, its goals, and its connections to urban planning are still absent. Accordingly, cultural planning is still suffering from theoretical weaknesses.

There are insufficient quantitative and qualitative studies that provide evidence that support that cultural planning is an effective approach to urban regeneration and city's development. There is a noticeable absence of studies that investigate this new cultural turn in urban planning. There is also an absence of case studies that assess the strengths and weaknesses of cultural planning. Furthermore, no empirical studies are available that address the impact of cultural planning on the city image and city branding and how does this type of planning enhance city's regeneration. No empirical research has explored the significance of cultural planning in city's development and regeneration and whether the development it leads to is sustainable. Lastly, there is a lack of studies that address the theoretical foundations and backgrounds of cultural planning including the social and economic driving forces behind it.

Although cultural planning as an approach for urban development has emerged in Australia and Britain since 1991, it is still new in Canada. Given its infancy compared to other countries including the United States, it is expected that less academic research has addressed cultural planning in the Canadian context in the form of published or unpublished scholarly contributions. However, many “toolkits” have been developed by government agencies that explain how cultural planning should occur. What has been written so far within Canada about cultural planning is mainly in the form of government-funded research reports, consultation papers, and some articles by professional consultants and conference speakers who are interested in promoting for cultural planning as a new approach for urban planning. Yet, the city of Toronto is experiencing a significant cultural renaissance that has not been thoroughly examined by scholarly research.

Based on what has been identified in this section as research gaps about cultural planning, this study attempts to fill some of these research gaps, by addressing certain questions taking into consideration two case studies, Toronto in Canada, and Turin in Italy. However, this thesis investigates cultural planning in urban areas as large-size cities and metropolitans as Toronto in Canada, and thus further research is required for investigating the efficiency and the applicability of cultural planning in rural areas and small towns.

## **1.2 Research Objectives and Questions**

### **1.2.1 Goals and Objectives**

The main goal of the proposed research is to investigate the increasingly growing new phenomenon represented by the use of cultural planning as a tool for city’s regeneration and as a mean to achieve the “creative city”. Four objectives are identified based on

reviewing the available literature on cultural planning. These objectives follow a sequential order from the definition of cultural planning, to its effectiveness, impacts, outcomes, and then recommendations about a successful cultural planning.

#### ***1.2.1.1 Grounding the theoretical basis of cultural planning***

The first objective is to determine the economic and social driving forces for the new cultural turn in urban planning and the factors that have placed cultural planning more firmly on the urban development agenda. More significantly, the objective implies determining why contemporary cities need cultural planning, and identifying the dilemmas in using cultural planning as a new approach to urban planning. This objective is achieved by extensive review of the international literature including the Canadian resources.

#### ***1.2.1.2 Developing a Criteria for assessing the efficiency of cultural planning***

The second objective is to develop a criteria then to examine the ways through which cultural planning enhance city's regeneration and how cultural planning can help cities function once again as economic engines and authentically democratic public domains and catalysts for public social life. This objective also implies exploring how cultural planning could be the mean to achieve the "creative city". This objective is achieved by analyzing, evaluating, and comparing two case studies and my making interviews with academic professionals in planning in Canadian universities, as well as key informant interviews with urban planners in the City of Toronto.

#### ***1.2.1.3 Evaluating the outcomes of cultural planning***

The objective is to evaluate the impacts and the outcomes of implementing cultural planning as a tool for city's regeneration in order to determine its points of weaknesses and strengths, and its connections to urban planning. This objective also implies determining

whether cultural planning is an effective approach rather than simply an initiative founded on unconfirmed claims. It is achieved by extensive desk-analysis of the cultural plan of the City of Toronto, available planning documents, council-meeting minutes, and the published and unpublished progress reports.

#### ***1.2.1.4 Determining the characteristics of a successful cultural planning***

The objective is to develop recommendations of a successful cultural planning that would lead to a sustainable urban development and a sustainable creative city based on the research findings and conclusions of investigating the two case studies.

### **1.2.1 Research Questions**

Based on the research objectives and considering two case studies Toronto in Canada and Turin in Italy, the main research question is as follows: How can cultural planning be an effective tool for city's regeneration and urban development?

The following sub-questions are also identified:

- What is cultural planning? What are the differences between the traditional and the new approaches for urban planning?
- How does cultural planning lead to creative cities?
- What are the strategic goals that cultural planning should meet? How can cultural planning be successfully implemented?
- What are the points of weaknesses and strengths in using cultural planning as a tool for regenerating the cities of Toronto and Turin?
- What are the characteristics of a successful cultural planning for city's regeneration?

### **1.3 Methodology: Research Approach and Data Collection Methods**

To explore the proposed research questions, a mixed research methods approach is employed that includes quantitative and qualitative research methods. The thesis aims to answer the questions in a theoretical and practical sense. Research approaches such as reviewing secondary data, in-depth and face-to face-interviews with academics and planners, and critical analysis of published planning studies.

In order to address the research questions identified earlier in this, the research methodology will be based on the following methods: Theoretical review of the literature and theory within the topic and desk top analysis is employed in this study. Desk top analysis is based on primary and secondary data and information collected. Secondary data is generated from reports, studies, articles related to cultural planning in Canada. On the other hand, primary data is collected from field trips and observation, and from key informant interviews that are discussed later.

The case study research method is used to drag findings from real cases to examine the significance of the new cultural turn in planning in Canada and other countries as Italy and its impact on the city's regeneration and to analyze the social and economic driving forces for such type of planning. The two case studies are then compared to determine the points of strengths and weaknesses in each case. Empirical analysis of the data collected from field surveys, observations and interview. Each of these methods is explained in the following sections.

### **1.3.1 Theoretical review and desk-top analysis**

Desk top analysis is based on primary and secondary data and information collected as explained below.

#### ***1.3.1.1 Primary Data***

Primary data in this research is generated mainly from interviews and field trips and visits for the main projects in the city of Toronto. These trips are used for observation and taking pictures.

#### **Key Informant Interviews**

This research method is used frequently as a flexible tool with wide range of applications especially suitable for probing questions to obtain in-depth information from the interviewees (Babbie, 1992; Creswell, 2003; Walliman, 2006). In order to further investigate various limitations and benefits of cultural planning and its impact on city's design and urban planning, formal interviews are conducted with academics, planners and city's developers. The research targets six interviews; however, the researcher ensures identifying key informants, who are in relevant positions or have appropriate experience and knowledge about the research topic. This is critical for the success of the interview process.

Face to face interviews were conducted from January to May, 2009. The interviews were conducted with academic professionals in planning in the Universities of Toronto, Waterloo, and Wilfred Laurier, and with urban planners in the City of Toronto. An outline of interview questions was prepared in advance of each interview and was forwarded for the key informants' interviewees when requested. The interview questions are semi-structured with open ended answers. Each interview lasted for about an hour. All the

interviewees expressed no objections in mentioning digitally recording the interview except for two of them because of the sensitive nature of some of the information conveyed during the interviews.

### **Field Trips**

Direct field experience can lead to many insights impossible to obtain in any other setting. The primary advantage of direct field experience is the immersion of yourself in your study. With all five senses fully engaged, new ways of knowing and understanding can be achieved which will permit the formation of previously unformulated thoughts and inquiries. Very little of a place can be captured in words, and images let alone maps and statistics. It is the pursuit of the intangibles of a place that make direct field experience so valuable. To see and experience how spaces actually function and relate to each-other, how people utilize and interact with the environment, and to get a sense of the character and identity of a place it is necessary to actually be there in person in the region of study.

#### ***1.3.1.2 Desk-Top Analysis of Secondary Data***

Secondary data and information is generated from wide range of sources including academic literatures, planning documents, cultural plans, progress reports, and internet sites. The research starts with information gathering about the social and economic drivers for cultural planning in order to broaden our understanding about this new cultural turn in planning, the impact of cultural planning on the city's design and urban environments. The literature review focuses on selecting literature presenting municipal cultural planning in European and North American cities in general and in Canada in particular, in order to determine the number of municipalities that have municipal cultural plans or policies in place, and the nature and type of these plans or policies. The main aim of the literature

review is to understand the economic and social driving forces for the new cultural turn in urban planning and what is the new social and cultural function of planning in such cities.

### **Document Analysis**

The planning documents that are reviewed include the both the cities of Toronto and Turin's council and committee minutes and planning documents. In particular, the new plans for the cities that has been adopted by their City Council in 2003, and 2006 respectively. Toronto's cultural plan is called "Culture Plan for the Creative City", while Turin's cultural plan is called "Internationalize Torino". Both plans are ten-year strategy outlining a number of recommendations to position each city as "Creative City" and as a global cultural capital.

Published and unpublished reports about cultural planning particularly in Toronto and Turin are reviewed as well in light of the new cultural turn in municipal planning in order to identify new role municipal planners are having in the context of the current place-promoting trend towards "creative" and "cultural" branding in the increasingly multicultural urban cities.

### **1.3.2 Case Study Approach**

According to Paulsen (2004, p.258), planners are "advancing increasingly well-articulated rationales for using case studies as a means of generating and testing theory." Broadly, defined, a case study is "a method of studying phenomena through the thorough analysis of an individual situation [which] provides an opportunity for the intensive analysis of many specific details that are often overlooked with other methods" (Theordorson and Theordorson. 1969, qtd. In D' Hauteserre, 2001, p. 301).

The assumption underlying the use of the case study approach is that applicable generalizations can be made through the intensive analysis of phenomena (D' Hauteseerre, 2001). In the context of planning, case studies are particularly useful in the examination of changing policy and plan-making accounts. However, for this research approach to be effective in its interpretation of phenomena, triangulation or the gathering of information from more than one source, must be employed to reduce single-source bias. The proposed research study is, as such, using multiple qualitative methodologies.

#### **1.4 Research Challenges**

Given the fact that cultural planning is in its infancy in Canada and in Italy, the lack of scholarly research about it represents the main challenge in analyzing and examining this new turn in urban planning in the Canadian cities. However, this research is associated with other main challenges that in some cases imposed certain restrictions on the researcher and on the direction of the research itself. The first challenge is the lack of fund since the researcher is self-funded. The second challenge is time constraints as there had been always certain deadlines that should be met. The third challenge is lack of data available on cultural planning particularly in the case study of Turin in Italy. A significant absence of any quantitative and qualitative data made it hard to conduct a comprehensive analysis of this case study compared to the case study of Toronto. In addition to the lack of any published reports about cultural planning not only in Italy but in different countries of the world. The lack of fund also made it impossible for the researcher to travel to Italy and make in- depth interviews with key personnel in the academic and in the planning profession as in the case study of the City of Toronto.

## **1.5 Thesis Design and Outline of Chapters**

Using key informant interview, desk-top analysis accompanied with extensive review of the literature about cultural planning, this thesis provide the benefits of careful reasoning and empirical analysis. The format of the thesis is conventional, encompassing seven separate but integrated thematic chapters. Chapter 2 represents the conceptual background of cultural planning that has been discussed in the literature since its emergence in 1991 by different scholars. The chapter ends with the development of assessment criteria to evaluate the effectiveness of cultural planning. Chapter 3 examines the scope of cultural planning in the City of Toronto based on analysis its cultural plans and a brain-storming summary and conclusion of the conducted interviews. This chapter also represents the evaluation of the efficiency of cultural planning in the City of Toronto according to the assessment criteria developed in Chapter 2. Finally, the chapter examines whether the strategic goals defined in the cultural plan of the City of Toronto have been met, and the outcomes of implementing the cultural plan of the city. Chapter 3 examines the case study of Turin based on the its strategic plan and the information available in the international published studies about planning in this city, as well as the analysis of the information published about the cultural plan on the city of Turin profile. Chapter 4 examines the main driving forces, the points of strength and weaknesses, as well as the lessons learned from both case studies, and lastly the research findings. Chapter 6 provides conclusions about the effectiveness of cultural plan as a tool for urban regeneration; the chapter also provides recommendations about the characteristics of a successful cultural planning.

## Chapter 2

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### **2.0 Theoretical Review: The New Cultural Turn in Urban Planning**

After presenting the research problem statement, research questions and approach, and research methodology in Chapter 1. Chapter 2 will present the theoretical review of the use of cultural planning in city's regeneration and the driving forces that underline it. Lastly, a criterion for assessing cultural planning is then developed. Accordingly, this chapter focuses on definitions of several concepts and discourses in planning, urban studies, and other related disciplines. These concepts and the ways they relate to urban planning are further discussed in the following sections.

After defining the traditional role of urban planning, the expanded place-making cultural function of the profession is examined. Definitions of terms currently used to describe the place-promoting role of planning, including place-making and place identity, is then given. This is followed with some representative definitions of cultural heritage from planning documents and literature. Background information on globalization, place competitiveness, and identity is then offered to explain the driving forces that underline the cultural turn in planning. The new assumptions on which to build urban development plans using cultural planning, as well as the difference between traditional perspectives in planning and the creative perspectives is discussed in this chapter

highlighting the set of values on which these two perspectives are based since they occupy a considerable role in the current culture-based planning strategies in Canada. Lastly, the criteria for assessing cultural planning are developed.

## **2.1 Definition of Culture**

*Culture* is one of the most complicated words in the English language and it is used generally to refer to a way of life. Culture is the unique mixture of the place where people live and the landscape, the architecture, the memorial, the history and the citizen's customs, ways of interacting, etc (Crogan et al., 1995). In its broader content, culture includes the cultural facilities and organizations, built heritage, natural/cultural landscapes, local crafts and manufacturing, traditions and cultural practices, festivals and events.

According to Crogan (et al., 1995), culture is combined of three main elements. First, there are the factors that form every culture and determine people's way of life as: their beliefs, values, folklore, social customs, methods of communication; and their architecture. Second, there are the mediums used to convey culture-for example; art, literature, newspapers, television, and urban design. Third, there are the artistic items produced by culture such as houses, books, institutions, monuments, public buildings, etc. All these elements are thoroughly interrelated and are part of what is referred to as "culture". Generally speaking, culture does not just mean the arts, and the cultural life of a community is not simply about a few people going to the opera. It is about participation, celebration, identity, belonging to a community and having a sense of place (Crogan, et al., 1995. Cultural resources are shown in Figure (2.1).



Figure 2.1: Cultural Resources (Creative City Planning Framework (CCPF, 2008))

Accordingly the following cultural resources may be considered when developing cultural plans for city's regeneration (see Figure 2.2-2.12).

Cultural facilities and organizations



Figure 2.2: The Opera House in Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

Built and natural environment as cultural and urban landscapes, landmarks, parks, public and open places, waterfronts, and streetscapes.

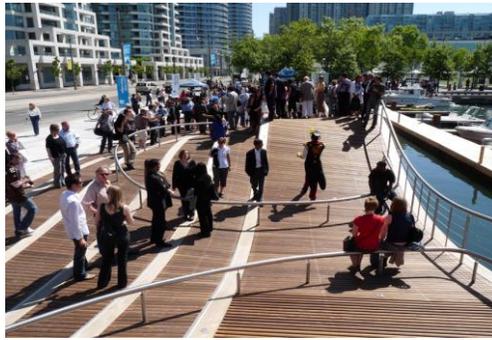


Figure 2.3: Waterfront in downtown Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

### Heritage (tangible and intangible)



Figure 2.4: Old building in Toronto (Source: Google Image, 2009)

### Local crafts



Figure 2.5: Craft exhibition in Toronto (Source: Google Image, 2009)

### Traditions and cultural practices



Figure 2.6: Old picture of Toronto (Source: Google Image, 2009)

## Festivals and ethnic events



Figure 2.7: Festival in Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

Contemporary cultural industries as film, publishing, design and fashion, videos, broadcasting and photography.



Figure 2.8: Film-making in Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

Quality and diversity of community life as museums, galleries, restaurants, street markets, entertainment places, leisure activities and facilities, attractiveness of city's streets.

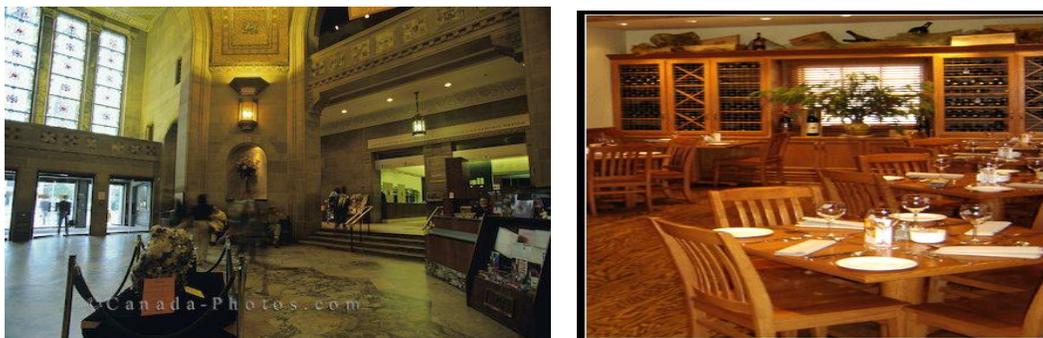


Figure 2.9: A museum and a restaurant in Toronto (Source: Google Image, 2009)

Educational and intellectual institutions as universities and research centers.



Figure 2.10: University of Toronto (Source: [www.utoronto.ca](http://www.utoronto.ca))

Cultural products as craft manufacturing and media.



Figure 2.11: Local crafts in Toronto (Source: Google Image, 2009)

Popular entertainment as sports



Figure 2.12: Sports at Rogers Stadium in Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

The father of the British cultural studies Raymond Williams in his book *The Long Revolution* (1961) had introduced three definitions of culture: The aesthetic definition of culture as art, the Latin definition of culture as the cultivation of the mind, and the anthropological notion of culture as a ‘way of life. From a policy perspective, adopting the

first definition would be most appropriate and that was the case in Britain where cultural planning has focused on arts. In its comprehensive definition as a way of life, culture is a capital asset that represents the identity of a community.

## **2.2 Definitions of Cultural Planning**

Cultural planning is increasingly perceived as essential core business and as a valuable tool for achieving integrated planning process. It is defined as a planning process where planners use cultural resources and integrate cultural development into a comprehensive strategic plan to achieve social and economical development (Grogan et al. 1995), and it is described as planning for the quality of life of communities and the ways planners use arts and other forms of culture to enhance the attachment of communities to the cities and urban areas they live in (Grogan et al. 1995).

Cultural planning is a process of comprehensive community consultation and decision making that assists local government determine cultural resources and consider strategically about how community can use the increased and diversified benefits of these resources to accomplish its civic goals. It is a way of looking at all aspects of a community's cultural life as community assets. Cultural planning is also a strategic approach that integrates directly and indirectly the cultural resources in urban and community development and into a variety of local government planning activities (Cultural Planning Toolkit, 2006; Municipal Cultural Planning Partnership, 2006). Furthermore, "planning is critical to success in every facet of our lives. Cultural planning provides an opportunity for communities to create a roadmap unique to their needs, aspirations and strengths. By planning strategically, local governments and arts groups can

work together to integrate arts and culture more fully into their community.” (Creative City Network of Canada, 2006, p.1). Accordingly, recognizing culture and its associated activities as valuable resources for human and community development, rather than only as cultural “products” to be promoted for the reason that they are good for us, opens great potential of great value. However, there is still a lack of the specific provision and regulations that controls the relationship between land-use development and cultural development (Evans and Foord, 2008).

This absence of planning guidance and data highlight the significance of a very important part of cultural planning which is the process of collecting data about the available cultural resources to assess how they could be used in cultural planning. This process when planner coming to know the culture of his/her city is referred to in the literature as “cultural assessment” or “cultural mapping”. Once urban planners are aware of, and appreciate, the cultural resources in their cities in their tangible and intangible forms, an integrated planning approach to maintain and enhance quality of life becomes possible and no longer been hampered (Grogan et al. 1995; Evan and Foord, 2008). The range of cultural planning is huge with its advocates affirming the authenticity of all forms of cultural activity. Cultural activities, facilities, amenities, events, and resources are accordingly viewed as being dynamic processes and not static as the art pieces and practices which is the traditional definition of cultural activities that dominated cultural development discussions (Stevenson, 2003). Therefore, it is essential here to give culture a comprehensive definition that goes beyond arts and artistic activities. Based on a more holistic definition of culture, cultural planning should deal with urban issues as the design of the built environment, housing policies, retailing, policing and a range of economic

activities and initiatives (Bianchini et al., 1991; Stevenson, 2003). Accordingly, cultural planning is exclusively being illustrated as a new way of approaching urban areas and cities regeneration (Evans, 2001). Actually, cultural planning is involved in both the design and the development of the city (Mercer, 1991). Bianchini (1991) and Stevenson (2003) recommend that economic developers should absolutely make cultural plans an integral and primary part of urban regeneration strategies. They further suggest that the concept of cultural planning could become a valuable instrument for decision-makers. Glasgow in Scotland has become one of the most celebrated examples of making cultural plans as a key part of urban development strategies. Glasgow has also become a model which other cities are trying to copy.

Culture has taken its place alongside other strategic plans developed by planners for land use and social and economic development (Mills, 2003) and thus cultural planning is now a universal phenomenon which has accelerated in the era of “city renewal” (Evans, 2003). It is increasingly viewed as part of an integrated planning process which would effectively enable planners to develop plans that meet the needs of their communities in integrated and holistic ways.

Mills (2003) defines the problems associated with developing cultural strategies for urban regeneration. She argues that many initiatives have failed because of the following reasons:

- Culture and cultural heritage continued to have been marginalized because they have been perceived for long years as issues to be added to the list of subjects that an integrated planning process must address, rather than issues which could enlighten the whole planning process itself. Furthermore, there has been an absence

of planning standards and norms for culture. No quantitative standards have been developed to measure the need of a community for cultural facilities and infrastructure in terms of museums, arts galleries, arts centers, community cultural facilities and buildings. For these reasons culture has continued to be separate, with its own budget, staffing and operations.

- Cultural planning remained for long years to be perceived as planning for culture, or as developing management strategies for arts resources, therefore the main focus was on the role that the arts can have in promoting the economic and social goals of the local authority that represents the government in the city. This emphasis on the arts has played a significant role in the marginalization of cultural planning. Accordingly, cultural planning has been perceived as the” icing on the cake rather than the yeast, without which the cake fails to rise to its full potential” (Mills, 2003, p. 7). For this reason, this approach failed to recognize the role that art , culture, and cultural heritage play in shaping values and ambitions that give meaning to people’s lives.
- Much of what has been categorized as cultural planning undertaken in the early 1990s tended to emphasize on mapping the arts resources of a community and identifying strengths and gaps. In some instances the scope of the mapping was expanded to include the built environment and heritage, but for the most part it concentrated on the arts. Few projects attempted to encompass a broader cultural framework or make specific attempts to establish links with broader economic and

social structures and mechanisms, perhaps due to the difficulty of establishing mechanisms which could deliver such an integrated vision.

Planners are increasingly required to prepare strategic plans that seek to improve the quality of life of people. It is increasingly required that all these strategic plans are focused on inclusiveness, responsiveness to public needs and effectively seek to provide a wide range of opportunities for different segments of the society (Cultural planning toolkit, 2008). Furthermore, these plans should be integrated with each other, to avoid conflicting outcomes. However, no matters to what areas the different strategic plans are prepared for, all these plans have common characteristics (Grogan et al., 1995). Each strategic plan must:

- Be based on high quality, well-analyzed quantitative and qualitative data
- Based on an agreed vision of how the people want their city to be in the future.
- Consider existing and potential linkages with all other strategic plans (See Figure 2.13).

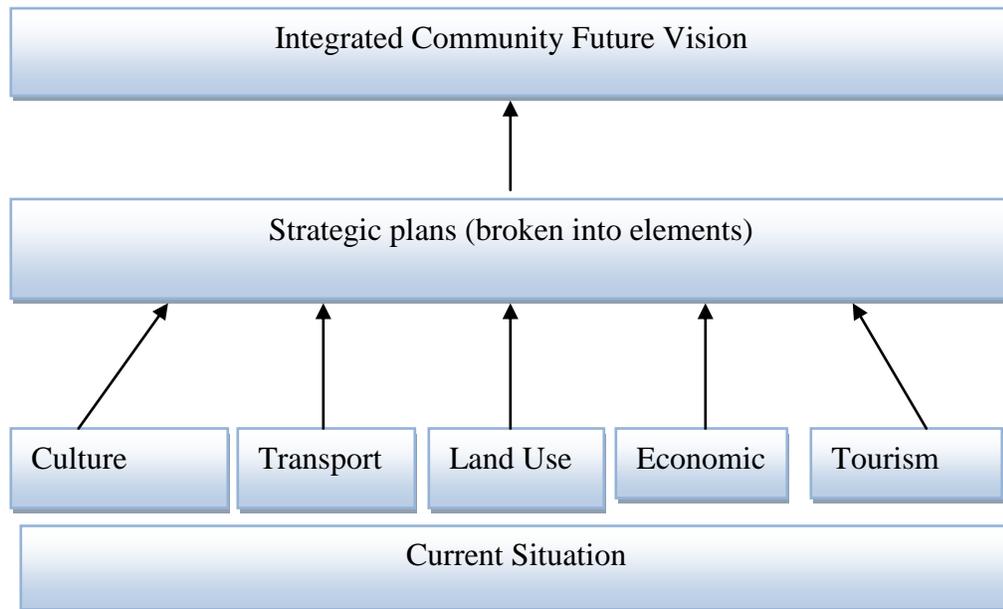


Figure 2.13: The links between the different elements of strategic plans (Adapted from Grogan et al., 1995)

All strategic plans are based on helping communities achieve their future visions. Recognizing these linkages between strategic planning areas is important. For example, the planning and development of cultural resources is now seen as central to all planning authorities' agendas in economic, infrastructural and social development. There is a need, then, to start with a broad definition and categorizations of cultural resources in order to broaden the agenda beyond the arts as traditionally defined and to make the necessary connections between these diverse resources in a strategic framework (Grogan et al., 1995).

The first city in Europe to use cultural planning as a tool for city's regeneration was Glasgow in Scotland in 1990. This city is the most important in Scotland and thus used cultural planning to improve its current position as declining industrial center. The cultural plan for this city included upgrading the urban environment, opening new museums and initiating a programme of cultural festivals, in addition to the restoration of historic buildings and the construction of new office space (Stevenson, 2003). The implementation of the cultural plan earned the city's title as the "European City of Culture" (Bianchini 1991). The success of the cultural plan of the city led to claims that cultural planning and the development of local cultural resources can be significant for "successful" city regeneration. Therefore, cultural planning has been viewed as an effective tool for urban renewal and city's redevelopment. As a result; the observers described "Glasgow" as successful story for urban renewal (Stevenson, 2003).

On the other hand, the example of Glasgow remains as a model around the world for post-industrial metropolis that successfully used cultural planning approaches to city redevelopment and reimagining. However, this success for cultural planning in urban renewal

led to a global circuit of cultural planning consultants selling a “just add local culture and stir” version of cultural planning (Stevenson, 2003).

## **2.3 Driving Forces of Cultural Planning**

The attempts by planners in North-America to “brand” their cities by focusing on cultural attributes and icons as multiculturalism are being harmonized in Europe for many economic and political reasons. Globalization forces and the improved mobility of capital and labor have created competition among major cities as they seek to become centers of capital and knowledge-based industries. City images and urban attractiveness and competitiveness are enhanced by the growth of cultural products and the development of urban cultural tourism. The growth in urban cultural products recently is related to improved quality of life, economic success and development (Carmichael, 2002). The following subsections discuss the driving forces that underpin the emergence of cultural planning and its use as an effective tool for city’s regeneration.

### **2.3.1 Globalization and Urban Competitiveness**

Cultural planning is becoming increasingly important in the context of globalization and the associated growth in urban and regional place competitiveness. As a global village, the world is characterized by deindustrialization, deregulation, and a heightened global movement of capital. One effect of globalization, as much of the literature has pointed out, is an increasing homogeneity between landscapes and societies (Featherstone, 1993). In this era of international travel, rapid increase of cross-border economic, technological, and socio-cultural exchange, many scholars assumed that local uniqueness in the global World is an oxymoron (Chang, 1999). Nevertheless, a new shift in academic thinking has

confronted past assumptions. Rather than globalization promoting socio-cultural likeness, researchers are recognizing that globalization is also producing considerable localizing effects on place (Kovacs, 2006).

The effect that globalization is having on local cultures has attracted too much discussions and debates. In fact, the significant role of culture as the foundation of a community is most likely better understood in this context than in any other. The Canadians and the Europeans are leading the way to confine what is perceived to be the cultural imperialism of the USA. Indeed, an awareness of globalization has great contribution in the rapid increase of ‘distinctiveness’ projects (Hawkes, 2001) around the country. Every society aspires to be seen by others as distinctive, even better. Certainly, whereas many societies have lost, or are in the route of losing, their distinctiveness, since they have “transformed into standardized morphing of architecture, land-uses, and repetitive rhythms and flows of people” (Osborne, 2004, p.1), other communities are counterbalancing the homogenizing influences of globalization and progressively more reasserting local distinctiveness. Within the context of “local” vs. “global”, the re-assertion of local identities is a response to the “global” in terms of economic and social processes of globalization. The reclaiming of the “local” is frequently emphasized in cultural aspects – music, dance, drama, events, arts and folk culture. This implied initiatives to protect it from the influences of economic integration; a kind of protective wall set up around a *declining culture*. These communities believe that it is achievable to get the advantages of both worlds – they accept the economic benefits of globalization and attempt to maintain their culture and identities (Seabrook, 2004). In other words, to integrate into the “global” but remained anchored with the “local”

### 2.3.2 Urban Decline and the Global Economy

The global economy brought many changes to this world such as increasingly mobile capital, a shift to post-Fordist production, and the emergence of an international division of labour, as well as the marginalization of the role that have traditionally been played by the nation state (Crook et al., 1992)-All these changes have lead to an increasing significance of cities as competitive economic entities. Cities in the era of globalization are more powerful globally than nation-states for example cities as London, New York, Toronto and Tokyo have emerged as the centers of power in terms of international urban network of finance, communication and information flows (Sassen, 1994; Stevenson, 2003). These global cities are having more in common with each other than with their surrounding regions and nearby cities. Economically and politically, these cities and not nation states, have international domination and supremacy and may be more described as “city-states” because of their significance for the national economies of their states and of the global economy (Bridge and Watson, 2000, p. 108 qtd. In Stevenson, 2003).

Different cities play different roles in the global economy. Being world city is much about the global economy (King, 1993). More debates about global cities are taking place in recent years, such as the debates about the existence of a world economic system, globalization of culture, and the impacts of the technological revolution, creativity including creative economy and creative cities (Sassen, 1993; Stevenson, 2003). Despite all these debates, there is an agreement that the nature of, and relationship between space and place have significantly changed (Stevenson, 2003). On the other hand, while globalization motivates and facilitates the power and domination of global cities associated with the decline of the nation-states, other industrial cities in the era of globalization are facing a

decline in state intervention and support and they little effective access to the global urban networks. Examples of these cities are: Liverpool and Manchester in the United Kingdom; Baltimore and Pittsburg in the United States; Newcastle and Wollongong in Australia. The spatial impact of globalization and the industrial and economic changes it brought is ultimately fatal on these cities (Stevenson, 2003).

Nevertheless, even the richest of “global cities” that are economically experiencing growth and prosperity, are poor in many areas within the city. In other words, globalization is creating uneven patterns of development and economic growth in the city (Sassen, 1994; Stevenson, 2003). Some observers even argue that only certain areas of great cities can claim to be “global city” while the rest are poor areas. For example, the wealth generated in global cities as New York and Chicago is not evenly distributed among the different segments of the society, thus development in these cities is benefiting the rich and does not trickle down to the poor and under privileged people. Such “cities within cities” share common characteristics with other cities in the world rather than sharing same characteristics with their surrounding suburbs. These global cities are increasingly described in the literature as “mega-cities” of poverty because they have produced under-serviced and neglected urban spaces (Stevenson, 2003).

### **2.3.3 Cultural Planning for Declining Downtowns Caused by Suburbanization**

In North America, suburbanization has caused a relative and, in many courses, absolute decline of downtown areas. The effect on the downtowns of metropolitan regions has been significant, particularly for small-metro downtowns for they possess fewer assets than those of larger metropolitan regions to resist the effects of suburban development. Overall, the post-war decades have not been friendly to the Central Business Districts (CBDs) of North

American cities. Confronted with mushrooming suburban malls, downtowns saw their retail activity shrink, first in relative then in absolute terms. Today, across Canada, economically healthy CBDs are the exception, typically found in large metropolitan regions with concentrated high-order office nodes and with rapid and high frequency transit systems converging on the downtown – Toronto, Montreal, Vancouver, Ottawa and Calgary – and in smaller centers with a flourishing tourist trade such as Stratford, Halifax and Kingston. Trends towards decline or prosperity in downtown are most readily seen in retailing, the one sector of the economy found in downtowns (Filion et al., 2004).

Downtown is no longer the undisputed business centre anywhere, save the very largest metropolitan regions. Policies that have attempted a return to this position have failed. Until recently, CBD decline in cities of all sizes was addressed primarily with the introduction of large-scale retail, business and mixed-use development. Contemporary thinking on the matter maintains that, rather than simply competing with the many other suburban centres, downtowns must target markets that can be better accommodated within their territory than in other locations within the metropolitan region. In large cities, core area living is often advantaged in the trade off against the suburbs by attractors such as access to centralized employment and cosmopolitan activities. In the real estate markets of places like Vancouver and Toronto, there is as much status associated with living in a gentrified neighbourhood or up-market condominium complex as in a prestigious new suburban community (Filion, 2000; 2004).

The concepts of “civic pride” and “citizenship” frequently appear in the cultural planning literature. Both concepts emphasize the (re)development of city cultures and the public realm and position it at the center of the process of cultural planning. It is

highlighted in the literature that the physical devastation associated with urban decline is threatening the “symbolic role” of the city center (Stevenson, 2003). This section and the following one discuss some of the ways in which the concept “civic” and notions of citizenship have been used in cultural planning literature and stress on the significance of public space to this formulation and to the re-imagined and re-branded city center.

The key question that emerges here is how the strength of identity in a city affects the pride that city has for itself. An interesting place to go with this thought would be to compare how this intangible concept of identity and civic pride manifests itself in the treatment and attitudes towards cities historic built and social environments as they exist in the downtown core? Cultural planning has been effectively used as tool for city’s renewal and revitalization to inject life into large cultural showpiece civic as well as private historic buildings such as banks, post offices, libraries, churches, homes, and stores to reinforce civic pride and enhance sense of belonging to a city.

It has been increasingly familiar through Europe and North America to employ arts and culture-related initiatives as tools for urban revitalization. Cultural strategies are developed to enhance urban and economic development objectives in cities. Serious attention has been given to the cultural sector as a resource for urban regeneration. This reflects a strong confidence that the “cultural realm” is intended to play an increasingly significant part in the prospect evolution of cities. Rogers and Fisher (1992, p.4) argue that there emerge new concepts in urban planning as “new urban culture”, in which “artistic and cultural life is a central element of regeneration”. This is due to the relative decline of the nation state; cities have regained their historical role as the key agents of cultural and economic competition. Scientific, technological, financial and cultural creativity generated

in cities are the engine of wealth and prosperity in the post-industrial era. Many cities in North America and Europe also used flagship schemes to reduce cycles of city centers. Many waterfront regeneration schemes with strong cultural constituent were used as a mean for city's renewal. However, this does not mean that only declining cities use cultural planning as a tool for urban renewal, wealthier cities also use cultural planning to enhance their competitive advantages by bridging the gap between their high economic status and their often relatively cultural status and position (Bianchini and Parkinson, 1993).

#### **2.3.4 Urban Image and Urban Identity**

City image and urban identity has become key issues of urban planners. It also has become necessary to emotionally attach local inhabitants and businesses to a city (civic pride), and to attract external interest and investment. Branding, and cultural events are instrumental in marketing the city to local residents and abroad (Hague & Jenkins, 2004). Accordingly, the challenge for the urban planners is to determine how to make the forces of globalization pull with it an entire city without comprising its identity.

Place-making is usually used in planning discourse to illustrate the outcome of particular planning decisions on the built environment. Nevertheless, this notion is presently used interchangeably to represent the effects of policy decisions on urban place images. More explicitly, place-making within this perspective can be utilized to describe the promotion of distinctive place. Although official place branding initiatives generally entail the participation of different structures of municipal and regional governance, including tourism government departments and chambers of commerce, planners still have a considerable and growing role in determining the promoted images of the cities. Planners are then “professional” place-makers. A key task of planners is to make place and spaces

distinct from others (Kovacs, 2006).

Thus, planners are not only engaged in reshaping physical space but also a city image through guiding policy plans. In particular, planners formulate the cities representation by creating planning policy documents that selectively highlight specific place-promoting themes at the expense of others, As Chang (2000) states, “place development themes are selected by planners to project images of innovation and cultural vitality to target select audiences including investors, enterprises, tourists, and residents. Also known as qualities of place, place themes are based on particular components of a place’s geography, history, economy, demography, culture, and aesthetics. The combination of place themes, in turn, provides a basis for particular strategic vision[s] that guide overall development plans as well as individual projects” (Chang, 2000, p. 36).

The significance of planning in the promotion of place has considerably increased in recent years. As Avraham (2004 qtd. In Kovacs, 2006) argues, the strategic attempts on the part of planners and decision-makers to sell places has developed largely in the past two decades, and particularly since the early 1990s. Within this context, the notions of place-making and place-promotion which are extensively used in present planning documents refer to” how features of place are assembled by planners to bolster and promote specific place narratives, or “place identities,” at the expense of alternative interpretations of place” (Kovacs, 2006).

### **2.3.5 The Creative City Movement**

Planning for cultural development in urban areas is now occupying a central position in the planning policies of cities in developed countries around the world including the United Kingdom, Australia, the United States and Canada (Stevenson, 2003). A lively cultural life

is increasingly seen as a crucial ingredient of city marketing to attract mobile international capital and specialized personnel, particularly in the high-tech industrial and advanced services sector (Bianchini and Parkinson, 1993). The emergence of the notion of “creative city” has always been associated with cultural planning. Accordingly, all cultural plans prepared by urban planners are following creative city approaches to city reimagining, thus these plans highlight the importance of fostering creativity of cities as the basis for revitalizing local economies and addressing the challenges of urban decline. Cultural planning is increasingly identified as being the solution to the crises that have faced the splendid cities (Stevenson, 2003).

The emerging discourse of cultural planning takes the idea of a marketable “local culture” as its point of departure. Cultural plans usually imply the construction of cultural flagship buildings, the endorsement of cultural distinctiveness, and the enhancement of the sense of belonging to the city. Cultural planning is presented as a mechanism for improving city life and the fabric of the built environment. Consequently, cultural planning implies varied urban development strategies with regards to public transport, the standard of roads, street lightening, urban safety and other matters (Stevenson, 2003). This leads to comprehensive cultural development strategies for leisure, recreation, artistic and entertainment that are capable of improving the “quality” of urban life (Evans, 2001). As Mercer (1991a, p.3 qtd. In Stevenson, 2003) explains it:

*“A broad and enabling [cultural] policy framework...can simultaneously address the (soft) “intangible” of affirmation, identity, quality of life, celebration and social justice and the (hard) “tangibles” of economic development, leverage, industry strategies, infrastructure*

*development, training programs, domestic and inbound tourism revenue, urban design, town planning and transport”*

Place-makers develop a culturally vigorous environment as a competitive urban environment for the members of the creative class, and government and corporate investors (Florida, 2002; Landry, 1999). Rather than marketing traditional locations, proximity to natural resources, infrastructural strength, ambitious cities are now required to *sell their* ‘symbolic capital’ (Zukin, 1995, p. 24). That is, “their ‘culture’, their ‘style’, their ‘safety’, their ‘amenities’, their schools and colleges, their ‘quality of life’.” (Webster, 2001, p.32). In the ‘new economy’ human capital is much more mobile, so cities may respond to this liveliness by offering a variety of attractions. Indeed, the rapidly growing, regional municipal planning emphasize on selling place through culture is linked to a certain extent to attempts to build such emotional bonds between the city and the creative class.

### **2.3.6 Cultural Planning and Sustainable Development**

The concept of culture is embedded in, and can enhance, the planning paradigms that are emerging as effective ways of moving towards a society that authentically embodies the values of its citizens (Hawkes, 2001). Sustainable development implies the achievement of three principle objectives: economic development, social justice and ecological responsibility. These principles exhibit a debatable tension. Sustainable development is in practice always likely to be a shifting compromise among these main objectives. For example, economic objectives must now be achieved simultaneously with social and environmental sustainability.

Jon Hawkes (2001) argues in his monograph *The Fourth Pillar of Sustainability: Culture’s Essential Role in Public Planning*, that culture should be considered as the fourth

pillar of sustainability, so the stool of sustainability now has four legs (economy, society, environment and culture) instead of three .

Creativity and culture is leading cities globally to capture the concept of a cultural lens on planning and decision-making. Twenty-five years ago planners recognized the need to assess the environmental impacts of all their decisions. Today the same is true of culture. Culture is now considered the fourth pillar of sustainability. This new view of cities as places for economic prosperity, social equity, environmental sustainability and cultural vitality have led to a new vision of urban planning that is taken into consideration when developing tools for city's regeneration and must put creativity and place at the centre of the vision of cities

Hawkes (2001) also explores in his monograph how culture is now embedded in most of the public planning concepts that dominated in the last ten years. However, sustainable development is open to quite a lot of interpretations and these in turn, are based on differing values that are significantly affected by cultural perspectives. Trying to find a link between cultural planning and sustainable development is an attempt to make visible what has until now remained invisible to planners which is the cultural concepts which strengthen many public planning policies. If these concepts are recognized by planners and considered as essential parts then a new meaning could be given to the efforts provided in achieving sustainable development.

## **2.4 Primary and Traditional Role of Urban Planners**

Urban planning has constantly had a significant spatial and infrastructural dimension with its traditional focus on regulating land use and infrastructure development at various

geographical scales. Consequently, at the regional-municipal level, the regional planning discipline has entailed a more economic- focused type of planning in which higher regional levels of governance supervise and coordinate joint planning projects between municipalities while lower level of municipalities prolong to manage their own form of planning as a indication of locally rooted political culture, heritage, and place specific necessities (McAllister, 2004 qtd in Kovacs, 2006).

#### **2.4.1 Urban Planning and the New Urban Economy**

The economic development and growth of cities in North America is no longer dependent on traditional geographic and resource factors. There has been an increasing rise within the era of globalization to the value of “human capital”. The proponents of the human capital theory argue that the key to city’s growth lies in the clustering of highly educated and productive people, which is even more important to economic growth than the clustering of companies, because this clustering of human capital will attract the industries that employ them and consequently the investors who put money into these industries and companies (Ross DeVol of the Milken Institute qtd. In Florida, 2002).

Scholars of national growth found a significant relation between the economic success of communities and their human capital, as measured by the education level. This relation has also been examined in regional studies of the United States. In Harvard University, the economist Edward Glaeser and his collaborators found in a series of studies clear empirical evidence that human capital is a key factor in urban growth and development (Glaeser, 1998). Places are also valued for authenticity and uniqueness. Authenticity comes from several aspects of cultural heritage and attributes. Stokowski (2002, p.373) argues that the power of urban place “*is not only in its aesthetic or behavioral*

*possibilities, or its iconic status, but its ability to connect people in society, encourage development of personal and social identities, and re-enforce socio-cultural meanings. These are the fundamental qualities of community.”*

Four thinkers have contributed in creating a clearer vision of urban economies. These thinkers emphasize that planning for renewal and development of urban areas should always take into consideration the integration of place, culture and economy as shown in Figure (2.14). Furthermore, Table (2.1) illustrates the new way of thinking in the context of integrating planning with urban economies.

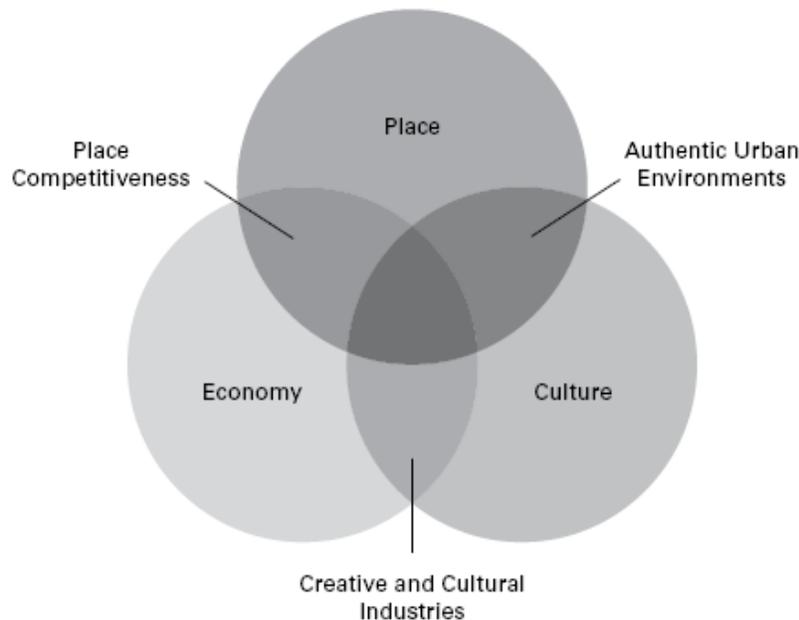


Figure 2.14: Creative City Vision: Place, Culture and Economy (CCPF, 2008)

“Creativity” as a theme in the field of planning is used in general to refer to the role that cultural amenities (theaters, historic districts, festivals, etc), being complemented with the presence of high-tech industry and a culturally diverse and educated labor force, have in making attractive, or “livable,” for the sought-after members of Florida’s creative class.”

Offering desirable living spaces, such “creative cities” are the current and increasing focus of a new form of strategic planning in which culture and a climate of creativity is celebrated as a central component of place (Landry, 2000). The concept of creativity influenced the process of planning for city’s regeneration by positioning culture as the center of this process.

Table 2.1: Key concepts in Urban Economies (CCPF, 2008)

Concept	Author	Key Ideas
Home Grown Economies	George Latimer	80% of future investment and economic growth is driven by assets already in the city Rather than leveraging these assets, economic development offices spend too much time chasing a small number of business/industry relocations
Place Marketing	Philip Kotler	Strategic marketing of place is key to building vigorous local economies Cities must invest in essential public infrastructure and market distinctive local features and assets
Industry Clusters	Michael Porter	Economic success depends on geographic concentrations of interconnected companies, suppliers and research infrastructure Cluster strategies are needed to map existing strengths and assess gaps/weaknesses
Creative Economies Richard	Richard Florida	Creativity and culture are the new economic drivers Quality of place is a now core competitive advantage because business and investment follow people – not vice versa

Planning profession in the 1950s and 1960s was not a comprehensive process. The main focus in the 1950 was on the administration of land and the adequate delivery of municipal services. Culture was narrowly identified by urban planners and it was mainly restricted to arts and some events. Urban planners in 1950’s and 1960’s seldom integrated cultural assets in their plans, even more, these cultural resources were narrowly defined by urban planners and their definitions were restricted to facilities and spaces in terms of museums, art-galleries, theatres, parks and recreational facilities (Creative City Planning Framework, 2008).

On the other hand, at present cities are perceived as cultural places that are created by their natural and human heritage and the values and beliefs of their citizens (CCPF, 2008). In the late of 1990s, scholars as Patrick Geddes and Jane Jacobs had a more comprehensive approach to urban planning. The ideas and views of these scholars influenced the planning process. Jane Jacob's two popular books, *The life and Death of Great American Cities* (1961), and *The Economies of Cities* (1964) identified new approaches to city's development that greatly influenced urban planners and economic developers. She argues that diversity and interaction are the most significant situations for an economically healthy and viable city and she considers that cities are the main engine of economy. Similarly, Peter Hall in his book *Cities and Civilization* (1998) discussed the argument that takes place in Florida's work when he wrote about a new renaissance of the city, a new economy and a new society that transforms the city which he considers the engine of the economy.

Jane Jacobs (1961) defined cities as places that generate wealth. If they cannot produce wealth they cannot maintain the employment and quality of life required to attract and sustain people. Success in attracting and retaining creative people and industries is now a decisive factor in determining which cities prosper while others languish. In the global age, place matters – it has become more, not less, important. Geddes, for example, believed that planning was more a human than a physical discipline requiring three types of expertise: planners must be anthropologists (specialists in culture), economists (specialists in local economies), and geographers (specialists in the built and natural environment). Both Geddes and Jane Jacobs were a major force in this reorientation in urban planning in North America and Europe. Jane Jacob was able to help planers recognize that cities

because of their complexities need more “place-based planning approaches” and wealth creation strategies that are designed to meet these needs (CCPF, 2008). The last decade has witnessed the appearance of urban planners who are increasingly highlighting the need to integrate creativity and culture as core planning and development issues to generate wealth. To make cities act as magnets that attract and retain creative people whose presence generates wealth, culture should be integrated into the planning process to achieve the equation of (*Culture + Place = Wealth*). However, cultural planning suggests a different set of planning ideas and tools that are described in this chapter. Hence, the traditional role of planners in managing land use and resource development issues is supplemented with art, culture, and heritage plans for promoting places. Planners are increasingly directing development strategies that promote distinctive place or “identity” to attract potential residents, investors, as well as tourists.

#### **2.4.2 Values of Traditional Vs. Cultural Planning**

There are three paradigms of planning that prevailed in the twentieth century (see Table 2.2). Each of the three paradigms has implications for how participation in planning is conceived and accomplished. For example, the first paradigm implied that planning should be based on a “command and control” approach and on the making of “blueprint” and plans prepared primarily by “architect-planners”. Here emerged the second paradigm as a critique of the “blueprint” approach, and this paradigm promoted the idea of considering the urban environments as “systems” instead of considering urban environments as simply large designed objects. The main approach within this paradigm is a rational decision-making. Space is the main concept of planning that the first and second paradigms focused on (Hague and Jenkins, 2004). However, with the increase of urban competitiveness associated

with globalization, the third paradigm of planning including cultural planning has focused on place identity which has become contested at various interfaces between planning and society. Urban planners have increasingly to involve public participation in the process of planning. Thus, the third paradigm of planning attempts to integrate traditional values with globalization changes. One key change of globalization is the emergence of concepts as “creativity” and “creative cities” which are discussed in the following paragraphs.

Table 2.2: The Three Paradigms of Planning (Hague & Jenkins, 2004)

	<b>Nature of planning</b>	<b>Planning techniques</b>	<b>Predominance in planning</b>	<b>Division of power</b>	<b>Assumed nature of relations</b>	<b>Under philosophy</b>
<b>First Paradigm</b>	Fixed vision of future (designed “blueprints”)	Master plans, zoning	State planners	Government dominated	Common consensus exists	Rationalism
<b>Second Paradigm</b>	Flexible vision and specific action (systems)	Structure plans, action plans, special development areas	Public-private partnerships	Government with private sector	Common consensus has to be built	Rationalism
<b>Third Paradigm</b>	No fixed vision	Participatory Planning	Negotiation forums	Government, private sector and civil society	Conflicts need negotiation	Relativism

On the other hand, cultural planning is based on “creativity”. The relationship between cultural planning and creativity is further discussed in Appendix A. However, this section provides a comparison between main set of values on which traditional and cultural planning is based on. The vision of creativity as an economic engine influenced the ways planners develop their tools for cities regeneration. Summary of the main characteristics of a creative and traditional perspective are presented in Table 2.3 and Table 2.4.

Table 2.3: Creative and the Utilitarian Perspectives (quoted from CCPF, 2008, p. 18)

Creative Perspective	Traditional Perspective
<p>A creative perspective on urban development is by nature permissive and risk embracing. Permissive, because creativity cannot be legislated or regulated into existence, nor can it be anticipated.</p> <p>Creativity requires an open environment, which places a high value on originality and on new ways of both looking at and doing things</p> <p>A creative perspective is risk embracing because creativity involves a departure from the familiar and known. Each step towards innovation is a step towards greater possibilities for both failure and innovation.</p>	<p>Utilitarian approaches require formulas that maximize predictability and consistency.</p>
<p>A creative perspective emphasizes benefits over costs because creativity is a value proposition, it leverages value and wisely uses and manages the risks of innovation to produce otherwise unattainable returns on investment. Returns from creative policies, partnerships or projects can be calculated in greater asset and property value, higher revenues, stronger quality of place, smarter and more sustainable processes and technologies and more inclusive social practices and outcomes.</p>	<p>Utilitarian perspectives built on the control of cost have reduced potential for payback and for out-of-systems risks and rewards. The view of place development is introverted and self-contained. It embodies those values that Oscar Wilde described as those who “know the price of everything and the value of nothing.”</p> <p>The focus is on stretching tax dollars and doing only what has immediate utility – usually traditional costs connected with basic utilities and services such as ‘police, pipes and pavement.’ “Soft” services are cut to accommodate the “core” services of city. With each lost library book, cancelled cultural program and broken-down recreational facility, the quality of life and place is undermined. Every new public building becomes an exercise in minimal and efficient use of tax dollars, with little attention to quality or aesthetics.</p>
<p>The very essence of creativity “to make beauty necessary and to make necessity beautiful” is lost in a downward spiral of efficiency and cost control.</p>	<p>Sometimes, the loss of originality and the focus on the cheap and formulaic leads to what James Howard Kuntsler calls “the geography of nowhere”. As he says: “when every place looks the same, there is really no such thing as place anymore.”</p>
<p>An authentic and creative city has tight and dynamic use of land and weaves density, design and originality into the fabric of its neighbourhoods and public spaces. It organizes itself to plan for investments and has the patience to harvest the very real fiscal returns on investment. Singapore, Barcelona and Portland are testaments to integrated creative approaches to organizing cities and city systems. Creative cities are characterized by having strong sense of distinctive identity.</p>	<p>Utilitarian perspectives do not lead to distinctive places or enhance sense of people’s belonging to a community which has a distinctive personality and identity.</p>

Table 2.4: Summary of the Creative and the Utilitarian Perspectives (CCPF, 2008)

<b>Utilitarian Perspective</b>	<b>Creative Perspective</b>
“Stretch tax dollars”	“Make beauty necessary and necessity”
Cost	Benefit
Function	Form in dissociable from function
Generic and predictable	Original and unique
Uses	Outcomes
Homogeneous	Heterogeneous
Ensured Security	Planned risk
Simplicity	Complexity
Cohesion of similarity	Celebration of diversity
Efficiency of space	Quality of place
Cost of construction	Returns over lifecycle
Delivering on expectations	Novelty of experience
Reducing cost	Adding values
Same as the other place	Unique to this place
Fulfill purpose and minimize maintenance	Enhance economic, social, environmental and
Immediate results	Long-term change
Repetition	Innovation
Rigid systems	Ecology
Convenience	Experience
Growth	Development
Separation	Integration
Consumption	Condition
Build	Design

Cultural planning as one approach of urban planning try to bring together businesses, community, and planning professionals to produce plan that meet the aspirations and needs of different stakeholders. However, there are concerns about how to make the planning systems more “business-friendly” and to develop tools for an effective public participation (Hague and Jenkins, 2004). In fact, a relationship exists between the state, the economy and the society as shown in Figure (2.15). The interference between these three fields is the role of planners. That’s why the role of planning has been described

as a “mediating role” between conflicting interests of politicians, public, business, environmentalists..., etc.

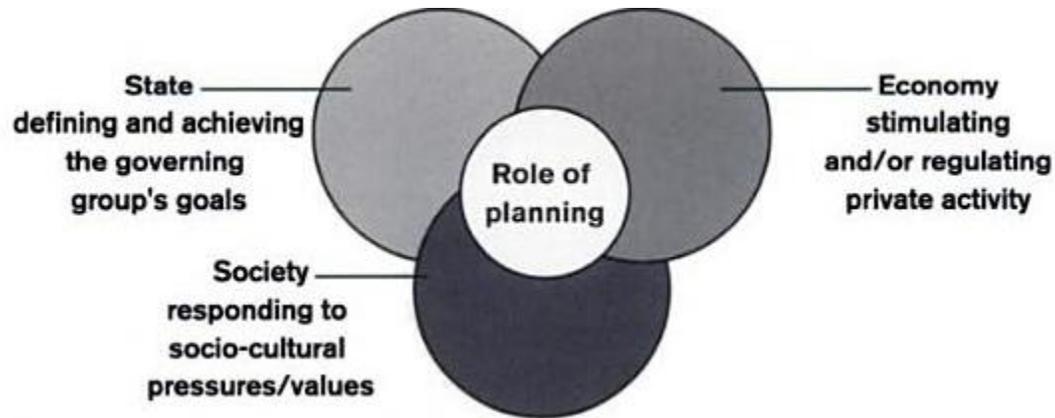


Figure 2.15: The three principle fields of action in planning (Hague & Jenkins, 2004).

The key challenge for planners is to build up new ways of interaction between the above three fields that is more response to the new and rapid changes brought by globalization. However, planning profession is still lagging behind and needs to have a better understanding of its position and tasks in the changing situations of globalization (Hague and Jenkins, 2004).

## 2.5 Dilemmas in Using Cultural Planning in Urban Regeneration

This section highlights three main dilemmas that face urban planners when they use cultural planning as a tool for urban regeneration. These dilemmas are as follows (Bianchini and Parkinson, 1993):

- The increased conflict between city-centers where cultural activities are taking place and flourishing and the marginalized peripheries. Then conflict has been described as *spatial dilemma*.

- Economic development conflict in terms of consumption vs. production. The conflict between strategies that promote for cultural consumption and those that promote for cultural production and support investment in buildings.
- The conflict in funding of temporary or permanent cultural initiatives since funding in permanent cultural buildings requires a lot of financial resources and this leads in cuts in funding for the temporary cultural initiatives as events and festivals although they may achieve the same benefits but with significant cost differences.

### **2.5.1 Spatial Dilemmas and the Possibility of Gentrification.**

The income variations between different residents living in different neighborhoods within the city have spatial implications. Economic inequalities between different social groups living in the city creates a conflict between neighborhoods where residents have high income and can financially participate in different cultural activities that might take place in the city-centers and neighborhoods where residents have low income and financially can't afford go to theatres, film-festivals, art-galleries, cultural events and all out-of-home cultural consumption. Unprivileged social groups often select home-based entertainment and are less likely willing to participate in public cultural activities and this hinders their integration into the cultural life of their city. Using cultural strategies in urban regeneration may contribute in more marginalization of unfortunate social groups. Therefore, the question that may be raised here is: *How can urban planners who use cultural planning as a tool for city's regeneration avoid contributing in widening the gap of economic inequities within the city?* Urban planners may develop the following strategies within their cultural plans to overcome this dilemma:

- Creating arts facilities and cultural centers in different neighborhoods in the city where different cultural activities are taking place as rock concerts, language classes, social and political meetings, and events. These cultural centers are meant to have spatial distribution of cultural activities.
- Building and renovating youth centers in city's neighborhoods and holding youth programs and activities as training courses and providing loans for youth to establish small projects in computer graphics, crafts, electronic music, video and other cultural sectors.
- Encompassing free access days to cultural organizations as museums, art galleries and some cultural events for low income social groups
- Supplementing the above strategies with developing "open-minded space" that are designed to be used for different purposes including unanticipated and unforeseeable uses. Citizens of the city may use these spaces for different activities. Developing cultural plans for urban regeneration based on the concept of "open-minded space" would contribute in city centre's revitalization and at the same time the integration of the low income social groups into the city's public life.

### **2.5.2 Consumption and Production Dilemma**

This dilemma is created when urban planners use cultural planning as a tool for urban regeneration so they develop strategies for promoting cultural consumption as the construction of urban cultural facilities and attractions for the tourists as hotels, retail shops and catering. Urban planners recognize that these cultural attractions and facilities that are important for expanding tourism and attracting external investments are profitable in the

short term. However, urban cultural plans that are consumption-based may achieve economic development in the short term but this economic growth is not sustainable in the long term because the success of these plans depends on factors that are beyond the control of the cities as airfare prices and changes in income of visitors and residents. The jobs created by preparing plans that are consumption based are relatively low wages and poor quality, even workers are not skilled. Accordingly, it is important that urban planners combine in their development plans strategies that promote consumption and production as publishing, film, TV, innovative festivals, electronic music, fashion, graphic design and other cultural industries that require infrastructure and create skilled jobs.

### **2.5.3 Funding for Permanent or Ephemeral Cultural Initiatives Dilemma**

Urban planners always face the dilemma whether to focus their plans on establishing permanent cultural facilities and initiatives as museum, flagship cultural buildings, concert halls, libraries, and art-galleries or ephemeral cultural initiatives as events and festivals. Successful planners recognize that temporary cultural initiatives if well organized and constantly repeated can become as effective as permanent cultural initiatives and accordingly become permanent features of the cultural landscape of the city and can generate long-term benefits as image branding, tourism sector support and cultural production enhancement. To overcome this dilemma, urban planners should focus more on greater use of public and open spaces, well-organized temporary cultural initiatives and the construction of buildings that combine culture with other types of uses.

## 2.6 Criteria for Assessing and Evaluating Cultural Planning

A criterion for cultural planning assessment is developed in this section. Developing assessment criteria is important in order to be able to evaluate cultural planning as a tool for cities regeneration. Using these criteria will enable us to define the points of weaknesses, as well as points of strengths of using cultural planning to regenerate or revitalize cities. These criteria are based on the general objectives which any planning approach is aiming at, since these are general criteria, and on the outcomes anticipated from using cultural planning as the engine that drives cities toward economic growth as well as social and cultural prosperity. These outcomes have been concluded from the interviews and from many Cultural Planning Toolkits ( for example, *Making the Case for Culture* published by the Creative City Network of Canada, May 2005 and *Cultural Planning Toolkit* prepared by Creative City Network of Canada, March 2006), *Creative City Planning Framework* (e.g. *Creative City Planning Framework* prepared for the City of Toronto by Authenticity, February 2008), and a report prepared by Richard Florida for the Ontario Ministry of Enterprise: *Opportunity and Innovation and the Institute for Competitiveness and Prosperity* prepared by Meric Gertler. These kits and reports have been developed by a team of planners, economists, and social scientists. However, the indicators for measuring each outcome have been recommended by this research in Table 2.7

The outcomes from the process of using cultural planning as a tool for city's regeneration are designed to benefit communities, business, and outsiders (visitors). These benefits varies from building community identity and pride, strengthening bonds, improving quality of life on all socio-economic levels, to engaging individuals from all

ages in education and in their environment. Cultural planning is expected to be means for positive change including enhancing economic position of the city that drives it toward growth and prosperity. Cultural planning entails that all dimensions to planning has a cultural dimension and that's why we should be establishing a cultural framework through which all planning outcomes can be evaluated. This is where indicators of cultural vitality become important, in order for these impacts to be assessed and evaluated cultural indicators need to be developed. Based on this, a set of performance indicators are established within this thesis for measuring, evaluating, and assessing cultural planning as a tool for cities regeneration (see Table 2.5). These criteria are used in the assessment of the two case studies considered in this thesis (Toronto in Canada and Turin in Italy). It is important at this point to emphasize that this is part of my methodological approach in this study. Using the indicators in measuring the cultural planning performance in the case study of Toronto is based on my observations, the results of my interviews with key informants and analysis of planning documents including *The Culture Plan* for the city of Toronto.

**Table 2.5: Assessment Criteria for Cultural Planning**

Criteria	Indicators
Economic Growth	<p>Present direct economic benefits</p> <p>Generate job growth in the cultural and the creative sectors</p> <p>Promote and enhance cultural development</p> <p>Retain and attract business,</p> <p>Help foster creative cities and communities</p> <p>Improve the ability of urban areas to attract skilled workers</p> <p>Help branding cities as cultural and economic global capital based on strong identities, cultures, and strong economies.</p> <p>Help creating “distinctive” cities.</p> <p>Help a community gain a competitive advantage as a “destination city” for cultural tourism.</p> <p>Can lead to subsequent economic regeneration through urban revitalization</p>
Urban Renewal and Revitalization	<p>Planning based on arts and culture can help regenerate the core of the city.</p> <p>Create new spaces for community activity and interaction</p> <p>Main streets revitalization programs include arts and culture programming increase community vitality and make it distinguished than others.</p> <p>Can re-identify negatively stereotyped communities</p> <p>Can improve the physical state of urban space through creative means</p> <p>Heritage and local history is rediscovered through revitalization and regeneration</p> <p>Necessary work and living spaces for new artists and cultural workers are created through urban revitalization.</p> <p>Infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sector.</p> <p>People’s access to arts and culture increases by cultural planning since it leads to the development of urban infrastructures.</p> <p>Stimulate economic growth of the arts and cultural industries</p> <p>Enhance the economic status of the surrounding neighbourhoods</p> <p>Encourage cultural tourism and subsequently economic growth when cities adopt and broadcast urban revitalization initiatives through the arts and culture (theatres, museums, sports facilities).</p> <p>Urban revitalization through the increase of the quality of life of urban residents</p> <p>Diversity, culture and arts enhance self-definition and human well-being.</p>
Community Development	<p>Cultural planning catalyze social cohesion</p> <p>Planning based on arts and culture can be used to brand a community and distinguish it from others.</p> <p>Arts and culture can help promote a scene of ownership, belonging, and pride within a community</p> <p>Arts and culture help to preserve a collective memory and foster a continuing dialogue about the past.</p> <p>Emphasizes the cultural needs, demands and aspirations of the communities.</p> <p>Create pathways for community members to participate in different cultural activities throughout their lives and encourages lifelong learning.</p> <p>Encourages innovations and partnership solutions to providing cultural services and identifies opportunities</p>

Criteria	Indicators
	<p>designed to meet local needs  <u>Inspires local people and communities and promotes volunteering in cultural activities.</u></p>
Positive Change in Communities	<p>Arts and culture are one of the primary means of public dialogue  Arts and culture contribute to integration of immigrants and ethnic groups into the cultural life of the city.  Foster tolerance towards dissimilarities and cultural diversity and increase awareness of positive communication.  Immigrants belonging to diverse ethnic groups are spatially integrated, i.e., not living in ghettos separate from the dominant group of the host society</p>
Quality of Life/Quality of Place	<p>Cultural initiatives that celebrate diversity and culture difference lead to community building.  Quality of life is enhanced through cultural initiatives that also encourage outdoor activities and healthy lifestyles.  Arts and culture initiatives that encourage public learning for all ages also encourage life-long learning and subsequently support quality of life.  Arts and culture initiatives that are located in lower income and struggling communities enhance quality of life by increasing the availability of these programs to all levels of society.  Arts and cultural initiatives that celebrate diversity and distinctive cultures, as well as offering accessibility to programs in a diversity of languages, increase quality of life by increasing civic accessibility and civic involvement.  Multicultural festivals and events that celebrate diversity of lifestyles enhance quality of life by encouraging a community tolerance of diversity.  Cultural festivals promote celebration and pride as well as awareness of cultural differences.</p>
Social capital Development	<p>Cultural planning should include programs that represent an effective outreach tool to engage youth.  Learning in and through the arts enhances learning in other domains and general scholastic achievement  Cultural facilities build resilience and self-esteem in young people.  Arts and culture contribute to creating healthy and supportive communities for youth.  Cultural facilities help in the development of in-demand job skills  Arts and culture offer opportunities for youth leadership development and for youth to affect positive change in their communities.</p>
Environmental sustainability	<p>Urban revitalization through cultural planning that entails green initiatives supports environmental sustainability  Preserving heritage buildings  New construction waste are eliminated  Natural environment from which building materials are derived are not disturbed while cultural and architectural heritage is preserved</p>

## 2.7 Conclusion

This chapter attempts to explore the adoption of cultural planning as strategies for urban regeneration and to provide answers to some of the research questions identified in Chapter 1 including the question of what are the driving forces of adopting cultural planning as a tool for urban regeneration and the question of the extent to which cultural planning can help cities function once again as authentically democratic public domains and catalysts for public social life.

Urban planners are trying to make their cities appear as attractive and vibrant places for business and industry to relocate and for tourists to visit more and this is the result of a global competition of image, livability and culture in an effort to offset the negative spatial, cultural and economic effects of deindustrialization and global economic change. In summary, why cities need a cultural plan? Cultural planning is the means to achieve creative cities of the world with all the economic and social advantages associated with this. Cultural planning not only improve livability and quality of life but also enables people to feel that they belong to place and a community which has a distinctive personality and identity. This attachment and a sense of belonging may have more to do with “the feel of the place” and not only with the development of urban cultural amenities. If urban planners could recognize these intangibles, then public participation processes may be enhanced and urban planning may reflect something deeper than the values of planning elites.

## Chapter 3

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### 3.0 Description of the Case Study of Toronto

This chapter discusses the use of cultural planning as a tool for city's regeneration through the use of the case study of the City of Toronto in Canada. It analyzes the city's cultural plan and the cultural renaissance the city is experiencing, particularly the eight major cultural construction projects. Furthermore, the chapter analyses how cultural planning is intended to bolster the city's reputation as an international economic and cultural capital in the context of contemporary patterns of global economic competition. In light of the changing role of culture in urban planning, the chapter further investigates the city's cultural plan and changing cultural strategies and policies at the municipal, provincial, and federal levels. It also examines the role cultural planning is playing in terms of Toronto's "branding" and enhancing its cultural, social and economic capital.

The case study approach (which is used to drag findings from a real case) presented in this chapter is part of the research methodology discussed in Chapter 1. It is also based on information and data collected from key informant interviews, and observation from field survey. The case study in this chapter also is linked to the theoretical review and desk top analysis presented in chapter 2. The main interviews with the key Informants for the case study of City of Toronto are:

- Interview 1: Dr. Barbara Jenkins, Wilfred Laurier University (Feb 2, 2009).
- Interview 2: Dr. Clare Mitchell, University of Waterloo (February 12, 2009).
- Interview 3: Dr. Robert Shibley, University of Waterloo (February 17, 2009).
- Interview 4: Dr. Jason Kovacs, University of Toronto (February 17, 2009).
- Interview 5: Margaret Chan, Planner in the City of Toronto (March 4, 2009).

- Interview 6: Elena Bird, Planner in the City of Toronto (March 10, 2009).
- Interview 7: Rayan Farley, Public Affairs, Royal Ontario Museum, Toronto (January 6, 2010)

### 3.1 Overview of Toronto City

Toronto is the largest city in Canada and the capital of province of Ontario. It is located on the northwest shore of Lake Ontario (Fig 3.1). Toronto covers 641 square kilometers and stretches 43 km from east to west and 21 km from north to south at its longest points. With over 2.5 million residents, it is the fifth most populous municipality in North America. Toronto is at the heart of the Greater Toronto Area (GTA) that had a population of 5,555,912 in the 2006 Statistics Canada Census (City of Toronto profile, 2009).



Fig 3.1: The city of Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

From an economic perspective, Toronto is considered the economic capital of Canada. It is a global city and is one of the top financial centers in the world. Toronto's leading economic sectors include finance, business services, telecommunications, aerospace, transportation, media,

arts, film, television production, publishing, software production, medical research, education, tourism and sports industries.

Toronto's population is cosmopolitan and international, reflecting its role as an important destination for immigrants to Canada. Toronto (Fig 3.2) is one of the most culturally and ethnically diverse metropolises in North America at present (Statistics Canada, 2003; Toronto City, 2003), with 51% of its populations born outside Canada. Its diversity grows every year as the city attracts about 50% of the new immigrants to Canada (Citizenship and Immigration Canada, 2003). Because of the city's low crime rates, clean environment, high standard of living, and friendlier attitudes to diversity; Toronto is consistently rated as one of the world's most livable cities. Residents of Toronto are called Torontonians.

There are three levels of government in Canada: Federal, provincial, municipal (local). The federal government takes major responsibility for matters that affect all of Canada. These include national defense, foreign policy and citizenship. Provincial and territorial governments look after such matters as education, health care and highways. The municipal (or local) governments of each city are responsible for planning and development of their city.



Fig 3.2: City of Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

Toronto's municipal government has 44 elected councilors (representing approx. 55,000 people each) who along with the mayor make up Toronto City Council. Toronto elects a new local (municipal) government every four years. Toronto has North America's largest public transit system after New York City. Toronto gets its water from Lake Ontario, 8<sup>th</sup> largest fresh-water lake in the world (City of Toronto Profile, 2009).

Toronto, Canada's corporate capital and leading business address is home to more nationally and internationally top-ranked companies than any other Canadian city. The city's business infrastructure makes modern business in Toronto seamless. In this era of interconnected global business, Toronto, with one of the largest networks of fiber-optic cable of any North American city, has the technology and bandwidth to move information faster than the speed of modern business. Toronto's highly skilled, educated and multi-lingual workforce provides the knowledge and know-how to keep Toronto businesses ahead of the rest (City of Toronto Profile, 2009).

### 3.1.1 Planning System in Toronto

In Toronto, the City Planning Division (Fig. 3.3) helps to guide the way the city looks and grows. City's planning system works with the community and other city divisions to set goals and policies for development.

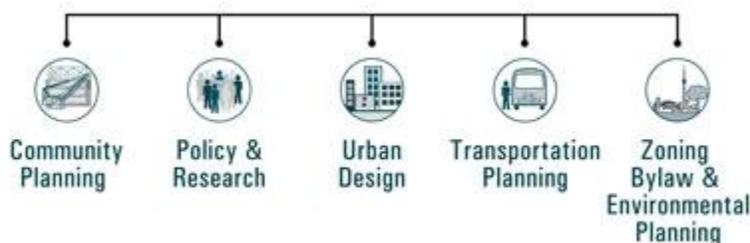


Fig. 3.3: Planning System of the City of Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

Planning staff gather public input and study issues to develop and review plans, policies and projects that protect and improve the urban environment. They provide support and advice as well as make recommendations to City Council. Planners also work closely with community and city-wide groups to help achieve their objectives for a better city. The Toronto City Planning Division is set up by district – Etobicoke York, North York, Toronto & East York and Scarborough – in five functional sections (City of Toronto Profile, 2009):

- **Community Planning** – offer advice to Council on development projects after consulting with members of the public and City Services, and after reviewing and analyzing all parts of a development project.
- **Policy and Research** – develops planning policy based on extensive research in land use, housing, community services and the environment. It also administers and promotes heritage preservation projects and programs.
- **Urban Design** – promotes a high quality design for the streets, parks and open spaces. It guides how buildings are located, organized and shaped on a particular piece of land.
- **Transportation** – deals with improving transit, discouraging automobile dependence and encouraging alternative forms of transportation such as walking, cycling, subways and streetcars.
- **Zoning Bylaw and Environmental Planning** – creating and maintaining a comprehensive zoning bylaw for the City, and formulates and implements environmental policy from the perspective of City Planning.

### **3.2 Case Study Analysis: Cultural Planning in Toronto**

In 2003, City Council adopted the “Culture Plan for the Creative City”, a ten-year strategy plan to position Toronto as an international cultural capital and to define culture’s role at the centre of

economic and social development of the city. The Creative City process started in May 2000 when Toronto City Council commissioned this Culture Plan to help guide the city's cultural development for the next 10 years. Culture Plan was developed in close consultation with cultural organizations and the public. During 2001 and 2002, the Toronto Culture held numerous public meetings and focus groups across the city with stakeholders and many interested citizens. Through this series of consultations and ongoing research, the Culture Plan for a Creative City was developed. Key issues for the Culture Plan include:

- Resources for growth and change
- Cultural facilities and infrastructure
- Public and private partnerships
- Innovative financing
- Incentives for economically-sound heritage preservation

The city's strategy builds on the fact that culture is by now a main economic engine for Toronto city. There are 190,000 culture jobs in Toronto, and its cultural industries generate nearly \$9 billion of Gross Domestic Product (GDP) each year (Arthur Anderson, 2001 qtd. In City of Toronto, 2003). Accordingly, the plan set out the following principles and priorities for Toronto (City of Toronto, 2003)

- Identify culture as key element in building and sustaining a diverse urban community that is socially and economically sustainable.
- Promote inclusiveness and celebrate cultural diversity.
- Increase participation in cultural events to all segments of the Torontonians society by ensuring access to affordable cultural opportunities.

### **3.2.1 Cultural Planning as a Tool for Toronto's Regeneration**

The American economist Richard Florida and his colleagues have found a correlation between a city's creative sphere and its economic competitiveness; they call it the Creativity Index. Cities that offer a high quality of life and accommodate diversity enjoy the greatest success in attracting talent and holding on to it, as well as seeing the greatest growth of their technology sectors. A recent study prepared by Florida and Gertler (2002) confirms that vibrant and diverse Canadian cities attract knowledge workers more easily than cities with a different profile. The study concludes that arts and culture, ethnic diversity and cultural openness act as magnets to draw high-technology industries and spur economic growth. In sum: a lively culture and a lively economy are an equation. The study mentioned above greatly influenced the development of the culture plan for the City of Toronto. The basic question the study aimed to answer is: "how closely are indicators such as creativity (the Bohemian Index) and diversity (the Mosaic Index) related to a city-region's ability to attract highly skilled labour (the Talent Index) or technology-intensive employment (the Tech-Pole Index)?" (Florida, et al., 2002, p.10). The answer is summarized in Table 3.1

**Table 3.1: Summary of Conclusions of Florida and Gertler's Report**

<b>Toronto's Ranking</b>	<b>Relationship</b>	<b>Conclusion</b>
Toronto ranks third, in the distribution of talent across Canada's 25 largest metropolitan regions with just under 20% of the population having at least a university degree.	A strong relationship between talent (education) and technology-based economic growth.	City that has educated population attracts technology-based industries
Toronto and Vancouver lead all other Canadian cities on the Bohemian and creativity Index.	A strong relationship between creativity and technology-based economic growth.	City that attract creative and high skilled workers attracts technology-based industries
Toronto ranks the first in cultural diversity as a result of immigration. Toronto and Vancouver dominate the Mosaic index ranking, leading the next group of cities by a large margin	Strong relationship between Bohemian Index* and Talent. The higher a city's Bohemian Index, the higher its Talent Index.	City that attracts creative and artistic people also attract talented workers.
Toronto ranks the second after Vancouver in cultural diversity as a result of immigration	Strong relationship between the Mosaic Index* and Talent.	That is, places in which foreign-born individuals constitute a large share of the population are attractive to talented workers
Toronto and Montreal are the two largest concentrations of technology-intensive employment in the country) dominate all other city-regions	Strong relationship between Tech-Pole Index*, and the Talent Index.*	City with large concentrations of technology-intensive employment are places that generate, attract and/or retain talent effectively

\***Talent Index** – Talent is defined as the proportion of the population over 18 years of age with a bachelor's degree or higher.

\***Bohemian Index** – The Bohemian Index is defined using employment in artistic and creative occupations. It is a location quotient that compares the region's share of the nation's bohemians to the region's share of the nation's population.

\***Mosaic Index** – The Mosaic Index is the Canadian counterpart of Florida's 'Melting Pot Index'. Both are calculated as the proportion of the total population that is foreign-born.

\***Tech-Pole Index** – This measure is based on an index created by the Milken Institute (DeVol, 1999). The Milken Institute's Tech-Pole Index is based on a city-region's high-technology industrial output.

Based on these conclusions of the report developed by Florida and his colleagues, urban planners in the City identify creativity as an economic engine. The components for creativity are all in Toronto: talented and well educated residents, the openness of its community to diversity and multiculturalism; outstanding educational institutions; existence of cultural industries, and safe neighbourhoods (CCPF, 2008). On the other hand, Toronto is not alone in this quest for global cultural states; the city is experiencing an increased competition from other cities moving aggressively to position themselves as world creative cities (Interview 2). In the United States, for example, at least 40 museums have recently declared plans to expand their buildings. In the years between 1998 and 2000, more than 150 Museums were constructed or extended in the United States at the cost of U.S. 4.3 billion dollars. In Europe, the list of new or renovated cultural buildings is also long. Berlin is showing off with the Jewish Museum and the new designs for many cultural institutions and buildings as Frank Gehry's DG bank headquarters, the Reichstag, Potsdamer Platz, Santiago Calatrava's Kronprizen Bridge, and Rem Koolhaas' Dutch embassy. Similarly, Spain hosts the Bilbao Guggenheim, which can arguably lay claim to have re-energized the whole "museum envy" process in the first place, as well as the largest cultural building project in Europe, Valencia's city of arts and science (Jenkins, 2005). Vienna is also experiencing cultural buildings expansion, Japan as well has gone through this competition with the new Mori Arts Center in Tokyo. It is worth mentioning within this context, that most of these buildings are designed by "star" architects with international reputation. Daniel Libeskind (who designed the new world trade center in New York and the new ROM) and Frank Gehry (the Guggenheim Bilbao and the Disney Performing Arts Center) are the current mega-superstars, with Rem Koolhaas, Zaha Hadid, Tadao, Santiago Calatrava, Norman Foster, and the Swiss firm Herzog and de Meuron following closely behind (Jenkins, 2005).

### **3.2.2 Toronto Cultural Renaissance : Macro-Micro Analysais**

The skyline of Toronto has changed noticeably with eight main cultural construction schemes. These buildings will, unquestionably, be beautiful, dramatic, impressive and ecstatic. They are the new aesthetic of the international economic contest (Interview 1). Certainly, there is architectural significance to these buildings, but this is typically a privileged result of more primary processes that are taking place. These buildings are better evaluated and understood as both contributors in, and expression of, contemporary patterns of global economic competition and the changing role of culture in urban planning. In the Canadian case, they are predominantly significant in that the \$257 million of federal and provincial governments funding given to these projects, especially it came after years of shocking decrease in governmental funds to arts. From this viewpoint, Toronto's Cultural Renaissance symbols a considerable change of Canadian cultural policy and a new approach to promoting Canada's national identity globally (Jenkins, 2005).

The new cultural buildings will represent "brands" that serve as a focus of attention for visitors in line with its cultural tourism (Interview 1). The provincial government views these buildings as a way to boost Toronto's economy and attract the types of industries and workers essential to enhance its reputation as a successful global city. Finally, for the arts and cultural organizations themselves, these new buildings are an offer for continued existence in a context where culture is a business and cultural institutions compete for scarce public and private dollars. In general, developing cultural amenities in the city is an essential element of the "global entertainment economy" that seeks to lure consumers out of their homes to participate in the burgeoning markets for leisure and entertainment. As such, Toronto's cultural building spree

presents an interesting opportunity to discuss the inseparable issues of identity, art, and commerce (Interview 1).

### **3.2.2.1. Micro Economics Analysis**

The intent of this section is to evaluate the investment cost, operation costs and revenues of cultural centers in order to evaluate the deficit or surplus of the annual budget for such centers, and the responsibility of the city, especially towards the deficit. It is important to note there are indirect economic benefits to the city and region as consequence of cultural planning among other non-monetary quantifiable rewards.

To launch the implementation of the cultural plan for Greater Toronto Area, the federal and provincial governments declared that they would be investing up to \$233 million in cultural infrastructure in the city. Seven cultural institutions were chosen by the government: the Canadian Opera Company (so it can have a permanent home); the National Ballet School (so it can expand its narrow quarters); the Royal Ontario Museum (so it can build an architecturally daring extension); the Art Gallery of Ontario (so it can build a new wing); Roy Thomson Hall (to help with renovations); and the Royal Conservatory of Music, and the Gardiner Museum of Ceramic Art (both for expansion). The Ontario college of Art and Design is added to this list, although it received only provincial funding, since its new building will serve as a major architectural attraction in its location near the Art gallery of Ontario (AGO). Table 3.2 shows how the \$233 million will be distributed.

Table 3.2: Museums' Expansion Funding (Jenkins, 2005)

<b>Institution</b>	<b>Government Investment (C\$ million)</b>	<b>Fundraising Requires (C\$ million)</b>	<b>Total (C\$ million)</b>
Royal Ontario Museum	60cx	90	150
Art Gallery of Ontario	48	130	178
Canadian Opera Company	25 (31)*	125	150
Royal Conservatory of Music	20	30	50
National Ballet of Canada	40	65	105
Gardiner Museum of Ceramic Art	5	10	15
Roy Thomson Hall	4	20	24
<b>Sub-total</b>	202 (233)*	470	672
Ontario College of Art & Design	24	18.5	42.5
<b>Totals</b>	226 (257)*	488.5	714.5

\*Includes the provincial government's donation of land to the Canadian Opera Company, valued at \$31 million

Big new buildings are great for Toronto's global image, but how sustainable are they in the long term? The mention of any concern about the increased operating costs necessary to run these glossy new buildings is remarkably absent in any discussion about the cultural renaissance that the City of Toronto experiencing. It is true that the City of Toronto's Cultural Plan mention such a concern about this lack of funding, with operating funds from all levels of government reduced, but no further examination of the operating funds of these new institutions have been taken place in any study. This section provides a brief macro and micro financial analysis of these museums and organizations in terms of the capital and operating cost.

As concluded from Table 3.2, the money necessary to complete these 8 cultural institutions is \$714.5 million; the government has contributed by about only \$233 million which represents about 35-40% of the total money needed. Accordingly, cultural institutions have to collect a total of \$488.5 million from private donors in Toronto, far more money than has ever been donated by the private sector in city's history.

### 3.2.2.1 Micro Analysis: *The Royal Ontario Museum (ROM)*



Figure 3.4: Royal Ontario Museum (ROM) (Source: [www.rom.ca](http://www.rom.ca))

The Royal Ontario Museum, commonly known as the ROM (Figure 3.4), is Canada's largest museum and is the fifth largest museum in North America, containing more than six million items and over 40 galleries. The museum is currently undergoing a major renovation and expansion project, called *Renaissance ROM*, which consists of two phases. The first phase with a total cost of \$230,600,000 was completed in March 2008, while the second phase is being considered as additional funding becomes available. The transformational and expansion project has restored the ROM's heritage buildings and created a provocative landmark and new architecture, which is the Michael Lee-Chin Crystal). This new crystal building which was opened in April 2008 hosts seven additional galleries and Canada's largest temporary exhibition hall. This major capital project is among the largest capital projects in the history of Canadian cultural institutions (ROM, 2010). According to the auditor's report (ROM Annual Report, 2009), this new project will permanently change the Museum's economic base and is projected to offer additional annual market income (ROM, 2010). The annual report (2008/2009) of the museum states that the funding for this project is coming from the public and private sectors. The balance is expected to be funded through additional government grants and the ongoing fundraising campaign being carried out by The Royal Ontario Museum (ROM annual report, 2009) (see Fig. 3.5)



Figure 3.5: Newly-opened Michael Lee-Chin Crystal, a wing building added to the Royal Ontario Museum (Source: [www.rom.ca](http://www.rom.ca))

### ROM Museum Operating Budget

Projections for an annual operating cost of the ROM Museum are based on income and expense categories taking into consideration the new renovations described above (see Figure 3.6). The ROM decided not to close during the years of construction. The following analysis are based on the review of the museum annual report 2008/2009 that included ROM Financial Statements and the Auditor's Report, and also based on a phone interview with Ryan Farley from the Public Affairs Department at ROM (January, 2010).

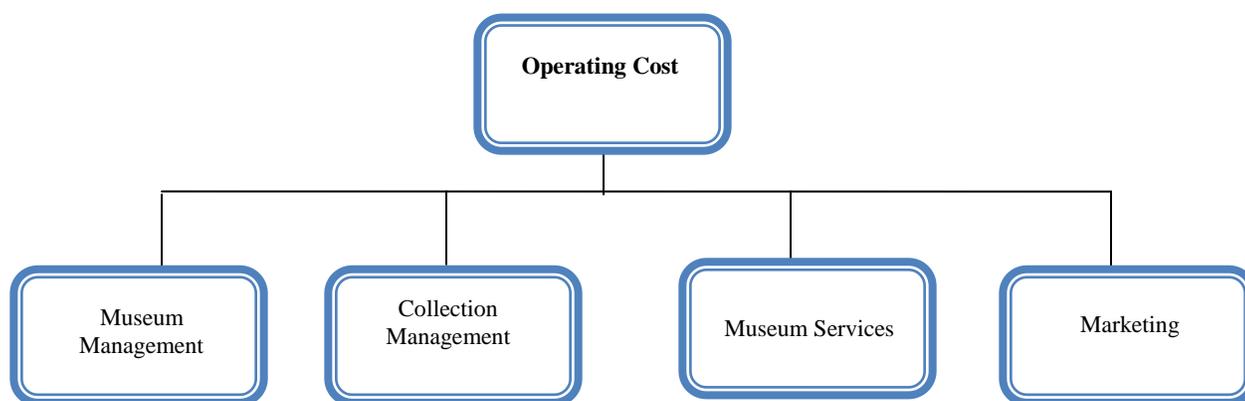


Figure 3.6: ROM Museum operating cost

### Expense Categories

The operating cost of ROM museum are described in Table 3.3

Table 3.3: Description of ROM museum expenditures (Source: www.rom.ca)

Museum Expenditure	Description
Museums Management	General administration Specialist services (auditors, etc.) Building maintenance Energy (water, electricity, etc.) Insurance Cleaning Security Gifts in-kind Purchased Telephone Postage/stationary Office Equipment Depreciation
Collections Management	Conservation - materials and equipment Documentation - materials and equipment Storage - materials and equipment Insurance Acquisitions funds Collections security
Museum Services	Displays Exhibitions and gallery development Temporary exhibits Library and information services Visitor services Shop/Fabrication - materials and equipment Catering Publications Education materials Events and programs Ancillary services
Marketing	Marketing campaigns Outreach programs Printing and distributing brochure and flyers Web hosting in tourism websites direct mail Newspaper, radio ads Discounts on admission

## Museum Management

### Staff cost

Staffs at ROM are of main two types as described below:

### Professional Staff

ROM needs a staff of professionals to be effectively operated. Although these professionals are highly paid, the proposed professional salaries at ROM are still lower than national averages

(Interview 7). The professionals that were recommended for the opening after the renovations and expansion are summarized in Table 3.4

Table 3.4: ROM museum staff cost

<b>Category</b>	<b>Cost (\$/year)</b>
Museum Executive Director	82,000
Administrative Assistant	42,000
Exhibits Director	72,000
Education Director	72,000
Health Insurance	42,000
Total	310,000

### ***Permanent, Temporary, and Seasonal Staff***

Permanent staffs are essential for the museum management, collection management, and for providing services. However, museums as ROM are seasonal businesses with peak tourist and resident attendance during the months of summer. School group attendance takes place in October, April and May. School breaks in winter and spring also generate high attendance. However, during the year, the museum is a destination that residents prefer at weekends for recreation. Temporary employees who are hired only at peak times are most likely to be high school and college students and retirees.

Staff working at Rom include: party hosts, teachers, exhibition services, collection management, and visitor services employees. Volunteers, for the most part, occupy teaching positions during programs and events. The museum provides some incentives for the voluntaries instead of salaries. The museum usually assign 30% of income derived from revenue generating programs (gift shop, catering, and facility rental) to cover this category of expenses (Interview 7).

### **General and Administrative**

This category include all the expenses that are required for the museum administration such as professional services as auditors, professional meetings, travel, telephone calls, fundraising

expenses, office equipments, banking, check fees, office equipment, building maintenance, and travel. The total cost estimated for such category is \$ 3,066,000 per year.

### **Museum Services**

The Royal Ontario Museum is an operating enterprise agency of the Province of Ontario. The Museum is registered as a charitable organization and thus is exempted from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain such status, the Museum must provide certain services to the visitors. The services that ROM provides and the associated costs are described below.

### **Museum Programs**

Most of these programs are educational, and the cost depends on program length and type, as well as the availability of voluntaries to assist in these programs. The total cost for these programs is \$2, 673,000 per year

### **Research**

Research at ROM is the core work of the museum. According to the annual report 2009, the ROM is a significant research institution in natural history and world cultures, where new discoveries are made, that enhance the knowledge of, and build the collections. All the new information is then made available to the public. Last year, for example, the ROM had more than 115 publications in terms of papers in peer reviewed academic journals, four academic books and monographs, and 24 popular articles and exhibition catalogues intended for the general public. The funding for the research at ROM is mainly by external agencies. Grants over \$1.4 million were awarded to support research at ROM. However, the Operation Statement of ROM excludes the expenses for research because this department is totally funded and operated by the University of Toronto (Interview 7).

## Marketing

ROM has already started a large marketing campaign to prepare for its big opening in summer 2010. The main target of this campaign is tourists. All tourist destinations and visitor centres will be targeted in the spring and summer. To ensure continuous interest, print media, including letters in the mail, ads in local newspapers, and radio, will be employed, in addition to, some incentives as admission discount coupons (Interview 7).

The ROM's Outreach program includes travelling exhibits, school cases and the Starlab Travelling Planetarium that was enjoyed by 490,091 people (ROM annual report, 2009). The total costs of marketing are distributed as follows.

Table 3.5: ROM museum marketing expenses

Category	Cost (\$/year)
"Engaging the world" campaign	2,134,000
Outreach program for the new ROM	1,200,000
Printing and distributing brochure and flyers	150,000
Web hosting in tourism websites	50,000
Direct mail	50,000
Newspaper, radio ads	150,000
Discounts on admission	66,000
<b>Total</b>	<b>3,800,000</b>

## Revenues

Museums usually have three sources of income: earned income, private grants and gifts, and governmental allocation (Interview 7) as shown in Table 3.6.

Table 3.6: ROM museum income categories

<b>Operating Income</b>	<b>Earned</b>	Admission fees and membership	Non-members Members Groups
		Events Programs	Educational program Fundraising events
		Ancillary Services	Parties Gift shop Facility rental Food services Photography
		Investment Income	
		Amortizations of deferred capital contribution	
	<b>Donations (Gifts &amp; Grants)</b>	Anonymous gifts Operating grants Planned giving/bequest Sponsorship	
	<b>Government allocations</b>	Federal government Provincial government Municipal government	

### **Earned Income**

Earned income can be divided into the following incomes:

#### **Admission and Membership**

In the fiscal year of 2008/2009, over 1.1 million general admission visitors came to the museum. This is a number that has never been reached over the ROM's entire 95-year history. This record-breaking attendance is surprising taking into consideration, the major global economic downturn during this year. Renaissance ROM has doubled the number of artifacts on display and has thus has attracted more visitors from across Canada and around the world since its new opening in April 2008. This category of income includes the admission fees of three main types of visitors, tourists or regional visitors (non-members), residents (members), and groups that includes students at schools, scout, home school adult seniors, and other groups (Interview 7)..

## **Events and programs**

Two categories of events are divided by their primary purpose as discussed below:

### ***Educational Programs***

Many educational programs take place at ROM. These programs engage the pre-school student, children of age 6 -12, youth, adults, and seniors. The programs include lectures, courses, trips, social events and much more. For children the museum offers March break and summer camps, as well as weekend's programs (ROM annual report, 2009). The income from these programs is \$ 2,673,000 per year.

### ***Fundraising events***

Friends of the museum and potential donors are invited. A superior fundraising event will be a sign of the educational spirit of the ROM museum. The ROM raises a one annual "signature" event with anticipated earnings (ROM annual report, 2009). However, the costs of this event will be included under museum events expenses discussed below). Although donations from the private sector are considered as a main income for the ROM museum, this income is shown under corporate donations and not included here.

### **Ancillary Services**

These services generate revenues for ROM, particularly that the provincial and the federal government will not much contribute in any of the operating expenses for the expanded cultural building. The services are mainly designed to support the Rom museum income programs (ROM annual report, 2009). These programs are summarized in Table 3.7

Table 3.7: Ancillary services income

<b>Program</b>	<b>Income (\$/year)</b>
Parties	2,280,000
Gift Shop	3, 130,000
Facility rental (including the museum room for conferences, private meeting)	2,230,000
Food Service	2,300,000
Photography	140,000
<b>Total</b>	<b>10,080,000</b>

### **Donations (Gifts and Grants)**

This category of income represents all the non-earned income as the gifts and grants except the governmental allocations. This category includes the following (Interview 7):

#### **Anonymous gifts**

ROM museum as other ones receives anonymous gifts on a daily basis often, these come from visitors whether members or non-members who when buying tickets generously rounds up and tell the cashier to keep the change. With expected 25 cents as an average from 50% of the visitors this suggests  $\$0.25 \times 1, 100, 000 \times 50\% = \$137,500$  (Interview 7).

#### **Operating grants**

These grants fund the daily operations of a museum or may be even used to support administrative costs. They are typically about 10% of operations provided by some companies or individuals. The budget is based on one successful operations grant given by individuals as individuals and agencies, ranging between \$1,000 and \$ 200,000 (Interview 7).

#### **Planned giving/bequests**

These grants fund the daily operations of a museum or may be even used to support administrative costs. Donor's contributions in terms of gifts and grants have assisted significantly in expanding the museum's collections, galleries and exhibitions, as well as

stimulating programs for children (ROM annual report, 2009). The income from these grants is shown in Table (3.8).

### Sponsorship

Many companies and agencies in Toronto sponsor entertainment packages for certain segments of the community as children, youth, and seniors. The income is shown in table 3.8.

### Governmental Allocation

This category includes donations or grants from the all levels of the government (federal, provincial, and municipal). However, as stated earlier the provincial and federal government has provided in the capital cost and not as much is expected from them in the operational cost s (ROM annual report, 2009). Income from all sources is summarized in Table 3.8.

Table 3.8: Summary of ROM museum Income

		<b>Income</b>	<b>\$ / year</b>
<b>Operating Income</b>	<b>Earned</b>		6,307,000
		Admission and membership	
		Events & Programs	1,850,000
		Ancillary Services	10,080,000
		Investment Income	22,000
		Amortizations of deferred capital contribution	8,479,000
		Others	2,329,000
	<b>Donations (Gifts &amp; Grants)</b>	Anonymous gifts	39,186,000 (grants)
	Operating grants		
	Planned giving/bequest	1,138,000 (Gifts and donations)	
	Sponsorship		
<b>Governmental allocations</b>		Federal government	
		Provincial government	0
		Municipal government	
<b>Total</b>			63,618,000

Based on the Statement of Operation in the auditor's report available in the Annual report of 2008/2009 that is published on the ROM's website, the following could be concluded as shown in Table 3.9.

Table 3.9: Revenues and Expenses of ROM for 2008/2009 (Source: ROM annual report 2008/2009)

Institution	2008			2009		
	Revenues (\$/year)	Expenses (\$/year)	Surplus (\$/year)	Revenues (\$/year)	Expenses (\$/year)	Deficiency (\$/year)
Royal Ontario Museum	69,391,000	61,736,000	7,655,000	63,618,000	68,947,000	5,329,000

Table 3.9 shows that the ROM museum had a surplus (of \$7, 655, 000) at the end of the fiscal year 2008, while it has a deficiency (of 5, 329,000) at the end of the fiscal year 2009. This may be explained by the increased expenses due to the expansions of the museum buildings and the opening of the Chin-Lee Crystal.

On the other hand, as shown in Table 3.7 , the total grants given to the museum in the year 2009 is 22, 737,000 dollars, while the total revenues of the same year is 44, 792, 000 dollars. This implies that 50 percent of the museum's income comes from donations and grants. The three sources of income of any museum (earned, private grants and gifts, governmental allocation) should nearly be evenly divided. However, in the case of ROM, the grants are half of the income, while there is no governmental contribution to the operating income.

Table 3.10: Statement of Operation ROM museum (Source: ROM annual report 2008/2009)

	2009				2008			
	Operating Fund \$	Restricted Fund \$	Capital Fund \$	Total \$	Operating Fund \$	Restricted Fund \$	Capital Fund \$	Total \$
					[000's]	[restated – note 16]		
<b>Revenues</b>								
Grants <i>[note 8]</i>	22,737	3,279	—	26,016	33,795	5,391	—	39,186
Admission fees	8,715	—	—	8,715	6,307	—	—	6,307
Museum programs	2,060	—	—	2,060	1,850	—	—	1,850
Ancillary services	10,978	—	—	10,978	10,080	—	—	10,080
Investment income	(21)	21	—	—	15	7	—	22
Donations – Gifts-in-kind	—	898	—	898	—	1,138	—	1,138
Amortization of deferred capital contributions	—	—	10,731	10,731	—	—	8,479	8,479
Other	323	717	3,180	4,220	721	282	1,326	2,329
	44,792	4,915	13,911	63,618	52,768	6,818	9,805	69,391
<b>Expenses</b>								
Curatorial and collections management	9,926	1,286	—	11,212	9,474	1,553	—	11,027
Building, security and visitor services	10,571	257	—	10,828	9,353	1,613	—	10,966
Ancillary services	7,446	—	—	7,446	8,323	—	—	8,323
General and administration	2,952	—	—	2,952	3,059	7	—	3,066
Education and public programs	3,001	231	—	3,232	2,531	142	—	2,673
Library and information services	2,424	53	—	2,477	2,112	114	—	2,226
Exhibition and gallery development	3,000	—	—	3,000	2,061	—	—	2,061
Marketing and public relations	4,941	—	—	4,941	3,800	—	—	3,800
Temporary exhibitions	5,724	—	—	5,724	4,116	—	—	4,116
Artifacts and specimens								
Gifts-in-kind	—	898	—	898	—	1,138	—	1,138
Purchased	—	1,949	—	1,949	—	2,240	—	2,240
Amortization of capital assets	365	—	10,731	11,096	288	—	8,479	8,767
Other	—	12	3,180	3,192	—	7	1,326	1,333
	50,350	4,686	13,911	68,947	45,117	6,814	9,805	61,736
<b>Excess (deficiency) of revenues over expenses for the year</b>	(5,558)	229	—	(5,329)	7,651	4	—	7,655
Net surplus (deficit), beginning of year	(3,915)	974	931	(2,010)	(11,566)	970	931	(9,665)

### **Findings from the micro-analysis**

It is clear from the financial analysis that Royal Ontario Museum (ROM) will be struggling with its huge operation funds with 22 new galleries and over 40 exhibitions, and the numerous events and programs. However, Royal Ontario Museum (ROM) is being planned so that it can be operated with no debt financing from the City of Toronto (municipal government), or the provincial government, or the federal government. It would then require funding from private sector to maintain this museum on the highest standards for exhibitions, galleries, collections care, education, research, and public programs.

Donors to Renaissance ROM that included the expansion and renovation of existing museums building, as well as the construction of new buildings as the Michael Lee-Chin Crystal are playing a critical and a significant role in keeping the museum, which is Canada's largest one, at the forefront of Canada's major cultural institutions. However, the museum cannot rely only on the dedicated support from the private sector to maintain its operating cost which implies that the ROM is dramatically has to face and meet the challenges of generating its own revenues in the future.

Fundraising operating funds is complicated, since operating funds are a much less "attractive" kind of donation than capital donations. Capital donations to the museum are apparent to the public and the media as usually museums do provide a room or a wing of a building after the donor which was the case at ROM where the new building has been named after the donor's name Michael Lee-Chin who granted \$30 million dollars to Rom renaissance.

With operating funds from all levels of government reduced, the ROM is looking for doubling its audience to 1.6 million visitors per year in order to fund the extended facility. After the opening of Michael Lee-Chin Crystal on April 2008, the museum attracted 1.1 million admission visitors in this year. However, this is exceptional as many of these visitors may be

one-time visitor to explore the new changes to the museums. Thus, whether the ROM will be able to maintain a 1.6 million visitor per year would depend on response of the public to the museum's effort to attract visitors. In summary, from an economic perspective, it is clear that ROM will not be sustainable without operating funds from the private sector and the provincial and federal governments who may interfere to save their largest museum in the country.

### **Economic Overview of Four Cultural Institutions**

This section examines the financial sustainability of the four main new cultural institutions in the city of Toronto, the Royal Ontario Museum (ROM), Art Gallery of Ontario, Gardiner Museum of Ceramic Art, and the National Ballet of Canada in terms of capital and operating costs. This examination is based on the auditor's report available in the annual report for each institution for the year 2009 (these reports are published on the museums websites).

#### **Capital Cost**

The capital cost for these institutions is shown in Table 3.11. As shown in the table, the total grant these institutions are receiving is \$153 millions, while the capital cost \$448 millions. This implies that a total of \$295 million is funded donations from the private sector.

Table 3.11: Capital cost (Source: Jenkins, 2005)

<b>Institution</b>	<b>Government Investment (C\$ million)</b>	<b>Fundraising Requires (C\$ million)</b>	<b>Total (C\$ million)</b>
Royal Ontario Museum	60cx	90	150
Art Gallery of Ontario	48	130	178
Gardiner Museum of Ceramic Art	5	10	15
National Ballet of Canada	40	65	105
<b>Totals</b>	<b>153</b>	<b>295</b>	<b>448</b>

#### **Operating Cost**

Based on the review of the Statement of Operations (see Figure 3.7-3.8), the following could be concluded as shown in Table 3.12

Table 3.12: Summary of the total museum's deficiencies

<b>Institution</b>	<b>Revenues (\$/year)</b>	<b>Expenses (\$/year)</b>	<b>Deficiency (\$/year)</b>
Royal Ontario Museum	63,618,000	68,947,000	7,339,000*
Art Gallery of Ontario	40,637,000	48,402,000	7,765,000
Gardiner Museum of Ceramic Art	3,605,043	7,346,111	4,045,068**
National Ballet of Canada	24,931,000	25,569,000	638,000
<b>Total Deficiency</b>		<b>\$19,787,068</b>	

\* A \$2,010 deficiency at the beginning of the year has been added to the deficiency at the end of the year (\$5,329,000) which makes the total deficiency \$7,339,000

\*\* A national loss of \$304,000 on interest rate has been added to difference between revenues and expenses ( \$ 3,741,068) which makes the total deficiency \$4,045,068

### **Findings of the Analysis**

The expenses of the new cultural institutions are exceeding their revenues with about twenty million dollars. However, in a context where culture is a business and cultural institutions compete for scarce public and private dollars, these new buildings will most likely not be sustainable in terms of maintaining their huge operating cost.

These new cultural organizations have to depend on private funds. These four new buildings will need fundraising of hundreds of millions of dollars from private donors to maintain their operating cost. This is much more than has ever been collected by fundraising in the history of the city's art institutions. If these buildings have to rely on generating their own revenues then they have to attract double or even triple the number of visitors for each year in order to meet the increased operating expenses after the completion of the expansion. This implies that these institutions are competing with each other, and as (Jenkins 2009) notes it is "a zero-sum game".

In the case that the private donors will not grow to meet the challenge of maintaining and operating these building, the cultural plan suggests adding ticket surcharges and 3% visitor levy on hotel occupancy tax that could then be used for arts funding. Finally, the plan notes that parts

of the federal and provincial sales taxes on admissions to places of amusement should be reinvested in cultural development (City of Toronto, 2003).

Rather than developing and redeveloping large and flagship cultural structures, what cultural planning is essentially about is enriching the smaller and less visible aspects of city's cultural resources. So it is about enriching the quality of art services and cultural experiences of the city not just for tourists (outsiders) but also for residents and for potential residents as well.

### **3.2.2.2 Macro Economics Analysis**

A comprehensive macro economic analysis is beyond the scope of this research. However, it should be noted that substantial benefits on the city and region levels for the policy of cultural planning are envisaged. The indirect economic benefits on the city level include:

- Attraction of Investments
- Increase of tax revenues (income tax, value-added tax, etc.)
- Attraction of affluent and upper middle class residents for investment, employment or retirement
- Increase employment opportunities for the citizens of Toronto
- Increase of the annual numbers of visitors and tourists to Toronto

A detail analysis is recommended for future research to evaluate the macro economic benefits compared with the micro economic deficit for operations of cultural centers. Finally, it must be noted there are other non-momentary quantifiable benefits of cultural planning and cultural centers specifically, such as social and esthetical values that must not be under estimated.

## Statement of Operations

Year ended March 31, 2009 (reported in thousands of dollars)

### REVENUE

Government grants-ongoing	\$ 12,981	31.9%
Admissions, program income	2,325	5.7%
Donations and bequests, membership fees	13,524	33.3%
Gallery Shop / Dining Services	4,471	11.0%
Art Gallery of Ontario Foundation Support	1,226	3.0%
Amortization of deferred capital contributions	5,549	13.7%
Miscellaneous revenue	561	1.4%

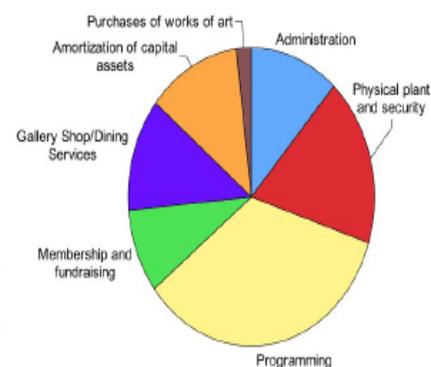
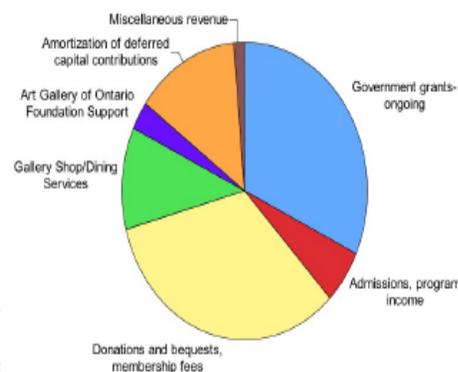
**Total Revenue** \$ 40,637 100.0%

### EXPENSES

Administration	\$ 5,674	11.7%
Physical plant and security	8,825	18.2%
Programming	16,712	34.5%
Membership and fundraising	4,465	9.2%
Gallery Shop / Dining Services	5,814	12.0%
Amortization of capital assets	5,947	12.3%
Purchases of works of art	965	2.1%

**Total Expenses** \$ 48,402 100.0%

**Net Deficit** (\$7,765)



## Balance Sheet

As at March 31, 2009 (reported in thousands of dollars)

### ASSETS

Current assets and deferred expenses	\$ 31,541
Net capital assets	255,344

**Total Assets** \$ 286,885

### LIABILITIES

Current liabilities	\$ 21,768
Long-term debt	48,300
Deferred capital contributions	225,258

**Total Liabilities** \$ 295,326

**NET DEFICIT** (\$8,441)

**Total Liabilities and Net Deficit** \$ 286,885

#### Notes

1. Works of Art are included at the nominal value of \$1,000 in net capital assets.
2. Included in net capital assets are \$218,905,000 in expenses for the Transformation AGO expansion project.
3. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. Included in this amount are \$189,709,000 in contributions from the public and private sector designated for the Transformation AGO expansion project.

Figure 3.7: Statement of Operation of Art Gallery of Ontario 2009 (Source: Art Gallery of Ontario annual report, 2009)

	Operating Fund \$	Board Restricted Fund \$	Total \$	Total \$
	<i>[note 9]</i>			
<b>REVENUE</b>				
Fundraising <i>[notes 8 and 11]</i>	1,245,851	—	1,245,851	778,966
Museum shop	532,512	—	532,512	523,255
Grants <i>[note 7[a]]</i>	379,985	—	379,985	413,000
Facility rental	376,041	—	376,041	311,534
Education	298,008	—	298,008	281,225
Admissions	158,078	—	158,078	171,325
Allocation from Board Restricted Fund <i>[note 9]</i>	950,000	(950,000)	—	77,956
Amortization of deferred capital contributions	614,568	—	614,568	611,808
	<b>4,555,043</b>	<b>(950,000)</b>	<b>3,605,043</b>	<b>3,169,069</b>
<b>EXPENSES</b>				
Curatorial <i>[note 10]</i>	1,218,207	—	1,218,207	933,495
Facilities	769,540	—	769,540	703,223
Administration	584,510	—	584,510	598,640
Museum shop <i>[note 7[b]]</i>	528,310	—	528,310	452,269
Education	403,937	—	403,937	396,663
Annual fundraising	263,891	—	263,891	210,903
Marketing and publicity	247,223	—	247,223	193,763
Interest <i>[note 12[c]]</i>	—	162,135	162,135	161,674
Investment management fees	—	130,875	130,875	130,181
Investment loss	—	2,397,216	2,397,216	—
Amortization of capital assets	640,267	—	640,267	638,509
	<b>4,655,885</b>	<b>2,690,226</b>	<b>7,346,111</b>	<b>4,419,320</b>
<b>Deficiency of revenue over expenses before the following</b>	<b>(100,842)</b>	<b>(3,640,226)</b>	<b>(3,741,068)</b>	<b>(1,250,251)</b>
Notional loss on interest rate swap <i>[note 12[c]]</i>	—	304,000	304,000	23,000
<b>Deficiency of revenue over expenses for the year</b>	<b>(100,842)</b>	<b>(3,944,226)</b>	<b>(4,045,068)</b>	<b>(1,273,251)</b>

Figure 3.8: Statement of Operation of Gardener Museum 2009 (Source: Gardener Museum annual report, 2009)

# Revenue

## Condensed Statement of Operations & Changes in Fund Balance

### Operating Fund

(Dollars in thousands)

Year ended June 30th	2009	2008
<b>Revenue</b>		
Box Office	\$ 9,964	\$ 11,965
Fundraising	7,337	8,064
Grants	6,515	6,570
Investment and other	664	559
The National Ballet of Canada, Endowment Foundation	451	–
	<u>24,931</u>	<u>27,158</u>
<b>Expenditures</b>		
Performance	15,915	16,547
Marketing, publicity and outreach	4,158	4,848
Fundraising and development	2,371	2,501
General administration	2,071	2,056
Facilities	1,054	1,038
	<u>25,569</u>	<u>26,990</u>
Excess (deficiency) of revenues over expenditures	(638)	168
Fund balance - beginning of year	215	47
Fund balance - end of year	<u>\$ (423)</u>	<u>\$ 215</u>

Table 3.9: Statement of Operation of National Ballet of Canada 2009 (Source: National Ballet of Canada annual report, 2009)

### 3.3 Assessment of Cultural Planning in the City of Toronto

This chapter assesses the success of cultural planning as a tool for the regeneration of the city of Toronto and evaluates to what extent this approach of planning have achieved its goals and objectives based on the criteria developed in chapter 2 for evaluation and assessment. The city of Toronto has sought to transform its image and become a cultural and economical capital through its cultural renaissance and the new and upgraded cultural facilities. However, the creation of cultural flagships and architectural masterpieces is not the main goal of the use of cultural planning as a tool for city's regeneration. Cultural planning is a holistic and strategic approach to cultural, social and economic development. In order to have a successful planning, the following objectives (Creative City Network, 2006) should be achieved:

- Economic growth.
- Urban renewal and revitalization
- Community development: Building community, identity and civic pride
- Positive change in community
- Higher quality of live and quality of place
- Social capital development
- Environmental sustainability

This section investigates the impact of cultural planning on the city of Toronto image, identity, community, social capital, quality of life and economy. The main aim of this investigation is to make a conclusion whether cultural planning has been an efficient and successful tool for regenerating the city. All the information used for assessing Toronto city is based mainly on the researcher's observations, documents analysis, and interviews with city planners and academics in the profession of planning.

### 3.3.1 Economic Growth

After the adoption of cultural planning as a tool for the city's regeneration, Toronto have gained positive economic benefits for its community. The cultural plan of the city has increased investment in Toronto, trade and tourism by enhancing Toronto's position in the international markets. For example, the city have adopted culture as an industry which created job growth, and turned the city of Toronto into a socially and culturally distinctive urban area for residents, business, industries (cultural and creative industries), and for tourists. Cultural planning in the city creates interconnections between arts and business, revitalizes urban areas, attracts skilled workers, and retains the existing business within the city.

Using cultural planning has proven to be a significant component of Toronto's *economic regeneration* strategy. City decision-makers and planners used cultural planning as a tool in diversifying the city's economic base and expanding key industry clusters. The economy of Toronto is not only based on manufacturing industries but also on knowledge-producing and creative industries as well as cultural industries (Toronto Business and Economic development, 2009).

Cultural planning became more significant as a tool for expanding economic sectors such as tourism, sports, recreation, the arts and the media. Urban planners in the city of Toronto recognized the fact that innovation in the cultural realm is a significant driving force of urban economies. Other cities as Glasgow, Paris and Barcelona are also recognizing this fact as well. These cities are looking for strengthening their position as centers for Research & Development, and design-intensive industries (Bianchini & Parkinson, 1993). Toronto is a city that successfully adapted its plans to the urban regeneration and economic development priorities of the twenty-first century.

Toronto city, through cultural planning, has distinguished itself from other cities based on distinctive identities, cultures, or arts and crafts, and thus, has gained a competitive advantage as a “destination city” for cultural tourism and was successful in branding itself as distinctive and livable place for living, visiting, and establishing business and industries.

The direct economic benefits of profitable arts and cultural industries are economic growth and promotion of the arts and culture. The percentage of national employment and GDP represented by the arts and cultural industries in the city of Toronto now accounts for 10% of the city’s economy, if growth of tourism sector is included. Toronto, economically, is now competing the major cities which dominate certain cultural production, media and national art institutional activity such as museums and broadcasting.

### **3.3.2 Urban Renewal and Revitalization**

Downtown Toronto has been reinvented to be a midtown Manhattan in New York City. Across from a reconfigured Eaton Center, “Metropolies”, five levels of retail anchored by a thirty screen cinema Billed as “Time square concept” in Manhattan New York, millions of dollars for redevelopment projects included a public square and eight major cultural buildings that perform as flagships in downtown Toronto. Infrastructure revitalization including main streets that have arts and culture facilities has increased community vitality and has contributed to economic regeneration for ailing commercial streets. The use of arts and culture within regeneration plans of the city of Toronto has ensured a community’s environment that indicates who residents are and how they live (Interview 5). The revitalization of the existing public squares to in order to prepare a pleasant and adequate spaces for cultural activities, events and festivals has provided good spaces for community activity and interaction. Schemes of greening and landscape art recommended in the cultural plan of Toronto have improved the sense of place of the urban

streets and blocks in the city. Regeneration through cultural planning has increased the quality of life for residents of the urban core of Toronto city. Arts and culture initiatives have re-identified negatively stereotyped ethnic groups in Toronto particularly that it is one of the most culturally diverse city of the world (Interview 5). This cultural branding of the city and community identity building, have created community cohesion and interconnected identities. Furthermore, celebrating cultural diversity within cultural plans has promoted tolerance towards dissimilarity in culture within the city. Moreover, cultural planning has improved the quality of life of the Torontonians. Recent studies on quality of life in Canada indicate that diversity, culture, and the arts are essential to individual's self-definition and their well-being. Many heritage buildings have been rediscovered through revitalization and regeneration. These landmarks that have historical significance have given heritage resources new life, as well as they have promoted cultural tourism and regional economic benefits. Redefining the meaning of some neglected historic centers in the city of Toronto through its cultural plan has been achieved through urban revitalization. Necessary work and living spaces for new artists and cultural workers have been created in the city of Toronto through urban revitalization. Furthermore, many heritage buildings have been revitalized into work space for multiple artists, for example, the Artscape Distillery Building. This initiative in turn has created significant growth of the creative sector in the city. The significant part of the Toronto revitalization within the cultural plan of the city is creating urban buildings that have been revitalized into "arts and culture" incubators. These buildings, for example 401 Richmond (see Figure 3.10), have created spaces for diverse artists to share creative ideas and space. Such revitalized space developed for artists has helped in bridging commerce culture and community as 401 Richmond.



Figure 3.10: 401 Richmond in Toronto (Source: [www.toronto.ca](http://www.toronto.ca))

These urban spaces that have been created in Toronto by urban revitalization have provided affordable housing or work-live space for emerging artists. Such revitalization has allowed for affordable practice space for performance artists. Permanent infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sectors. Arts and culture organizations gain legitimacy and a competitive edge when they secure permanent space in the city. (Russell, 2000; James 2000; Donald & Morrow, 2004; Goar, 2004; Gordon, 2004; Adam, 2004 cited in Creative City Network of Canada, 2005). Revitalizing aged cultural venues (theatres, stages, and studios) can add new vitality to the surrounding community. Introducing arts into the commercial core may stimulate economic growth in the surrounding area. Introducing arts into the commercial core may establish the arts and culture as key industries of a city. Furthermore, these cultural projects that provides permanent infrastructure for artists and cultural organizations are created through regenerating infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sectors in the city.

### **3.3.3 Building Community Identify and Pride**

One of the most successful results of cultural planning in the city of Toronto is its potential for reviving face-to-face interaction in the urban environment of the city and creating social

cohesion. Cultural planning with its focus on public space and outdoor cultural activities and facilities in Toronto has created community life in the city. It is much needed in the era of globalization with its technological innovation that have lead to creating virtual communities which replaced the actual and true communities in the city. Cultural planning has promoted for the replacement of chat rooms, and other computer-mediated setting with real interaction and involvement of people in several cultural activities, events and festivals. Within the perspective of cultural planners in Toronto, residents need a more actively human experience in the era of communication technologies that is real which may replace renting a video or surfing the Internet and face-booking at home (Interview 5)

Cultural planning in the city of Toronto is inclusive in terms of engaging all segments of the society in the city's life. For example, the cultural plan has developed community cultural hubs for all residents and engaged the youth, in particular through the development of a "Youth Passport" (CCPF, 2008) that reduce admission prices for museums, theatres, and film festivals for all teenagers. The city also offers free days in the summer when all Canadian citizens and visitors can visit all museums in the city for free. These strategies significantly are including everyone in the cultural development and renaissance.

Planning in Toronto which highlights arts and culture have been instrumental in facilitating social cohesion, bringing tourism to unlikely places, fostering a sense of belonging, and preserving collective memory. Diverse communities are brought together with the help of the arts, providing opportunities for residents to reflect on their shared and individual experiences. However, accessibility is an important aspect in public participation. Affordability constitutes one major barrier to accessibility of the public. Consequently, the affordable access to museums, theaters, cultural events and festivals, in addition to access to the diverse cultural

programs offered by the city of Toronto, have provided opportunities for public to participate in the cultural life of their city.

### **3.3.4 Positive Change in the Community**

Cultural planning in the city of Toronto has made considerable and necessary contributions to the well-being of communities in the city by making positive changes. The cultural plan of the city entails so many Community Improvement Programs (CIP). This section highlights the most important positive changes that address two important segments in the Torontonion society, the immigrants and the youth. These changes are:

- Immigrants Integration
- Youth development

#### **3.3.4.1 Immigrants Integration**

City government in Toronto (sometimes called municipal or local government) has been more effective than the federal government in promoting multiculturalism. The cultural plan of the city is integrating immigrants belonging to several visible minority and ethnic groups into the cultural life of the Canadian society by encouraging them to demonstrate the relevance of their ideas, aspirations, skills and resources to Toronto's overall development. Cultural initiatives and programs in the city have successfully engaged immigrants belonging to diverse ethnic groups in public dialogue, negotiation and expression of "communal meanings" and what is considered significant to a community. Participation in arts and cultural activities (see Figure 3.11) in the city of Toronto has reduced isolation of immigrants in marginalized ghettos. Involvement in arts and cultural activities have provided opportunities for immigrants to develop positive social contacts in a healthy social environment with the dominant group and other ethnic groups within the Canadian society. Thus, cultural planning in the city have provided opportunities for people

to come together through their attendance at arts events and programs, cultural festivals, and arts fairs (Toronto's Racial Diversity, 2009). Regular involvement in these arts activities can produce social solidarity and social cohesion. A cultural collaboration is essential for the achievement of sustainable community development particularly in a multicultural content as the one in Toronto. If these diverse ethnic groups who are living in Toronto have been approached in other than cultural planning that celebrates multiculturalism and diversity then this may have resulted in social conflict due to the significant cultural dissimilarities of the residents of Toronto city (Interview 5)



Figure 3.11: Palestinian Cultural Event in Toronto ([www.toronto.ca](http://www.toronto.ca))

Toronto as the most multicultural city of the world is experiencing an increased emergence in urban social movements represented by the activities of organizations and communities that are controlled by immigrants from different ethnic groups. All these activities had a clear cultural dimension. Integrating culture in urban planning is the most effective response to the emergence of different urban social movements.

### ***3.3.4.2 Youth Development***

The second important accomplishment in achieving positive community change and sustainable development is the focus on youth development. Many cultural programs undertaken by the city of Toronto have addressed the positive interaction between the youth and their civic engagement in cultural activities in their community. This interaction has resulted in a strengthening the sense

of belonging to their community and thus has improved their attitudes, values, and social ties that are essential for building a well-being community. A clear example is the “Youth Passport” mentioned before that gives the young people discounts on all admission fees of museums, theatres, film festivals and cultural events. More details about youth development are discussed in later sections.

### **3.3.5 Quality of Life**

There is a strong correlation between Culture and quality of life. Culture which is presently used as tool for Toronto’s regeneration and community building is encouraging outdoor activity, healthy lifestyles, life-long learning, increasing accessibility to programs for all groups of society, and celebrating diversity and cultural differences. Celebrate diversity and culture difference lead to community building and cultural association. Cultural associations and organizations in turn create solidarity and community building within and between cultural groups.

Multicultural festivals and festivals that are taking place every year in the city of Toronto and celebrate diversity of lifestyles improve quality of life by promoting citizen’s tolerance of diversity. Cities with greatly culturally diverse population have noticeably higher quality of living. Moreover, cultural festivals and events encourage celebration and pride as well as understanding and recognizing of cultural differences (Creative City Network of Canada, 2007).

### **3.3.6 Development of Social Capital**

Cultural planning in the city of Toronto is concerned with how people live and interact with their community (as citizens) particularly the youth. Planners in the city recognize that there is significant correlation between youth participation in sustained, structured community-based arts programs, and the development of social behaviors. Youth participants in such activities increase

confidence, interpersonal skills, conflict resolution skills, and problem solving skills, and most importantly cultural activities and programs will fill their free time in positive and constructive ways.

Museums and other cultural organizations in the city of Toronto are presently offering a wide range of arts and cultural activities for young people in the city. These programs promote creativity and fuel the imagination and support effective learning and offer a wide range of dynamic learning opportunities that enrich students' lives. Such programs develop youth powers of analysis, understanding, imagination, and creation. On the other hand, children are also a target group for other programs offered by the city of Toronto as storytelling, music, dance, and the visual arts. Such programs help Children to construct their understanding of the world by a means of musical games, imaginative dramas and drawing. Arts and culture have contributed to creating healthy and supportive communities for youth in the city of Toronto. When the arts become central in an organization or community, the learning environment improves, and the organizational culture transforms to become more positive, creative, and supportive (Creative City Network of Canada, 2007).

Many arts activities are dependent upon collaborative efforts, teaching valuable teamwork skills. Creativity and creative problem-solving skills are developed significantly through arts involvement. The arts offer opportunities for youth leadership development and for youth to affect positive change in their communities

### **3.3.7 Environmental sustainability**

Cultural planning for city's regeneration and urban revitalization in Toronto has entailed green initiatives (for example, greenways and parks) that help achieve environmental sustainability. Most of these initiatives have included preserving heritage buildings whereby new construction

waste has been reduced. Moreover, other initiatives have included infrastructure renewal and revitalization of decaying and low-profit urban infrastructure. For example, many buildings in the city did not require a great deal of work to equip them with the services required by arts and cultural organizations. However, although preserving heritage building did not disturb the natural environment from which building materials are derived, the huge expansion of the existing cultural institutions as well as the construction of new ones did.

### **3.4 Evaluation of the Effectiveness of Toronto Cultural**

The cultural planning approach to the regeneration of the city of Toronto includes several cultural policies that are meant to influence strategic policy areas that affects the social, economic and even environmental aspects of life in the City of Toronto as urban design and regeneration, economic development, social cohesiveness, youth development, down-town revitalization, the cultural industries, the creative industries, landscaping and green initiatives, and tourism. For example, the cultural plan of the city of Toronto implemented since 2003 informs the sustainability plan, participation policy, the youth strategy, the urban design strategy, the city planning scheme review, the artworks in public places strategy, the green plan and the recreation plan. Although cultural planning in the city has been a comprehensive process of planning that has impacts on several aspects in the city and also funding for place-making and public art initiatives is integrated into the budgets of planning and engineering divisions and into the city's development control plans, cultural planning is still a process dominated mainly by the planning department in the City Council of Toronto. However, this did not mean that there is no real involvement of other departments of the council into the preparation or the implementation of the cultural plan, but final decisions regarding the development and the implementation of the cultural plan in the city have to be made by the Department of Planning. From my perspective,

this is a key factor in a successful cultural planning. In the case of Toronto this certainly achieved better results and benefited cultural infrastructure development. Where to situate cultural planning in the municipal government is still an on-going debate in Canada that is discussed later in this chapter. However, the following sections discuss two main critiques to cultural planning in different cities in Canada. The first is that cultural planning is based on narrow definition of culture, the second is that cultural planning is just an “art plus” issue where planning is done then culture is added so it is “just add culture and stir” process and it is not a real integration of culture in the planning process to achieve goals that go beyond culture.

### **3.4.1 The Narrow Definition of Culture Critique**

The case of the city of Toronto is much better compared to other cities in Canada where cultural planning is dominated by cultural division which reinforces the narrow understandings of what culture and cultural planning are all about.

It is clear that urban planners in the city of Toronto have struggled to find a middle ground between defining “culture” too broadly - as in “ways of life” - or too narrowly - as in “the arts”. Planners of the city view cultural planning as the key to finding a middle ground for policy purposes in a greater emphasis on “cultural resources.” For example, notions like arts, heritage, and libraries in the planning documents have been replaced with overarching terms as cultural resources, public cultural facilities and cultural organizations; built heritage and natural and cultural landscapes; historic districts and museums; architecture, graphic design, creative industries, traditions, cultural practices, natural assets, and festivals and events. This emphasizes and embraces the comprehensiveness of culture that impacts different aspects of the city’s life that combines together Business Improvement Programs (BIP) and Community Improvement Programs (CIP).

The cultural plan of the city of Toronto is a good model to be followed by other cities in Canada. How cultural planning is perceived and defined by urban planners is a key factor in achieving the anticipated goals. A solution for this dilemma is to unify a comprehensive definition of culture to be employed by municipalities engaged with cultural planning to regenerate their cities. The result will be a consistent and standardized definition of culture in all planning documents of the different cities in Canada. The extreme differences with how culture is defined in the cultural plans will negatively affect the ways in which cities compare the effectiveness of their cultural plans and the expenditures on culture as a significant outcome.

### **3.4.2 Cultural Planning as an “arts plus” Process Critique**

The important critique to any cultural planning approach to urban regeneration is whether cultural planning has been limited to an “arts-plus” process, or “just add culture and stir” approach. Several cultural plans in different cities in Canada have been critiqued for applying the arts-focused approach into their municipal cultural plans. These cultural plans are completely about the arts rather than about culture in its broader definition. The emergence of cultural planning as a novel or contemporary approach to urban regeneration and development require making a clear distinction between the cultural and arts initiatives and a cultural policy on one side and cultural planning on the other side. Many cities in Canada, urban planners assumed that the development of cultural planning is by arts organizations as evident from the traditional arts policy agenda of many cultural plans of different cities. From my examination of cultural plans and documents of the City of Toronto and from the interviews conducted with city planners, following an arts-driven cultural planning agenda is not the case in the City of Toronto compared to the critique to most other cities using cultural planning as a tool for city’s regeneration. The

evidence is clear because many non-profit organizations were engaged in developing this ten-year based plan and these organization certainly have interests that are not simply arts-focused.

### **3.5 Cultural Planning Impacts on the City of Toronto**

In order to obtain a clearer picture on how cultural planning have effected change in the city of Toronto, urban planners from the city of Toronto were interviewed and asked to comment on the successes and challenges associated with their cultural plan. In particular, they were asked whether any of the strategic goals outlined in their plans were implemented and, if so, to provide examples. Given the fact that the cultural plan in the city had only been implemented since 2003, it was not expected that the majority of its objectives have been accomplished.

In the case of the city of Toronto, not all the strategic goals had been implemented. Some responses to my questions about accomplishing these goals were vague since planners in the city of Toronto were uncertain of how much the success of a particular development could be attributed to their cultural plan. For example, the planners mentioned an economic growth witnessed in the city, growth in cultural tourism, increased number of festival events, growth in the creative industries, and increased per capita spending on cultural activities. However, when asked about the construction of flagship cultural building in the heart of the city and whether these building achieved their goals in increased attendance, their responses were that they still have to wait and see.

On the other hand, cultural planning in the city has been successful as very significant progress was made since the implementation of the city's cultural plan in 2003. The plan is very much guiding cultural development in the city and most of the strategic goals outlined in the plan had been achieved such as the creation of a new public art policy and public art fund, integration of immigrants and minority groups, social capital development, the integration of youth, down-

town revitalization, creation of high quality of public spaces that could be used for multi-purposes, as well as the formation of a heritage council to provide a stronger voice to the various heritage organizations in the city which has been copied by other cities in Ontario as London, Ajax, Kitchener, and Waterloo.

On the other hand, another point of strength in the City of Toronto's cultural plan is that the cultural plan had resulted in the hiring of an additional arts and culture staff member and professionals including the hiring of a permanent art and culture coordinator and a "cultural heritage" planner. A cultural division had been added to the different divisions of the planning department. This division has its own staff and director but still operated under the Department of Planning in the city.

### **3.6 Implementation Concerns**

While most of the city's cultural planning objectives have been implemented, there have been concerns with respect to less well understood concepts and ideas like "cultural empowerment" and "arts clusters", as well as many terms about creativity which were very difficult for the urban planners in the City of Toronto to deal with during the implementation stages. Planners, sometimes, had not realized the scope of particular objectives. In order for other cities to follow or copy the city of Toronto model in cultural planning, cultural plans should have "more specific objectives" and should be based on substantial community consultation (which is the case in the City of Toronto). Identifying specific strategic objectives of a cultural plan is helpful when assessing the effectiveness of the plan. The goals should not be broad, for example, it is not clear yet how planners in the city of Toronto are measuring the effectiveness of their plans in integrating immigrants. Although it is clear that immigrants in Toronto are not living in isolated ghetto. Much of the problem in many cultural plans in other cities in Canada is the absence of an

implementation strategy. There's no way to effectively implement objectives when there's no understanding of the roles and responsibilities. In the case of Toronto, the plan is effective since many strategic specific goals are identified at the beginning and these goals have a wide public participation and support. Another reason for the effectiveness of cultural planning in the city is that cultural planning is situated within the planning department in the city of Toronto and not within the Department of Heritage and Culture as the case in many other cities in Canada. Within what department cultural planning is situated, is a key factor in determining the effectiveness of the cultural plans. What department should be responsible for developing and implementing the cultural plans? The Department of Planning is so often the department where the big money decisions are made and also the department that usually have the full support from the mayor and commissioners. However, in Canada there is still a debate about where cultural planning should be situated, is it going to be with economic development, is it going to be with the Infrastructure Development or Culture Department, is it going to be with planning, is it going to be with the Chief Administrative Officer (CAO)?, is it going to be with the Recreation and Community Services (RCS)?, is it going to be with the top? Or municipalities should create culture department, one that could put arts and cultural issues and concerns in the front. Yet, from my perspective, the case study of the City of Toronto has already answered this question.

Finally, in examining the implementation and outcomes of cultural plans, it is appropriate to answer the question of what tools should urban planners use to assess the success implementation of their cultural plans. In the case of the City of Toronto, planners use progress reports that are published to the public in order to gain momentum and support for their plans. These reports include ten indicators to measure the progress made in successfully implementing the 63 recommendations of cultural plan of the city, Toronto city planners have to report to the

Council every two years on these indicators. These indicators are (City of Toronto Progress Report, 2008):

- per capita investment in culture, comparing Toronto with selected other cities;
- funds leveraged by increased City investment in arts and culture grants;
- the number of culture sector jobs in Toronto;
- the impact of the culture sector in Toronto on GDP;
- Toronto's ranking on the Creativity Index developed by Richard Florida, as compared with other major North American cities;
- the number of and attendance at City-funded culture events;
- the number of and attendance at City-funded cultural programs for youth;
- the number of new arts organizations funded;
- the number of location permits issued for film and television productions; and,
- the number of visitors to Toronto

An assessment of the outcomes of the cultural plan of the City of Toronto according to these measures is discussed in the following section. However, in other cities in Canada, progress reports are not available and if available are not published to the public. Assessing the outcomes of the cultural plans is a difficult task if the strategic goal is vague and difficult to implement or when it is intangible in nature and thus less suitable for measuring than others. For example when cultural plans have strategic goal as promoting art in public places, such a goal is so broad and planners do not have an agreement on how to measure this goal. However, urban planners in the city of Toronto are not able to answer the question of how they can measure achieving this goal or even assessing the success in implementing it.

### 3.6.1 Assessing the Outcomes of Toronto's Cultural Plans

More examples of strategic goals, their implementation, and outcomes are illustrated in Table 3.13 based on the progress report published by the City of Toronto in 2005.

Table 3.13 Strategic goals of the cultural plan of the City of Toronto

Strategic Goal	Implementation	Outcomes
Promote Creativity	"To Live With Culture" campaign to promote for the acknowledgment of the value of the cultural sector's contribution to the vitality, creativity and identity of Toronto city	increased investment in cultural spending Growth in the creative industries
Invest in City Cultural Facilities	Finding sources of revenue in addition to the property tax. Investing in the physical infrastructures of some of Toronto's small and medium-sized cultural facilities, many of which are in desperate need of repair.	Expansion, renovation, and construction of the major eight cultural buildings in the city. 11 arts organizations received Culture Build grants.
Promote Toronto's diversity	Establishment of expanded heritage programs to tell the history of Toronto and address the gaps Assigning new tasks for the City's museums to tell Toronto's stories in all of their complexity. Presenting the Toronto of the 19th century and many new communities arrived in the 20 <sup>th</sup> and 21 <sup>st</sup> century.	Different immigrants and minority groups are integrated by seeing that different museum exhibits and programs are rightly determined to illustrate the immigrant's journeys and contributions to the city of Toronto is reflected and appreciated.
Strengthen alliances of Youth in their community in order to facilitate greater community building	Establishment of new youth organizations funded and operated by the City of Toronto. Creations of New programs including grants given by the city to the youth (16-24 years old) in order to help them establish small cultural and creative projects.	Increased attendance of youth to all the City-funded and City-operated cultural programs for youth.

In view of the fact that many arguments and debates began to emerge on the benefits and the effectiveness of cultural planning in the City of Toronto, this section is meant to critically evaluate the impact and the outcomes of the cultural approach to urban regeneration in this city. Unlike other cities in Canada, the cultural plan of the city of Toronto is fully implemented and the outcomes are not limited to arts policy concerns. The outcomes have impacts on the private

and the public sectors. This chapter illustrates that most of the strategic goals of this plan have been achieved. More importantly, the objectives are specifically identified and are not restricted to traditional arts and culture concerns. The success of cultural planning initiatives in Toronto should be a model for other cities in Canada to follow. The links between the objectives defined in the cultural plan and the results are clear, the progress reports are published and they always show evidences that the city's cultural planning is making positive changes in developing urban areas, public spaces, business, and most importantly the community. The primary outcomes of the city of Toronto cultural plan include cultural development and management-related accomplishments as the creation of cultural endowment funds, the hiring of permanent cultural staff members, the development of public art strategies, and the construction of cultural institutions (*e.g.* theatres, museums), performance spaces and downtown revitalization. In addition to the cultural mapping and inventory practices which have been identified by the city's planners as positive outcomes, too. Some of the unexpected outcomes of cultural planning is the increased community awareness, as well as increased private sector investments. Furthermore, one of the expected outcomes with a "cultural approach" to urban planning is the substantial integration of culture into other municipal policy initiatives. This was seen primarily in the integration of arts and culture into a variety of municipal planning documents (*e.g.* downtown business plans, Official Plans, urban design guidelines) which is all what cultural planning is about. Finally, and most importantly, this chapter illustrates how cultural planning has impacted, or could impact, "secondary" concerns. The suggested impacts were tied not only to tourism but also to the fostering of greater public support for the cultural sector (*e.g.* increased volunteerism). Situating cultural planning "strategically" within an influential municipal department like planning and economic development has proved its effectiveness in making positive changes.

This “solution” is an important point because it embraces the planning connection that is clearly at the heart of much of the dialogue and debate on the future of cultural planning in the Canadian cities.

However, cultural planning should not be viewed by planners as a magical formula that can be applied to every city in order to convert poor urban spaces into superior and delightful places. A careful reasoning, empirical analysis, cultural mapping and inventories are prerequisites for a successful cultural planning approach to urban regeneration and development.

### **3.7 Summary of the Assessment**

Toronto is a city that successfully used cultural planning as an element of urban regeneration strategies and has efficiently adapted its plans to the contemporary urban regeneration and economic development priorities. Toronto is on the cusp of becoming a global city, with creativity and culture as a core strength and resource. Toronto is riding a unique wave of creative, economic, and cultural successes, at every scale. Each of these successes was the result of integrated cultural planning in the city with a comprehensive development strategies: vertically integrated by three orders of government; horizontally integrated through public-private-voluntary or third sector partnerships. On the other hand, the components of success are provided as a result of its cultural plan: Toronto’s assets of human talent; its openness to multiculturalism and cultural diversity, its strong social infrastructure; the breadth and depth of higher education institutions; integrated immigrant’s neighborhoods, and its significant strengths in creative and cultural industries.

However, the success of the cultural plan of the city over the past several years did not just happen. It is the result of strong plans and strategies, as well as the strong determination of the planners to add value to their city through innovation and design. These planners have

recognized that innovation stems from creativity, and creativity, in turn, stems from the vibrant and diverse culture great cities foster. Therefore, planners of the city set out plans for strengthening Toronto's creative economy and leveraging the creative assets of the city to enhance economic and social opportunity. Although, the Toronto culture Plan which is a broad based 10-year action plan have made major progress in the cultural and economic development in the city, much remains to be done. The success of the cultural plans is a result of its focus on creative and cultural resources as one of the main foundations of Toronto's success as a world city and global economy. Table 3.14 summarizes the results of the case study assessment.

Table 3.14: Summary of assessment of the case study of Toronto

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>
<b>Economic Growth*</b>	Present direct economic benefits	Achieved but not as anticipated in the plan
	Generate job growth in the cultural and the creative sectors	Achieved
	Promote and enhance cultural development	Achieved
	Retain and attract business	Achieved
	Improve the ability of urban areas to attract skilled workers	Achieved
	Help branding cities as cultural and economic global capital based on strong identities, cultures, and strong economies.	Achieved
	Help creating “distinctive” city.	Achieved
	Help a community gain a competitive advantage as a “destination city” for cultural tourism.	Achieved
	Lead to economic regeneration through urban revitalization	Achieved
<b>Urban revitalization and renewal</b>	Planning based on arts and culture can help regenerate the core of the city.	Achieved
	Create new spaces for community activity and interaction	Achieved
	Main streets revitalization programs include arts and culture programming increase community vitality and make it distinguished than others.	Achieved
	Can re-identify negatively stereotyped communities	Still to be seen
	Can improve the physical state of urban space through creative means	Achieved
	Heritage and local history is rediscovered through revitalization and regeneration	Achieved
	Necessary work and living spaces for new artists and cultural workers are created through urban revitalization.	Achieved
	Infrastructure for artists and cultural organizations are created through regeneration, which	Achieved

Table 3.14: Summary of assessment of the case study of Toronto

Criteria	Indicators	Case Study of Toronto
	gives essential support to the arts and cultural sector.	
	People’s access to arts and culture increases by cultural planning since it leads to the development of urban infrastructures.	Achieved
	Enhance the economic status of the surrounding neighborhoods	Not achieved
	Encourage cultural tourism and subsequently economic growth when cities adopt and broadcast urban revitalization initiatives through the arts and culture (theatres, museums, sports facilities).	Achieved
	The increase of the quality of life of urban residents	Achieved
	Diversity, culture and arts enhance self-definition and human well-being.	Achieved
<b>Community Development</b>	Cultural planning catalyze social cohesion	Still to be seen
	Planning based on arts and culture can be used to brand a community and distinguish it from others.	Achieved
	Arts and culture can help promote a scene of ownership, belonging, and pride within a community	Achieved
	Arts and culture help to preserve a collective memory and foster a continuing dialogue about the past.	Still to be seen
	Emphasizes the cultural needs, demands and aspirations of the communities.	Achieved
	Create pathways for community members to participate in different cultural activities throughout their lives and encourages lifelong learning.	Achieved
	Encourages innovations and partnership solutions to providing cultural services and identifies opportunities designed to meet local needs	Not Achieved
	Inspires local people and communities and promotes volunteering in cultural activities	Achieved
<b>Positive Change in the Community</b>	Arts and culture are one of the primary means of public dialogue	Achieved
	Arts and culture contribute to integration of immigrants and ethnic groups into the cultural	Achieved

Table 3.14: Summary of assessment of the case study of Toronto

Criteria	Indicators	Case Study of Toronto
	life of the city.	
	Foster tolerance towards dissimilarities and cultural diversity and increase awareness of positive communication.	Achieved
	Immigrants belonging to diverse ethnic groups are spatially integrated, i.e., not living in ghettos separate from the dominant group of the host society	Achieved
	Positive community development particular the youth	Achieved
<b>Quality of Life and Quality of Place</b>	Cultural initiatives that celebrate diversity and culture difference lead to community building.	Achieved
	Quality of life is enhanced through cultural initiatives that also encourage outdoor activities and healthy lifestyles.	Achieved
	Arts and culture initiatives that encourage public learning for all ages also encourage life-long learning and subsequently support quality of life.	Still to be seen
	Arts and culture initiatives that are located in lower income communities enhance quality of life	Achieved
	Arts and cultural initiatives that celebrate diversity and distinctive cultures, as well as offering accessibility to programs in a diversity of languages, increase quality of life by increasing civic accessibility and civic involvement.	Achieved
	Multicultural festivals and events that celebrate diversity of lifestyles enhance quality of life by encouraging a community tolerance of diversity.	Achieved
	Cultural festivals promote celebration and pride as well as awareness of cultural differences.	Achieved
<b>Social Capital Development</b>	Cultural planning should include programs that represent an effective outreach tool to engage youth.	Achieved
	Learning in and through the arts enhances learning in other domains and general scholastic achievement	Still to be seen
	Cultural facilities build resilience and self-esteem in young people.	Still to be seen
	Arts and culture contribute to creating healthy and supportive communities for youth.	Achieved

Table 3.14: Summary of assessment of the case study of Toronto

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>
	Cultural facilities help in the development of in-demand job skills	Achieved
	Arts and culture offer opportunities for youth leadership development and for youth to affect positive change in their communities	Still to be seen
<b>Environmental Sustainability</b>	Urban revitalization through cultural planning that entail green initiatives supports environmental sustainability	Achieved
	Preserving heritage buildings	Achieved
	New construction waste are eliminated	Not Achieved
	Natural environment from which building materials are derived are not disturbed while cultural and architectural heritage is preserved	Not Achieved

\*Economic growth has been measured by the increase in the investment in the city, the increase of industries, employment, and the increase in the number of tourists and visitors. These measurement are available in Progress Report 1 & 2 based on eleven indicators as explained later.

The evaluation presented in this table is based on the data available in the city of Toronto published progress reports 1 & 2, in addition to the analysis of the council minutes, as well as field observations and interviews.

## Chapter 4

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### 4.0 Case Study of Turin in Italy: Analysis and Assessment

This chapter investigates the role of cultural planning as a tool in city's regeneration and in enhancing urban global competitiveness in an Italian city, Turin. The chapter analyzes how the creative city is achieved by cultural planning in the case of Turin (Torino), Italy. This case study represents a typical example of an industrial city, trying to promote new urban representations at an international level, and celebrating ideas of a cultural, post-industrial economy through cultural planning. However, this assessment is basically subjective since objective data and surveys are missing. The assessment is based on reviewing published academic papers and research about the city as well as analyzing the city's profile.

The chapter presents some reflections on the use of cultural planning in Turin and through the review of strategies recommended by its cultural plan, it discusses the degree Turin's planning represents ideas of creativity and whether these plans are successful in promoting the city as a global economic and cultural capital, and if they are not what are the reasons.

Basically, the fundamental question is whether Turin, in terms of urban planning, is really sketching the image of a creative city in its attempt to escape its traditional image of a "one company city". This chapter also compares between the two case studies Toronto in Canada and Turin in Italy in order to determine points of failure and success in the two cases. With this perspective in mind, the first part of the chapter starts by an introduction to the city of Turin, then some theoretical insights on the concepts of cultural planning in Italy as one form of urban planning and its relation with creativity.

Then, analysis of the case of Turin, a city rebuilding a new image for itself in opposition to the old one centered on its automotive industrial past, is discussed.

#### **4.1 City of Turin**

Turin is a northwestern Italian city, and one the largest economic, business and cultural centers in Italy. Its population is 908.600, and its *metropolitan area*, with a population of 2.2 million of inhabitants, is the fourth largest in the country (the 26<sup>th</sup> in Europe) (Fransesca, 2007). Turin is a central urban node in Italian economy (8.4% of national income was produced in the Piedmont region in 2007), particularly in the past (Vanolo, 2008). Geographically, the city is located in a strategic position, as lately established by its engagement with major infrastructure projects endorsed by the European Commission (Fransesca, 2007).

The common image of Turin on a global level is that it is an industrial city, the Italian capital of the automobile industries, mainly because of the existence of the headquarters of FIAT, the automobile manufacturer—and remarkably many urban studies have compared the profile of Turin with that of Detroit (Vanolo, 2008).



Figure 4.1: City of Turin in Italy (Source: Vanolo, 2008)

However, due to the existence of FIAT headquarters on its land, it is expected, that the image of Turin is predominantly tied to automobile industry. This is mainly the image about the city because of the noticeable centrality of this economic sector; however, it is also by some means part of the Turin's identity. The main stereotypes about urban landscapes certainly tie the image of Turin to industrialism. This is not to say that this is the only face of the city, but this image is still sturdy and prevailing, even if the economic base and the urban landscape have definitely changed slowly but surely over time (principally with the growing economic crisis in the automobile sector). The city attempts to become more and more distinguished and oriented towards cultural industries. A chiefly representative moment in the case of Turin has been the so-called “march of the 40,000”, in 1980, when both working class and white collar employees protested and united together in a huge strike, against the dismiss of 23,000 workers (for a temporary period of 3 years). The protest failed (the workers were in fact discharged). However, this incident had left severe wound in the social fabric of the city, establishing the base for a

debate on the future of this city (Vanolo, 2008). Thus, first industrial crisis hit the city was in this year (1980) in the post-Fordist transition where unemployment and conflicts between workers and industrialists had taken place and the centrality began to decline (Fransisca, 2007). Accordingly, it was obvious that the city had to consider development directions other than FIAT (Vanolo, 2008). Almost certainly, the history of cultural planning and urban re-branding in Turin may be viewed as a history of gradual liberation from FIAT.

## **4.2 Overview of Cultural Planning In Italy**

The decentralization of powers from central to local and regional government in Italy is one of the most important factors in promoting cultural planning and cultural renaissance in many cities in the country as Milan, Venice, Genoa, Bologna, Naples, Florence, Bari, and Turin (Bianchini and Parkinson, 1993). However the field of cultural planning has not had a long, but a frustrated, history in Italy. Similar to cultural planning in England, the relationship between the land-use development system and arts and cultural strategies and policies has needed definite provision direction or standards. This is not the case for other areas of entertainment and leisure, such as parks and open spaces, sports facilities and libraries. This is largely due to the flexible and unrestricted nature of much arts provision and also due to the fact that there are multiple providers of arts and culture in the city. Italy has always experienced the advantages and the disadvantages of being rooted with arts. This situation has frequently resulted in the country support for granted new forms of development (Dioli and Rizzi, 2008). Arts facilities and programs are carried out directly and indirectly by local councils, community and independent not-for-profit arts organizations and private enterprises in the cultural industries. There is a

renewed interest in developing cultural plans that enhances the opportunity in “place making” (Evans & Foord, 2008).

### 4.3 Analysis of Turin’s Cultural Plan

Torino was the first city in Italy to adopt a Strategic Plan (named *Internationalize Torino*) that emphasizes cultural development to achieve the creative city. First Strategic Plan was developed when the city experienced the acute crisis in the manufacturing industry brought by the socio-economic changes that have taken place in Western countries (City of Turin Strategic Plan, 2006). This plan that was approved by city council in 2000, is described as a process of sharing actions that employ an urban development approach by many actors, both public and private, citizens and youth (Dilioli & Rizzi, 2008). Accordingly, the plan involves institutions, political representatives, business and society in a process to redefine the city's identity. The objectives of the plan are: to enhance integration within the international system; to attract creative industries, to make Torino a centre of research and education; to transform Turin into a vibrant destination for cultural amenities and tourism; to improve the quality of life (Tamtam, 2006)<sup>3</sup>. The plan reflects a shared vision of social and economic development but whether this vision has been implemented on the ground is discussed later in this chapter. The plan clearly explains its vision as it notes:

*“An urban strategic plan defines a vision of a future which is desirable for the city, to be reached by a time limit whose specification serves as a stimulus. The three aforementioned visions (Torino, a European metropolis; Torino the resourceful, a city of*

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<sup>3</sup> Tamtam 2006 is a special edition of Torino Internazionale’s magazine; it is an anthology of English articles.

*action and know-how; Torino the decision-maker: the intelligence of the future and the quality of life) are justified given the history and resources of the city. They are visions which complement each other and as a whole constitute a vision that Torino can conceivably reach by the year 2010 (City of Turin Strategic Plan , 2006).*

In July 2006, that first plan was updated in order to respond to a socio-economic changes. These changes includes hosting the Olympic games in 2006, the changes to the plan aimed at taking advantage of the opportunity to show the city on a global stage, and to the benefit from interacting and engaging with people from all over the world (Dioli and Rizzi, 2008). The old plan is referred to as Strategic Plan 1 and the new plan as the Strategic Plan 2. In the second strategic plan a stronger indication to the link between cultural planning and creativity is represented. For example, the plan consideres that the keystone for the transformation of the city is by investing in human resources and innovation (City of Turin Strategic Plan , 2006).

#### **4.3.1 Driving Forces: Re-Branding Turin and the Creative City Movement**

The main driving force is the identification of the significant role of innovation and creativity. The decline in the economy that negatively affected Turin who lived post-industrial crisis have made the city realize the significance of responding to today's ever-changing and challenging world.. Turin invested money, energies and brilliant thoughts to re-new the structure and the identity of the city in order to re position itself, without losing the value of its past (Dioli & Rizzi, 2008).

Accordingly, the main driving force is re-branding and changing the image of the city that is predominantly tied to industrialism in particular, to automobile industry. Thus,

the city attempts through its cultural plan to sell itself as a creative city and to become more and more distinguished and oriented towards cultural and creative industries. The cultural plan of the city clearly indicates that it is time to change the image of the city of Turin from an **industrial city** to a **creative city** and to position and to integrate itself into the international context after a century of FIAT .(City of Turin Strategic Plan , 2006).

A second specific motivating force is to pull the attention to the city. Given that, during the last decade the world axis has shifted markedly towards the East with China and India emerging forcefully as new production hubs and also centers of innovation of sophisticated goods and services that are increasingly a match to what is happening in the West. At the same time the Arab Renaissance has moved apace, in spite of the conflicts in the Middle East. The oil-producing Arab countries are speedily diversifying their economies. This requires that Turin has to re-position itself to create a renewed confidence in the city as a center for economic, social, and cultural activities. The city by its new plan has acknowledged how important being sensitive to culture and balancing between the global and the local. Other driving forces are to diversify the local economy of the city and to compensate for jobs lost in the traditional industrial sectors, and to integrate into the community the unemployed youth, and social groups who have been displaced (City of Turin Strategic Plan, 2006).

#### **4.3.2 Evaluation of the Plan Objectives**

The main objective of the Turin's cultural plan is to change the city's image. This has led to a debate about shared visions and a question of how to position and to integrate itself into the international context after a century of FIAT, during which the city's physical, social and economic development was controlled by the vehicle manufacturer's

growth rate and strategies. The case study of Turin gives an insight on a successful example of a city that combined strategic planning with place marketing and city branding. The plan achieved in changing and rebuilding its image on the global scale. The plan was successful in making advantage of hosting the Olympics in order to reformulate and reinforce its new image as a creative and a cultural vibrant destination. The Winter Olympic Games that provided the opportunity to carry out a substantial image re-building action or movement. According to Vanolo (2008), in terms of number of visitors, Turin hosted about 1.1 million tourists in 2006: mainly flows increased considerably during 2006, and then declined in the following period; nevertheless, this flow rate is presenting an encouraging and positive trend with respect to pre- Olympic years. But, even if the increase in tourism is not really substantial, the Olympic event has been viewed by city planners as significant for changing city's image and attracting tourism, that's why a huge celebration of the Olympic event in the city has taken place in media and political discourses. Accordingly, fears of post-event slow vanished quickly, stressing the need to constantly support and promote major events for the city. Therefore, in the field of planning, the Olympic event that took place in Turin in 2006, provided a challenge the city's planners which pushed them to draw up a specific plan prepared with the aim of "shaping a new visual identity for the city" and renewing their marketing materials (Martina, 2006 qtd in Valono, 2008). Consequently, there had been attempts by planners to build up a branding process that is totally different than the old image of the city. The first indication to this re-branding process was that planners referred to the city, not as Turin, but as Torino, regardless of language (Owen, 2006).



**Figure 4.2: “Passion Lives Here” campaign (Vanolo, 2008)**

One of the main successful efforts that the city made to re-brand its image was an effective advertisement campaign, a city of passion (*Passion lives here*) (Figure 4.2 and 4.3). The campaign focused on an image of a city that is able to combine together past and present, history and modernity as it is evident in its slogan “*Torino always on the move*”. The campaign focused on entering the tourist’s mind as a recognizable and distinctive city when tourists make a comparison between the different cities of the world.



**Figure 4.3: “Passion Lives Here” campaign (Vanolo, 2008)**

In sum, the Olympics transformed the image of the city that was linked with the car production and industry, while the Italian tourist always looked to other cities than as Rome, Milan, Florence and Venice (Dioli & Rizzi, 2008). However, the image of a city to be used in “branding”, in the sense of the broad meaning and design of a place is created by visual images. For example, the negative image and stereotype concerning Turin is confirmed and even strengthened by the fact that the city of Turin has been commonly used in Italian movies as a setting for reflecting situations of social tension, poor worker and immigrant environments, political activism and terrorism, and lack of opportunities for the youth (Vanolo, 2008). Recently, this visual image of Turin in film-making industry has changed and now Turin is now associated with a positive urban

environment as a city for romance, comedies, and funny situations (Fransesca et al., 2007).

The success of the cultural plan in changing the image of the city has encouraged the City of Turin to nominate itself among others to host important events. The implementation of the plan has made Turin more recognized internationally an innovative technological hub, where superior universities and research centers may represent an adequate environment not for new firms. Turin has been considered also as ideal location for hosting events. The city hosted 4.950 conferences in 2005 (with 5% of international level) (Francisco et al., 2007). Other examples are those already planned in the near future: the Winter Universiadi (2007), the UIA World Congress of Architects and the World Capital of Design (2008), and the celebrations of the 150th anniversary of the Unity of Italy (2011) (Torino Internationalize, 2006, p. 15). This is certainly the result of the large investments in the cultural sector of the city as the it spent in culture almost as much as Milan (94 millions euros) (Franseco et l., 2007).

According to Vanolo (2008), this representative construction of the image of the city is typically investigated from two different perspectives: the internal image, that is perceived and recreated by the local actors of the city (the insiders), and the external image, the view and image of the city by (and for) people and organizations unconnected to the local life and symbols. External ones are often particularly indistinct, intangible, and unsophisticated. For example, it is familiar to link positive and negative values with unfamiliar or untried cities. Such images are significant because they make it possible for us to categorize information, make generalizations and opportunities, and direct our actions (Shields, 1991) such as the preferences and selections made by tourists and

investors. This is mainly the reason behind the recent interest of city of Turin in cultural planning to create positive, pleasant and attractive images. Consequently, creating a positive and a constructive image of the city is an essential tool for attracting international flows of tourism and investments to endorse economic development (Gold and Ward, 1994).

One of the key challenges in the case of Turin is for example, to make the city attractive to specific target audiences, such as artistic communities, with their preference for lively artistic groups or networks, an atmosphere of support for arts, and a good and affordable living and a high quality of life (Gertler, 2004 qtd. In Vanolo, 2008). This involves planning for many interventions (from physical planning to cultural events planning) intended at improving people's lived experience of cities, maintaining a holistic view of the urban social and economic fabric, and supporting an urban settings that are able to generate ideas (Vanolo, 2008). However, the challenge for urban planners in the city is how to represent and build urban image that is culturally oriented, socially attractive, and creative city. Specific labels, symbols, and communicative stereotypes have to be created and must circulate at the international level. A summary of the all the efforts provided by the city and the recommendations of the plan implemented in order to re-brand Turin as a creative and cultural city is summarized in Table 1. The city worked on the following components: injecting life into the down town, art, diversity, night life, public spaces, and higher Education.

Table 4.1: Construction of a creative brand (Source: Compiled from Vanolo, 2008)

Component	Actions		
	Visual and physical elements	Slogan and narratives	Events
Injecting life into downtown	Pictures of crowded places, bars, and clubs	Various marketing materials; [. . .] a thousand opportunities for seeing friends, getting together, dancing, staying out late	No specific events
Art	Visual marketing materials, new art installations (Luci d'artista, see Figure (4.4), enhancement and promotion of the old baroque heritage	Various marketing materials; Torino is a city of art de vivre and fun, an intelligent and worldly cultural capital	Several art events (music, cinema, theater, visual arts, etc.)
Diversity	Visual materials showing people from different parts in the world, particularly linked to tourism and specific events like Terra madr	No specific references to diversity or tolerance	Events: Terra madre, world meeting of food communities; From Sodom to Hollywood, Turin International Gay and Lesbian Film Festival
Night life	Several pictures displaying night "movida," clubs, and crowded places	Various marketing materials; Torino [. . .]is also shows, cabaret, literary cafes, street festivals, dance, clubs	
Public spaces	Images of public spaces, for example parks, but also creation and promotion of new public spaces (Atrium, Palaisozaki)	References to gathering spaces; Piazza Castello, Piazza San Carlo, Piazza Vittorio Veneto and Piazza Bodoni have become splendid pedestrian gathering places	Events: Traffic, summer music festivals in urban Parks
Higher education	No specific images	References to universities and polytechnic schools	Night of the researchers event, offering a close up of the world of research; Universiadi 2007 international sport Olympics.
Other commodities	Many visual marketing materials	Various marketing materials; Enjoying good food and drink is undoubtedly an important part of Torino's culture	Many events: CioccolaTo, Capital of books

Table 4.1 shows that the city had focused on a series of transformations aiming at improving Turin's image on both the external and the internal context. This is important when considering cultural planning as a tool for city's regeneration to plan firstly for an urban area that is attractive for the internals (insiders) in order to make it more attractive for the externals (outsiders). The city has also used the Olympics event to remind the residents of the city that this event should be driven forward by the citizens themselves and by their support for the city, a new momentum to be gained for the implementation of the plan.



**Figure 4.4: “Luci d’artista” (art lights).** Source: Brochure “Art”, Turin City Hall, 2007. (Source: <http://www.comune.torino.it/en/>)

According to the recent surveys cited at the city of Turin profile, these transformations has been successful in making the city more beautiful and more livable in the eyes of its residents. This implies that the plan has successfully achieved its objective of improving the internal image of

the city. On the other hand, it is important to highlight that, according to Table 1, the contribution of the city to the theme of “diversity” is the weakest. There is no direct or clear declaration that the cultural diversity should be considered as main asset of the cultural capital. According to Vanolo (2008), pictures portraying multi-ethnic and multicultural situations are occasionally displayed, but mostly in a context of social well-being, demonstrating convincing peaceful environment existing in the city, however, such images are seldom used to support planning for, creativity and culture.

Despite this, emphasis on urban cultural development by the implementation of the cultural plan has been completely positive and has been successful in transforming the city to a pleasant place in the eyes of the insiders and the outsiders.

### **4.3.3 Assessment of Cultural Planning in the City of Turin**

The assessment of the outcomes of the implementation of the cultural plan of the city of Turin is discussed in the following sections.

#### ***4.3.3.1 Economic Growth***

Turin’s plan has implied an industrial transformation based on four strategic sectors, based on the prospective they can offer to the local economy: automotive, ict, aerospace and finance. This means that the plan still considers the automotive sector as an important sector of the economy despite the general, international decline in this division. The plan considers that every planning for the future has to take in account such a heritage. It clearly states that: *“Industry may remain the basis of production, but it must become a different kind of industry, in which production is strongly influenced by study, research and service for the clientele”*. One of its recommendations is that the new industry must concentrate on products with a high level of added value by investing in research and innovation as the plan states that: *“The development of*

*Torino's municipal area increasingly depends on its ability to graft the economy of knowledge onto the traditional specializations of local production. An economy of knowledge, in fact, doesn't require that Torino's historical industrial vocation be repudiated"* (City of Turin Strategic Plan, 2006, p. 11).

However, the city recognized that few companies working in the automotive sector are dynamic and are adapted to international competition, while many companies are still adopting the old productive models. Thus, the plan encouraged these companies to activate measures to face difficulties that are hindering their progress such as their inadequate level of internationalization; insufficient managerial training, lack of collaboration with other companies; and a constant need for innovation. The city provided efforts, through implementing the plan, to foster creativity and innovation in the automotive industry. An example is the project that the city subsidized and provided incentives to transform a part of the Fiat factory in Turin into a technological park in which activities like research, education and experimentation in the field of mobility will be taking place. This example is a successful model for the constructive cooperation between the planning department in the city with the industry and the university (Torino Internationalize, 2006)

There is evidence from different economic studies (e.g. Fransesco, 2007) that there has been a considerable economic growth and employment improvements in recent years. This economic is related to the implementation of the Turin cultural plan. For example just five years after the implementation of the plan (2005), the following has been achieved:

- Turin contributed 29% of national export in automobile engines and components and the 23% of cars.

- Increase in employment as the city hosted 434.000 employees as follow: 96.000 in manufacturing, 336.000 employees in the service sector, and activities generating new jobs as hotels and restaurants (26%), business services (14,9%), and household ones (12%), vehicles sell and repair (10,9%), constructions (9,9%) and mechanics (7,2%).
- The tourism sector increased in the city's economy (There were 2,5 millions of visitors to the museums in Turin).

From an economic point of view, these dynamics that has resulted after the implementation of the cultural plan had attracted more investment to the city of Turin. Investments are major engines of economic growth and urban development. In recent years a number of foreign companies in the high-tech sector had decided to locate in Piedmont region and Turin alone absorbed 98% of the total regional Foreign Direct Investments (FDIs) (Fransesca et al., 2007) . Figure (4.5) shows the regional breakdown of the overall incoming investment where the supremacy is for the companies from the USA followed by those from Germany.

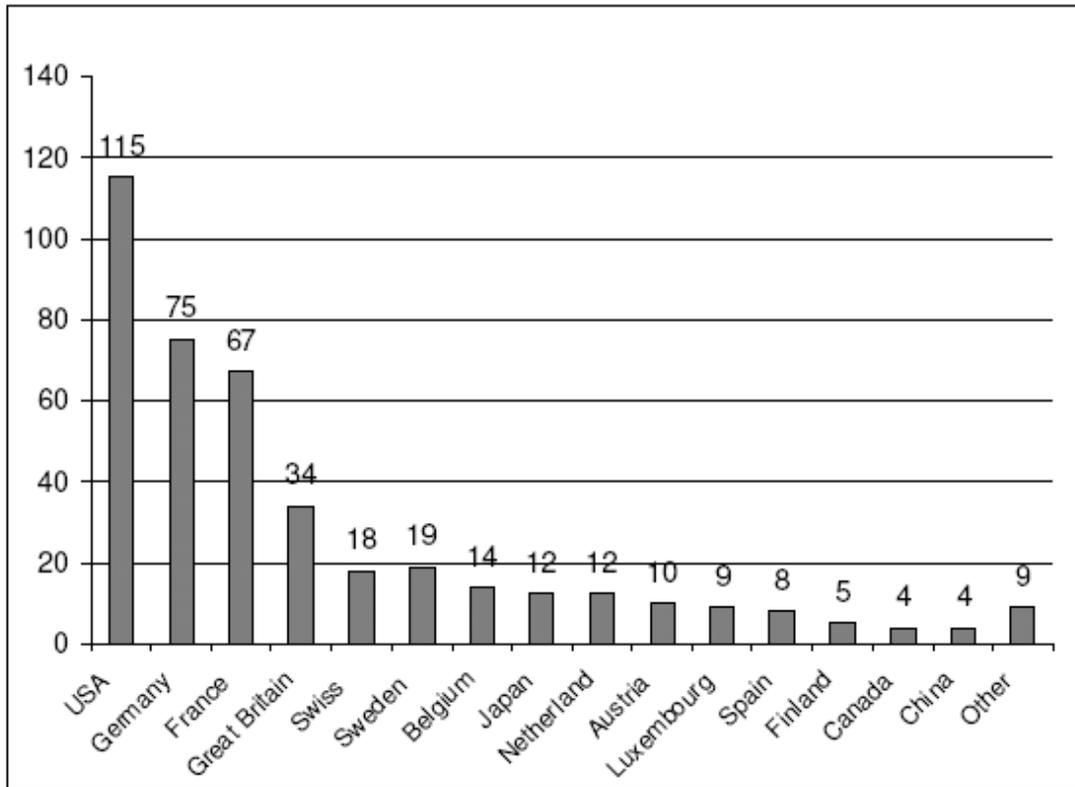


Figure 4.5: Companies in Turin according to the country of origin (Source: Francesca et al., 2007).

On the other hand, the implementation of the plan is transforming Turin from an industrial city that meets the needs within its national borders, into a planning-based city that can serve the needs of the international community. For example, the plan is making advantage of the city's tradition in design and engineering. Considerable investments related to the field of design in particular, have been attracted to Turin and the region in recent years. Moreover, design is one of the main creative industries and the feature that most characterizes the city from the automobile industry to consumer products and fashion products. Adding the stamp "Made in Italy" is deeply rooted in the region of Piedmont, particularly in Turin (Tam Tam, 2006).

Moreover, one of the outcomes of the plan is that the city of Turin was nominated as the first World Design Capital for the year 2008 during the General Assembly of the International Council of Societies of Industrial Design (ICSID) that was held in Copenhagen. Through this

project, (ICSID) has marked Turin internationally, based on its design excellences, as a city that emphasizes design as a driving force for economic, social, and cultural developme. Within the automotive sector, the city has worked with many many private companies that have strong international markets as Fiat Group (Alfa Romeo, Lancia, Ferrari, Maserati and Iveco) to play their role in promoting the city internationally. The same has been done with the main enginneriing companies in the city(Tam Tam, 2006).

The development of tourism sector development in the plan has focused on three main dimensions: the promotion of the city's image as a tourist destination, the promotion for cultural events, business and cultural tourism (congresses and conventions), development of tourism infrastructure. The development of tourism sector that had taken place after the implementation of the plan had included: upgrading the urban fabric, recovering the city's cultural and historical patrimony, constructing new transportation infrastructures and investing in hotels. After the completion of this important phase of investments, Torino was able to offer itself as a legitimate destination for tourism, for people interested in passing a few days in town, combining culture, art, fun, shopping and good food, chocolate, and wines (Torino Internationalize, 2006). Museums in Turin provide a real insight into the history of the city filled with everything from Egyptian mummies to vintage Italian cars. For tourists and visitors, the city offers Torino Card that provide admission discounts to 150 museums, exhibitions and historic buildings throughout Turin and Piedmont. The plan also promoted a combination of Torino and Piedmont tourism, where the Turin can make advantage of tourists who come to the region of Piedmont to enjoy its mountains and lakes and the Lange. This combination with the region of Piedmont benefited the city of Turin by turning it from a short-break tourist destination to a destination for longer stays

which generated more revenue to the city by more spending from tourists (Torino Internationalize, 2006)



Figure 4.6: Egyptian Museum in Turin (Trivium Pursuit) (Source: [www.triviumpursuit.com](http://www.triviumpursuit.com))

In the context of business tourism (see Figure 4.6), meetings, conferences, and congresses, the city of Turin has adopted a development policy that aimed at making advantage of the existing Olympic installations by using them for various purposes. Moreover, the city of Turin is selective when nominating itself to host an event. This selection is based on the most that adjust or harmonize with its identity– history, industry, technology, automobiles, design, and contemporary art. The reason is that the city can offer an added value to the event; the credit here is to its points of strength and supremacy in different sectors (Torino Internationalize, 2006)

#### **4.3.3.2**      *Urban Revitalization*

The implementation of the Turin cultural plan involved a considerable urban renewal and revitalization and preservation of different parts of the cultural heritage and their mixed uses. The city recognized that the model for development required by the knowledge-based economy puts great emphasize on the development of third places that are not work or home where people can meet. Such places encourage the exchange of the most precious asset in the new economy: ideas. The plan clearly states that: “A city of knowledge must be poly-centric, open, and able to unite people and projects rather than isolate them. It must pay careful attention to the quality of the landscape and beautify the urban environment in order to attract the attention of those sectors of society that are most creative and inclined toward innovation. And it must nurture green areas, considering them essential elements that help guarantee a good quality of life” (City of Turin Strategic Plan, 2006, p14).

Accordingly, the implementation of this recommendation had focused on urban and transformation taking into consideration two main themes: the quality of the projects dealing with renovation and care of the landscape and environment.



Figure 4.7: The buzz in downtown Turin (Source: Vanolo, 2008)

First, in terms of first theme, the city determines the quality of the projects concerning urban transformation based on whether the proposed project was considered when studied as part of a system rather than only the single project. The city, to a great extent, considers the relationship of each project to all other projects within a unitary vision of the city. This approach implies taking into consideration the function of each project and its contribution to the quality of the environment and the urban context (see Figure 4.7). One example of this successful approach is the *Cittadella Politecnica* (see Figure 4.8), which is an expansion project for the historical existing university buildings. New study halls, canteens, green areas and sport grounds are going to be built of an area of 17 0, 000 square metres wide. This project will be multifunctional and offers new areas for teaching, research, attracting new research investments for multinational industries and the transfer of technology to businesses (small and medium companies) (Torino

Internationalize, 2006) within this scientific and technological poles, cultural, academic and high research activities, the new project will provide the third place where people can meet for cultural activities, sports, and events that bring together society and students, as part of the urban regeneration program (University of Politecnica , 2010)



Figure 4.8: The new expansion project at University of Politecnica (Source: [www.upolitecnica.com](http://www.upolitecnica.com))

In terms of the second theme: the care of the landscape and environment, it is discussed in the following section.

#### ***4.3.3.3 Environmental Sustainability***

The implementation of the Turin cultural plan has highlighted the city as a city that concerns about the environment and sustainable development. Therefore, the implementation of the cultural plan have had an effect on the quality of the landscape, the natural environment

specifically, the agricultural surroundings as the city is situated among hills along the river Po. For example, a project is being implemented that is based on the riverside parks in the city, the large urban parks, and the system of Savoy Residences that surround the city to form a green metropolitan network, a meeting point between city, nature and agriculture (see figure 4.9). This entitles means for paying compensation for the damage caused to the environment as a result of any development activities and infrastructure improvement. Such initiatives recommended by the plan enhance the image of the city internationally and also provide means for finding a new balance for the area and making it more attractive and environmentally-friendly by forming a green urban network that creates a meeting point between the city, its agricultural surroundings, and the environment (Torino Internationalize, 2006).



Figure 4.9: Residences of the Royal House of Savoy: UNESCO World Heritage Site (Source: City of Turin profile, 2010)

Most importantly, the plan did not imply new construction of cultural institutions or expansion of the existing ones, it only implies a marketing campaign to promote the existing cultural amenities in the city. The plan also implies the preservation of cultural and architectural heritage building which eliminated the construction resources and wastes that disturb the environment.

#### ***4.3.3.4 Community and Social Capital Development***

The plan vision regarding the development of its social capital and the community development is stated as follows: *“In an advanced economy, in which ideas, innovation and the ability to produce new forms of knowledge create a competitive edge, education and training is a fundamental lever for development. The underlying thesis of the 2nd Strategic Plan is that by making knowledge the load bearing axis of the growth strategies for Torino’s municipal area, two objectives will be achieved: economic development and social security, as the citizens are given the cultural instruments they need to navigate in this continuously changing world”* (City of Turin Strategic Plan, 2006, p12).

Therefore the city of Turin has developed programs that eliminate the negative impacts associated with the knowledge-based economy in terms of the heavy social effects that may cause disintegration within the society. These programs have focused on ensuring that the benefits of the integration of the new global economy and the attraction of creative and high tech industries to the city will be enjoyed by all segments of the society, not just those who have higher education and skills, or even those with social network. Within this context, Turin, has worked on the following (Torino Internationalize, 2006):

- To adapt to the rapidly changing work requirements, the city emphasized the significance of quality of the professional institutes and the training they provide.
- Encourage training institutes to strengthen what they have to offer through a high levels of design courses: car, transport, product, interior and graphic design courses.
- The educational axis focuses on mandatory education for young people, professional training for adults, and university education.

- Encouraging life-long learning of adults as a powerful instrument for reducing the risks of being left behind in the work environment.
- Working on various fronts on contrasting scholastic distribution
- Making the University of Turin more attractive for students and foreign researchers.
- Working with the private sector to provide specific investments in the university to increase its resources and its capability of conducting research in order to meet high standards for attracting foreign students and prestigious professors.
- Reinforcing the relationships between the university, business and politics, to enhance development and to employ direct applied research according to the needs of the market.
- Decreasing the emigration of young talent.
- Working with the School Board in Turin to encourage schools to renovate themselves in order to provide the students with the cultural instruments they may require to better interact within the socio-economic context.

#### ***4.3.3.5 Quality of Place***

The cultural plan of the city of Turin has a distinctive view of how to enhance the quality of its place. Developing the cultural sector is essential but not enough to improve the quality of life and place both for citizens and visitors. Thus, the plan views two main important factors that are essential: accessibility and mobility. The plan states that:

*Transportation infrastructures have a great influence on how a territory develops and functions...The intimate relationship between infrastructure and territory complicates the topic of accessibility, since it involves numerous factors and projects of various types and dimensions. Its main characteristic is, in fact, its ability to juggle requirements of various sizes, from local*

*ones – like mobility within the city – to global ones, like the high-velocity railway” (City of Turin Strategic Plan, 2006, p. 11)*

Based on this vision, the plan the city has implemented many projects for improving accessibility and mobility for current residents, potential residents, and tourists by introducing technological innovation applied to transportation. For example, many vital projects are being implemented to improve Turin’s internal mobility such as Urban Railway Link, the upgrading of the Spina Centrale district, and the installation of the subway. These significant projects have a widespread impact on urban upgrading and the mobility network. . However, there are other essential projects that the city still needs to implement within the plan if the city intends to be appealing and competitive. Such projects are rapid connections with the airport, a metropolitan train service to enhance the public transport system; and the construction of a second subway line (Torino Internationalize, 2006)

On the other hand, the city of Turin also recognized that intelligent management of mobility is a very important problem, taking into consideration the negative social, economic and environmental impact of traffic congestion that has reached levels that make it difficult for the city to function. Therefore, the city within its plan has introduced the technology for the transportation system management. Turin has recently used the Intelligent Transport System (ITS) to improve the management of traffic and public transportation in the city, to provide information to clients, to accelerate automatic payment, to manage vehicles and navigation, and to improve the management of emergency situations (Torino Internationalize, 2006)

#### **4.4 Conclusion**

Like other western cities, Turin finds itself facing major challenges in terms of social and economic transition. The transformation of the city from an economic model based on industry

to model based on intellectual production was made successful by the implementation of its strategic cultural plan.

The new strategic cultural plan of the city has been successful in integrating the city into the knowledge economy. It transformed Turin into a city that is attracting global interest for many years to come and has returned to the city its glorious history when Turin was the cultural and intellectual hub and an economic capital of Italy. However, there is an evident that the plan has a significant point of weakness represented in overlooking the cultural diversity of the community of Turin. In a city with diverse cultural and ethnic backgrounds of its inhabitants as the case in the city of Turin, the cultural plan was supposed to be as the vehicle for improving social integration, encouraging a multicultural society and increasing social equity, by paying special attention for the immigrant populations. Particularly that, over the coming years, the renovated city will witness more cultural, economic changes as a result of its creativity and planning capabilities. This means maintaining social cohesion is essential to ensure a future of innovation and development for Turin. Summary of the assessment of the case study of Turin is presented in Table 4.1.

Table 4.2: Summary of the assessment of the case study of Turin

Criteria	Indicators	Case Study of Turin
<b>Economic Growth</b>	Present direct economic benefits	Achieved
	Generate job growth in the cultural and the creative sectors	Not data available
	Promote and enhance cultural development	Achieved
	Retain and attract business	Achieved
	Improve the ability of urban areas to attract skilled workers	Achieved
	Help branding cities as cultural and economic global capital based on strong identities, cultures, and strong economies.	Achieved
	Help creating “distinctive” cities.	Achieved
	Help a community gain a competitive advantage as a “destination city” for cultural tourism.	Achieved
	Can lead to subsequent economic regeneration through urban revitalization	Achieved
<b>Urban revitalization and renewal</b>	Planning based on arts and culture can help regenerate the core of the city.	Achieved
	Create new spaces for community activity and interaction	Achieved
	Main streets revitalization programs include arts and culture programming increase community vitality and make it distinguished than others.	Achieved
	Can re-identify negatively stereotyped communities	Achieved
	Can improve the physical state of urban space through creative means	Achieved
	Heritage and local history is rediscovered through revitalization and regeneration	Achieved
	Necessary work and living spaces for new artists and cultural workers are created through urban revitalization.	Not achieved
	Infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sector.	Achieved
	People’s access to arts and culture increases by cultural planning since it leads to the development of urban infrastructures.	Achieved
Enhance the economic status of the surrounding neighbourhoods	Not achieved	

Table 4.2: Summary of the assessment of the case study of Turin

Criteria	Indicators	Case Study of Turin
	Encourage cultural tourism and subsequently economic growth when cities adopt and broadcast urban revitalization initiatives through the arts and culture (theatres, museums, sports facilities).	Achieved
	Urban revitalization through the increase of the quality of life of urban residents	Achieved
	Diversity, culture and arts enhance self-definition and human well-being.	Not achieved
<b>Community Development</b>	Cultural planning catalyze social cohesion	Not achieved
	Planning based on arts and culture can be used to brand a community and distinguish it from others.	Achieved
	Arts and culture can help promote a scene of ownership, belonging, and pride within a community	Achieved
	Arts and culture help to preserve a collective memory and foster a continuing dialogue about the past.	Achieved
	Emphasizes the cultural needs, demands and aspirations of the communities.	Achieved
	Create pathways for community members to participate in different cultural activities throughout their lives and encourages lifelong learning.	Achieved
	Encourages innovations and partnership solutions to providing cultural services and identifies opportunities designed to meet local needs	Achieved
	Inspires local people and communities and promotes volunteering in cultural activities	Not achieved
<b>Positive Change in the Community</b>	Arts and culture are one of the primary means of public dialogue	Not achieved
	Arts and culture contribute to integration of immigrants and ethnic groups into the cultural life of the city.	Not achieved
	Foster tolerance towards dissimilarities and cultural diversity and increase awareness of positive communication.	Not achieved
	Immigrants belonging to diverse ethnic groups are spatially integrated, i.e., not living in ghettos separate from the dominant group of the host society	Not achieved
	Positive community development particular the youth of the social capital.	Not achieved

Table 4.2: Summary of the assessment of the case study of Turin

Criteria	Indicators	Case Study of Turin
<b>Quality of Life and Quality of Place</b>	Cultural initiatives that celebrate diversity and culture difference lead to community building.	Not achieved
	Quality of life is enhanced through cultural initiatives that also encourage outdoor activities and healthy lifestyles.	Achieved
	Arts and culture initiatives that encourage public learning for all ages also encourage life-long learning and subsequently support quality of life.	Achieved
	Arts and culture initiatives that are located in lower income communities enhance quality of life	Not achieved
	Arts and cultural initiatives that celebrate diversity and distinctive cultures, as well as offering accessibility to programs in a diversity of languages, increase quality of life by increasing civic accessibility and civic involvement.	Not achieved
	Multicultural festivals and events that celebrate diversity of lifestyles enhance quality of life by encouraging a community tolerance of diversity.	Not achieved
	Cultural festivals promote celebration and pride as well as awareness of cultural differences.	Not achieved
<b>Social Capital Development</b>	Cultural planning should include programs that represent an effective outreach tool to engage youth.	Not achieved
	Learning in and through the arts enhances learning in other domains and general scholastic achievement	Achieved
	Cultural facilities build resilience and self-esteem in young people.	Achieved
	Arts and culture contribute to creating healthy and supportive communities for youth.	Not achieved
	Cultural facilities help in the development of in-demand job skills	Not achieved
	Arts and culture offer opportunities for youth leadership development and for youth to affect positive change in their communities	Not achieved
<b>Environmental Sustainability</b>	Urban revitalization through cultural planning that entail green initiatives supports environmental sustainability	No data available
	Preserving heritage buildings	No data available

Table 4.2: Summary of the assessment of the case study of Turin

Criteria	Indicators	Case Study of Turin
	New construction waste are eliminated	No data available
	Natural environment from which building materials are derived are not disturbed while cultural and architectural heritage is preserved	No data available

The evaluation presented in this table is based on the analysis of the Turin Strategic Plan (2006), as well as the information available in the published studies (for example, Dioli and Rizzi, 2008; Vanolo, 2008 ; Fransca, 2006, the city of Turin profile (<http://www.comune.torino.it/en/>), and the documents available on the following link on the city profile:[http://search.comune.torino.it/mrceli/searchctpro?dd\\_adddb=ord\\_20|ban\\_20|tce\\_20&bmetakey=on&xsl=light&enc=utf](http://search.comune.torino.it/mrceli/searchctpro?dd_adddb=ord_20|ban_20|tce_20&bmetakey=on&xsl=light&enc=utf)

## Chapter 5

### 5.0 Discussion and Findings

#### 5.1 Discussion

This section discusses the main similarities and differences between the two case studies as well as the points of weaknesses and strength of each case study compared to the other. The section starts with discussing the main driving forces that both cities share for shifting from land use to the development of cultural plans, and ends with discussing the main lessons learned from both cases in terms of using cultural planning as a tool for city's regeneration.

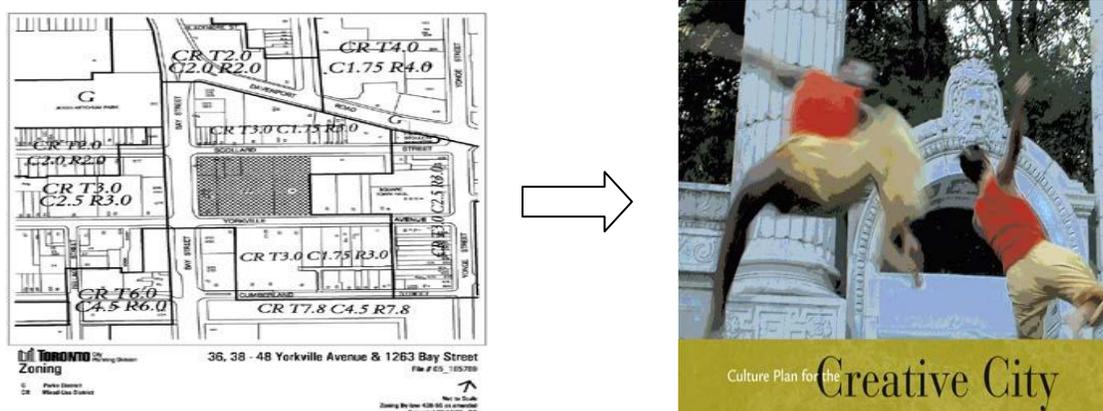


Figure 5.1: The shift from land use to Culture plans in the cities of Toronto and Turin.  
(Source: City of Toronto Cultural plan, 2003)

Not surprisingly, the City of Toronto and Turin share the main driving forces for the shift from land use to cultural plans (see Fig. 5.1) as a tool for urban regeneration and development. However, there are also some driving forces that are specific for each of these cities. As clearly identified in the cultural plans for both cities, the main driving force for the two cities is need to respond to the creative city movement. Planners in Toronto and Turin are viewing culture as the

creative environment that fosters the creation of knowledge, and thus, are re-branding their cities as centers of “innovation” and “creativity” by focusing on the quality of place. Accordingly, both cities are driven by the emergence of a number of new ideas of urban policy issues for regenerating urban landscape of cities that links the concept of culture and the concept of “creativity” with planning which is the “creative city movement”. Policy-makers and planners within Toronto and Turin are influenced by this brand new strategy which is one of the fastest growing policy initiatives based on the development of the cultural sector of cities. Thus, planners within Toronto and Turin, as in any other cities across the world, wanted to be part of this huge area of policy that works in conjunction with other policy sector of the city as planning, transportation, economic development, and tourism. Thus, planners were motivated for creating strategic plans that are focused on inclusiveness, responsiveness to public needs and help people achieve their future vision in order to enhance the quality of the place and accordingly, influences decisions regarding business locations.

Thus, the main driving force for both case studies is to respond to the dramatic economic, social and cultural transformations happening and to global changes that are taking place. These changes are raising some cities in importance and causing other to fall. There is an evidence that, planners within Toronto and Turin have reassessed and rethought their role and positioning-regionally, nationally and globally. This challenge motivated planners to use cultural planning as a tool to be capitalized on culture and intellectual assets that maintains sources of employment and thus makes the city flourish.

There are other benefits from investing in culture other than the economic benefits. These benefits are social and environmental. **Thus**, the second driving force that both cities of Toronto and Turin share is trying to link culture to sustainability (see Fig. 5.2) to add new meanings to all

the efforts that have been provided to achieve sustainable development. The fact that sustainability has been the language of urban policy-makers, has driven planners with the cities of Toronto and Turin to consider cultural planning as a new approach to city's regeneration. The new ethical agendas have moved forcefully to the fore, of which the environmental imperative is the most important. To avoid finding themselves struggling to be stable and competitive, Toronto and Turin do not want to be among the cities that do not address sustainability and accordingly be associated with places that harm the environment.



Figure 5.2: Culture and sustainable development (Source: Google Image, 2009)

Both cities used cultural planning to encourage residents to reinvest in down town and this in turn reduces the pressure on housing and urban expansion. It also stimulates local consumption of goods. The case study of the city of Toronto, in some points, is different than the case study of Turin in terms of the driving forces. Unlike Turin, the city of Toronto's power is globally equal to cities as London, New York, Paris, and Tokyo. Toronto has emerged as a center of power in terms of international urban network of finance, communication and information flows. However, in its continuous competition with other cities in the global urban network, Toronto found itself forced to adjust or even surf the wave of, change over the last two decades. The same way its competitors as Barcelona, Sydney, Seattle, Vancouver, and Glasgow have made cultural planning as a tool to achieve economic and social development. Toronto's main motivation is to

achieve the cultural power that matches its economic and political power. Another driving force is to meet the needs of the increased size of local markets for cultural activities as a result of increased educated populations in some cities; particularly that surveys show that Canadians are spending more money on entertainment services and cultural amenities in recent years. On the other hand there are many points of strength that both cities share. These are summarized in Table 5.1.

Table 5.1: Points of strength in both case studies

<b>Cultural Planning</b>	
Holistic Definition of Culture	<b>Expanded view</b> of culture. Previous definitions based on the “high arts”
Rooted Underlying Perspective	<b>“Whole systems”</b> perspective rooted in place
Future Vision	<b>Increase place competitiveness</b> by adopting cultural plan that works across departments; <b>Increase authentic urban environments</b> by investing in public spaces (e.g. public art, cultural precincts); <b>Increase cultural and creative industries</b> (e.g. tourism through blockbuster events organized by Toronto organizations)
Role of Municipalities	<b>Bottom-up approach</b> that encourages public participation. Municipalities previously engaged in top-down models of cultural policy
Government Rationale	<b>Broad contributions</b> to urban development. Economic impacts emphasized in cultural policy
Cultural Value	<b>Cultural meaning</b> is determined by community members. Arts authorities prescribed cultural value in earlier policy models
Determinants of Quality of Place	<b>Uniqueness &amp; authenticity:</b> distinctive history, built heritage, rural landscapes <b>Civic aesthetics</b> : architecture, urban design, parks, green landscapes <b>Creative milieu:</b> arts, cultural and entertainment activity/amenities
Equation of Prosperity	<b>Quality of Place</b> attracts “knowledge workers” (skills, education, creativity). <b>Presence of educated workforce</b> attracts business (high tech, etc.) and promotes the generation of new ideas and in turn lead to economic prosperity.

Toronto and Turin have been both successful models for other cities to use cultural planning as a tool for urban development. However, both cities have specific points of weaknesses so other cities should be alert about. In the case study of Toronto, the main concern is that there are risks associated with cultural planning in the city. Cultural plans that emphasize multiculturalism and cultural diversity may make the city lose its older culture and history. For example, the built heritage which is significant part of the urban design of the city, old settlers who came to the country 200 years ago were originally from Europe particularly England, they build their cities in a way that reflects their European architecture. While recent immigrants who own these houses recently have made substantial changes to make them adaptable to their own architecture and culture. For example, Kingston market in Toronto which is dominated by Portuguese immigrants is characterized by pink and blue-painted houses and buildings instead of the old red bricks.

A more significant point of weakness identified in Toronto's cultural plan is huge investment in creating a museum districts in the urban downtown in the city. It is true that the density of museums in itself generates systemic effects which draw visitors and tourists. However, the ability to reach a crucial mass is a necessary condition for success. The city is relying on the fact that this concentration of museums in downtown Toronto increases the demand for hotel services. Tourist expenses may also extend to other cultural products and services. The increase in the amount of visitors with the increase of tourists spend is the ultimate outcome pursued by urban planners. The analysis shows that this huge investment in the rehabilitation and the expansion of the existing cultural institution has increased the operating cost of these museums and thus makes them not sustainable from an economic perspective.

While for the case of Turin, main points of weaknesses are the lack of the recognition of how to link creativity with cultural planning, the plan focuses on the external image of the city with much little attention paid to the internal image, the plan emphasizes cultural consumption rather than cultural production, it focuses more on economic development and not community development, and most importantly, the plan does not emphasize cultural diversity in the city. A comparison between the assessments of both case studies is available in Table

Table 5.2: Comparison between the case study of Toronto and Turin

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>	<b>Case Study of Turin</b>
<b>Economic Growth</b>	Present direct economic benefits	Achieved but not as anticipated in the plan	Achieved
	Generate job growth in the cultural and the creative sectors	Achieved	Not data available
	Promote and enhance cultural development	Achieved	Achieved
	Retain and attract business	Achieved	Achieved
	Improve the ability of urban areas to attract skilled workers	Achieved	Achieved
	Help branding cities as cultural and economic global capital based on strong identities, cultures, and strong economies.	Achieved	Achieved
	Help creating “distinctive” cities.	Achieved	Achieved
	Help a community gain a competitive advantage as a “destination city” for cultural tourism.	Achieved	Achieved
	Can lead to subsequent economic regeneration through urban revitalization	Achieved	Achieved
<b>Urban revitalization and renewal</b>	Planning based on arts and culture can help regenerate the core of the city.	Achieved	Achieved
	Create new spaces for community activity and interaction	Achieved	Achieved
	Main streets revitalization programs include arts and culture programming increase community vitality and make it distinguished than others.	Achieved	Achieved
	Can re-identify negatively stereotyped communities	Still to be seen	Achieved
	Can improve the physical state of urban space through creative means	Achieved	Achieved
	Heritage and local history is rediscovered through revitalization and regeneration	Achieved	Achieved
	Necessary work and living spaces for new artists and cultural workers are created through urban revitalization.	Achieved	Not achieved
	Infrastructure for artists and cultural organizations are created through regeneration, which gives essential support to the arts and cultural sector.	Achieved	Achieved

Table 5.2: Comparison between the case study of Toronto and Turin

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>	<b>Case Study of Turin</b>
	People's access to arts and culture increases by cultural planning since it leads to the development of urban infrastructures.	Achieved	Achieved
	Enhance the economic status of the surrounding neighbourhoods	Not achieved	Not achieved
	Encourage cultural tourism and subsequently economic growth when cities adopt and broadcast urban revitalization initiatives through the arts and culture (theatres, museums, sports facilities).	Achieved	Achieved
	Urban revitalization through the increase of the quality of life of urban residents	Achieved	Achieved
	Diversity, culture and arts enhance self-definition and human well-being.	Achieved	Not achieved
<b>Community Development</b>	Cultural planning catalyze social cohesion	Still to be seen	Not achieved
	Planning based on arts and culture can be used to brand a community and distinguish it from others.	Achieved	Achieved
	Arts and culture can help promote a scene of ownership, belonging, and pride within a community	Achieved	Achieved
	Arts and culture help to preserve a collective memory and foster a continuing dialogue about the past.	Still to be seen	Achieved
	Emphasizes the cultural needs, demands and aspirations of the communities.	Achieved	Achieved
	Create pathways for community members to participate in different cultural activities throughout their lives and encourages lifelong learning.	Achieved	Achieved
	Encourages innovations and partnership solutions to providing cultural services and identifies opportunities designed to meet local needs	Not Achieved	Achieved
	Inspires local people and communities and promotes volunteering in cultural activities	Achieved	Not achieved
<b>Positive Change in the Community</b>	Arts and culture are one of the primary means of public dialogue	Achieved	Not achieved
	Arts and culture contribute to integration of immigrants and ethnic groups into the cultural life of the city.	Achieved	Not achieved
	Foster tolerance towards dissimilarities and cultural diversity and increase awareness of positive communication.	Achieved	Not achieved

Table 5.2: Comparison between the case study of Toronto and Turin

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>	<b>Case Study of Turin</b>
	Immigrants belonging to diverse ethnic groups are spatially integrated, i.e., not living in ghettos separate from the dominant group of the host society	Achieved	Not achieved
	Positive community development particular the youth of the social capital.	Achieved	Not achieved
<b>Quality of Life and Quality of Place</b>	Cultural initiatives that celebrate diversity and culture difference lead to community building.	Achieved	Not achieved
	Quality of life is enhanced through cultural initiatives that also encourage outdoor activities and healthy lifestyles.	Achieved	Achieved
	Arts and culture initiatives that encourage public learning for all ages also encourage life-long learning and subsequently support quality of life.	Still to be seen	Achieved
	Arts and culture initiatives that are located in lower income communities enhance quality of life	Achieved	Not achieved
	Arts and cultural initiatives that celebrate diversity and distinctive cultures, as well as offering accessibility to programs in a diversity of languages, increase quality of life by increasing civic accessibility and civic involvement.	Achieved	Not achieved
	Multicultural festivals and events that celebrate diversity of lifestyles enhance quality of life by encouraging a community tolerance of diversity.	Achieved	Not achieved
	Cultural festivals promote celebration and pride as well as awareness of cultural differences.	Achieved	Not achieved
<b>Social Capital Development</b>	Cultural planning should include programs that represent an effective outreach tool to engage youth.	Achieved	Not achieved
	Learning in and through the arts enhances learning in other domains and general scholastic achievement	Still to be seen	Achieved
	Cultural facilities build resilience and self-esteem in young people.	Still to be seen	Achieved
	Arts and culture contribute to creating healthy and supportive communities for youth.	Achieved	Not achieved
	Cultural facilities help in the development of in-demand job skills	Achieved	Not achieved
	Arts and culture offer opportunities for youth leadership development and for youth to affect positive change in their communities	Still to be seen	Not achieved
	Arts and culture offer opportunities for youth leadership development and for youth to affect positive change in their communities	Achieved	Not achieved

Table 5.2: Comparison between the case study of Toronto and Turin

<b>Criteria</b>	<b>Indicators</b>	<b>Case Study of Toronto</b>	<b>Case Study of Turin</b>
<b>Environmental Sustainability</b>	Urban revitalization through cultural planning that entail green initiatives supports environmental sustainability	Achieved	No data available
	Preserving heritage buildings	Achieved	No data available
	New construction waste are eliminated	Achieved	No data available
	Natural environment from which building materials are derived are not disturbed while cultural and architectural heritage is preserved	Achieved	No data available

### **5.1.1 Lessons learned from both case studies**

What extremely important by the cultural planning analysis in both case studies is the lessons learned from the experience of these two cities: Toronto and Turin in using cultural planning as a tool for city's regeneration. These lessons are learned by identifying the points of strengths and weaknesses of each cultural plan so other cities would benefit by learning about what makes cultural planning fail and what makes it succeed. The following observations or lessons learned are a main practical contribution of this thesis to the cultural planning literature. The thesis provides real cases studies for other cities contemplating cultural planning. Three broad areas of observations or lessons learned emerge from the case studies analysis as follows:

#### ***5.1.1.1 Cultural Planning leads to the city of knowledge***

The cultural plans of the cities of Toronto and Turin hinge upon the idea of the Knowledge Economy in order to respond to the socio-economic context that had changed recently. The two cities were successful in responding to these changes that created new necessities by developing strategic plans with new development objectives. These plans adopted the development model that is taking place in most advanced countries, and thus these new plans have leads to an evolution from traditional planning systems to a new way of planning, study and research focusing on high level of knowledge, communications, technology, active public participation, creative ability, and cultural competences. Both Toronto and Turin, have successfully used cultural planning as the means to design their cities, to decide their development priorities, to promote their cities on the international level and most importantly, to decide how to direct their future.

On the other hand, cultural planning should be founded on strong urban assets. For example, there should be concrete and attractive bases in a city to become a technology

excellence and a cultural and tourism destination as physical infrastructures, creative mass of entrepreneurs, intellectuals, artists, and the presence of history, arts, and heritage.

Both cities has put forth enormous resources and new instruments to give more power to the infrastructural projects, urban transformation, the upgrading of entire neighbourhoods, cultural policy, support of economic development. All these efforts have shown their results by increased investement in both cities and increased economic growth in terms of growth in the creative and cultural industries. This implies answering the main research question whether cultural planning is an effective tool for city's regeneration and for for achieving the creative city. The answer is: Yes, it is.

#### ***5.1.1.2 Cultural planning as a bottom-up model***

What is particularly important in the cultural planning lesson is Cultural planning is the participative approach, as cultural planning should be a bottom-up model that involve public and private sectors. Cultural planning, as a development approach based on achieving a balanced level of cultural growth and economic growth, is extremely enhanced by public participation such as community leaders, non-profit organizations, youth organizations, and business to build a shared future image of the city in which they all live in. For example, the preparation of Turin's cultural plan was coordinated by thematic commission assigned to explore different scenarios, objectives and possibilities. The commissions involved the public in examining these scenarios and in identifying the best plan to be adopted. This was done by a series of meetings in groups, with different representatives of the public and private sector, and the planning process was explained to the citizens through publications and mass communications, as it involved over 1,000 people in the year of preparation in 2000 (Torino Internationalize, 2006). Similarly, is Toronto's cultural plan where preparation of the plan was conducted through a system of

coordination between the different partners and stakeholders involved including the public and the private sector.

### ***5.1.1.3 Cultural plan implementation***

For both case studies of Toronto and Turin, the main strategic objectives outlined within their cultural plans have been implemented. However, some concern about the implementation process has been identified. For example, a number of cultural planning objectives incorporated into the cultural plan seemed unrealistic and problematic in hindsight. For Toronto, in particular, the problems encountered in the implementation stage were related more to the vagueness of particular goals, while in Turin case, the problems encountered in the lack of an accompanying implementation strategy that define the specific departmental responsibilities for each strategic objective. Moreover, the investigation into the outcomes of cultural planning in Turin have revealed that the progression of cultural planning strategies, with few exceptions, are not being adequately recorded and made available to the public. No reports were available for analysis and the links between objectives and results were not always clear or convincing. While, in the case of Toronto, there were progress reports published to the public to measure the progress in the implementation of the cultural plan and to measure the outcomes based on eleven indicators. The lack of quantitative or even qualitative evidence, as well as the vague nature of what is often being addressed in cultural plans will be increasingly problematic whenever cultural planning is used as tool for urban development. Thus, the development of cultural plan-monitoring and evaluation guidelines are essential. These are problems that should be considered in the future by cities contemplating cultural planning.

#### *5.1.1.4 Shift from urban engineering paradigm to city-making*

Cultural planning is aiming at making modern city a good place to live in, invest in, and visit particularly that four-fifths of the world's populations are now living in urban areas. This requires that planners view the needs of the future city in a different way than the traditional planning. For example, it is learned from the case studies of Toronto and Turin that a contemporary city promotes citizens to work with their creativity and this goes away from the urban engineering paradigm in city's planning. Traditional planning focuses on the development of hard infrastructures such as roads, housing, office buildings, and public services. New approaches of planning as in Toronto and Turin focus on a combination of both hard and soft infrastructures. Soft infrastructure includes the development of the cultural sector and paying attention to how people live and work, how people meet, and exchange ideas and network.

Moreover, it is learned from both case studies that planning for city's regeneration focus on designing public spaces that are viewed by planners as the third spaces (places other than home or work) where people can meet, create social networks, and exchange ideas which the most valuable commodity in the twenty-first century.

The design of urban spaces (third places) has been a key component of the cultural plan of Toronto and Turin. In spite of internet and virtual connections, urban spaces remain the best place for real opportunities of meeting and communicating with people. Thus, cultural planning in both cities functions as a multi-faceted regeneration tool focused on physical renovation and re-qualification urban spaces and on an understanding of the social significance of space utilization. This highlights a shift in urban planning from physical developments and place-making to urban design that fosters social and cultural interaction between citizens.

#### *5.1.1.5 Cultural Diversity as an Asset*

Cultural diversity should be considered as a main asset when developing cultural plans in order to achieve social cohesion which is one of cultural planning objectives. For the City of Toronto, for example, a main issue is its cultural diversity with fifty one percent of the residents were born outside the country. Planners considered the diversity in their city as an one of the important assets that the city have to build on when developing a cultural plan. Developing cultural plans based on cultural diversity prevails over the possible difficulties of managing diversity, as well as increase innovation potential and insights. Accordingly, Toronto's plan focused on both inter-culturalism and multi-culturalism. In the latter, the cultural plan celebrated cultural differences. In the former, the plan focused instead, on what Torontonians share and what they can do together. In view of that, the focus of the plan was on diversity advantage rather than its problems.

In contrast to Toronto, the plan of the city of Turin clearly indicated that the impact of the foreign population has on the quality of society and the development of the city continue to be ambivalent. Thus, the plan considers immigration as a risk that could lead to a crisis for social cohesion. The city perceives cultural diversity in an unconstructive way which makes building on this diversity as an asset not possible and this is main point of weakness in this plan. For example, all the initiatives that have been undertaken within the plan were to support the integration of foreigners only by allowing immigrants to make full use of the available services or by increasing immigrant's participation. The plan focuses only on the second generation of immigrants and rely only on the school as a powerful means for reducing social inequalities among the young generations. The city works with the schools in Turin to increase its ability in managing multiculturalism and encouraging a multicultural society with increased equity. Thus,

It is essential not to follow Turin's model in enhancing the city's capability of social integration by cultural planning. The cultural plan of Turin did not highlight or promote for cultural diversity to enhance tolerance for cultural dissimilarities, although immigration flows are significant in the city and cultural diversity is leading to social conflicts in Turin. Its capability of social integration should be enhanced by cultural planning due to the social conflicts and fundamentalisms.

The core of cultural planning is the presence of various and diverse cultural backgrounds, open social and cultural environments, great opportunities for interaction, where talented individuals can easily become part of the social and cultural fabric in a fairly little time, that is the outsider can quickly become insider. Creating friendly social environment that attract externals is based on celebrating cultural diversity.

#### ***5.1.1.6 Residents Vs. Tourists***

Enhancing the external image of the city and its internal image should go in parallel. Thus, it is learned from the case study of Toronto that rather than developing and redeveloping large and flagship cultural structures, what cultural planning is essentially about is enriching the smaller and less visible aspects of city's cultural resources. So it is about enriching the quality of art services and cultural experiences of the city not just for tourists (outsiders) but also for residents and for potential residents as well.

Urban theorists as Charles Landry (2008) emphasized that attracting mass tourism is not beneficial to the city, as he notes that the creative environment may also attract outsiders who only consume and give nothing back. They also borrow the landscape and drain the identity of the city if their numbers overwhelm the local residents. Moreover, focusing on attracting potential

residents and retaining current residents when developing cultural plans will encourage local spending (see Figure 5.3).



Figure 5.3: Mass Tourism (Source: Landry, 2008).

#### ***5.1.1.7 Cultural mapping is a prerequisite for cultural planning.***

Cultural map gives the policy makers a snapshot of all the cultural resources available in their city and the clustering of the cultural activities. The step that follows cultural mapping is the development of the cultural plan. Cultural mapping is a process of collecting, recording, information about the tangible and intangible cultural resources in a city. This process implies roundtable meetings that include: city department staff, consultants, council representatives, arts boards, tourism councils, cultural and heritage groups, university faculty, and community representatives. While identity mapping that implies exploring the “intangible cultural resources” as community stories that define a community’s identity and sense of place should involve community-wide surveys and community forums.

It is learned from both case studies of Toronto, particular, that cultural mapping is an important and essential stem in cultural planning. In addition to defining the locations of cultural facilities and resources, cultural maps also may identify heritage buildings, monuments and facilities which could potentially have a cultural role. Cultural facilities in schools, places of worship, community centers, libraries and parks are also identified on cultural map as neighbourhood sites that may have the potential for cultural programming uses. These sites have

been used extensively by City of Toronto for conducting programs for all groups of residents of the city.

### 5.1.2 Recommended Methodology for Cultural Planning

A summary of recommended steps for a cultural planning process is shown in Figure 5.4

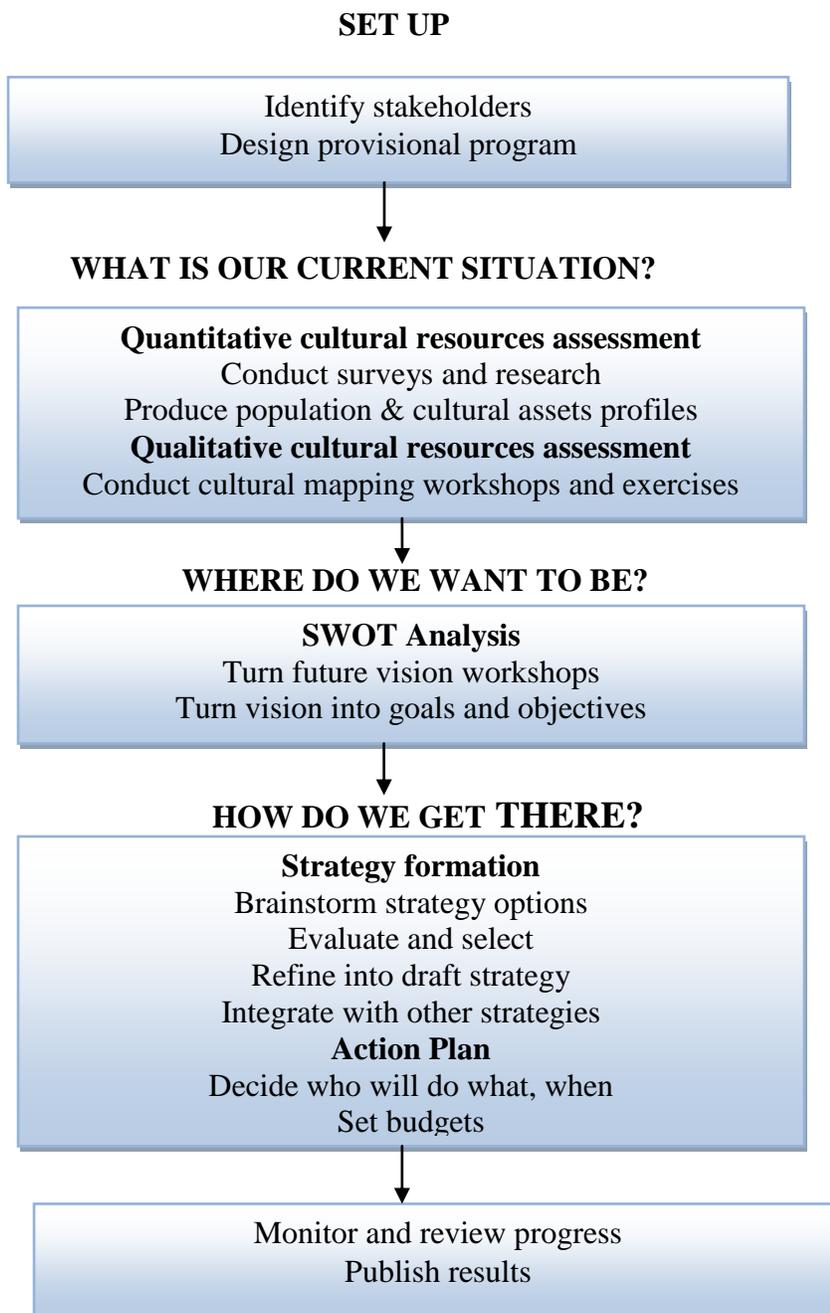


Figure 5.4: Overview of methodology to produce cultural development plan (Adapted from Grogan et al., 1995)

### 5.1.3 The purposes of developing cultural plans

The analysis of the two case studies of Toronto and Turin revealed that cultural planning is positioned more firmly as a tool for city's regeneration and on the top of urban development agendas for the following purposes:

- It enhances quality of place by outdoor activities, healthy lifestyles, livable downtowns and streets, festivals that celebrate diversity and multiculturalism
- It provides higher quality of public services and infrastructure
- It implies the development of cultural amenities which is major factor in urban revitalization success
- It encourages inward investment & increased employment
- It influences decisions regarding business locations
- It promotes tourism and local spending
- It encourages inward investment & increased employment
- It fosters social cohesion and quality of life
- It focuses on turning residents into tourists of their own cities
- It implies the development of culture institutions directly contribute to GDP
- It fosters social cohesion and quality of life
- It caters for growing public demand for cultural services and amenities and the increase of public spent on leisure activities because of the decline in working time in countries of advanced economies.
- It diversifies the local economic base
- It meets the needs of the increased size of local markets for cultural activities as a result of increased educated populations in some cities

- It accommodates the emergence of new urban social movements such as feminism, youth revolutions, environmentalism, civil society action, ethnic and racial minority activism. All these movements involve activities that had a clear cultural dimension.

## 5.2 Research Findings

Several findings have emerged from this research that show that cultural planning is an effective tool for city's regeneration to assist in a successful transformation from old economies to the new and creative economies that characterize the 21 century. It is also successful in softening the social impact of restructuring. The study concludes that planning for cities in the 21-century should not follow the traditional urban planning approach which is postulated to be territorially focused into specific urban area. Within the present growing global interurban competition, a new approach of urban planning is required that takes into consideration the integration of the city into the global content and to highlight or create distinctive and livable cities to attract social and capital investment. The study emphasizes that planners should supplement their traditional preoccupation with land-use issues with both tangible and intangible aspects of culture to promote cities. Findings of this study are as follows:

- Cultural planning should be a way of looking at all aspects of a city's cultural life as community assets and should consider the increased and diversified benefits these assets could bring to the community in the future, if planned for strategically. It is critical, when using cultural planning as a tool for city's regeneration, to understand culture as a key resource for social and human development, rather than merely as cultural "products" to be promoted because of their economic benefit. It is true that culture is used in many cities now for enhancing economic growth, but if economic benefit is the main reason behind cultural planning, then the development that will be achieved will not be

sustainable. When our understanding of culture is inclusive and broader then the use of cultural planning will be successful. Adopting a cultural planning perspective involve a new way of thinking of many assumptions that have been taken by city decision-makers for granted for many years. For example, “quality of life” should not be assumed anymore to be as a commodity to market cities but as a key element in enhancing the residents’ sense of belonging to their city which is reflected in the way they are participating in their city’s public life.

- Culture has remained marginalized because it has been viewed as something to add to the list of topics that an integrated planning process must address, rather than something which could inform the whole planning process itself. For this reason it has remained a thing apart, with its own budget, staffing and operations. Cultural planning is seen as planning for culture, or at least arts resources management, which leads me to my second reason for failure, what I like to refer to as the ‘arts plus’ swindle.
- The *creative city* should be viewed by urban planners as the home for thriving arts, cultural diversity and talented workers and professionals. Creativity has replaced raw materials as the central source of economic growth. To be flourishing in this emerging global and creative era, cities must develop, attract and retain talented and creative people. The main idea is that cities development today has moved to a new distinctive phase, in which the driving force of the economy is not simply technological or organizational, but human. Members of the creative class form the core of economic growth. The most successful cities are those that have a social environment open to arts, culture, multiculturalism and diversity of all sorts. In terms of planning implications, urban planners should promote for concepts as “place quality”, “creative city”,

“tolerant society” and “exciting amenities”. Therefore, according to such approach, a key challenge for urban planners is to design creative environments to attract these talented and creative people.

- Urban planners, when considering cultural planning as a tool for regenerating their city, should not implicitly consider members of the creative class as individuals to attract because of their potential to consume, i.e., because of their capability to increase the demand for cultural goods, but they should be attracted for their intrinsic innovative potential and their capability to improve the quality of the city.
- The study findings strongly indicate that a vibrant multicultural city that is open to diversity attracts creative class as multiculturalism is what talented and creative people are looking for. For planners, this confirms the importance of integrating immigrants into the spatial dimension of urban centers and the need to highlight that cultural dissimilarity is an asset that should not be disvalued when planning for cities. Planners should reinforce and strengthen the unique urban character of cultural diversity in their city. Their plans should highlight the importance of immigration and settlement, as well as the nurturing of arts and creativity. Building cultural facilities may be a very important component in cultural planning and a key part in the city’s cultural renaissance, they are not necessarily to be overemphasized. Although these culturally unique buildings will attract a mass of cultural tourists with their dollars, but planners should not make these buildings compete amongst each other for visitors on one hand and for the scarce public and private dollars on the other hand. Over-constructing cultural building and facilities will make these institutions struggle with their huge operation funds.

- Planners should view livable city as an urban system that contributes to the social and cultural well being and development of all its inhabitants. It is about delightful and desirable urban spaces that offer and reflect cultural and sacred enrichment. Key principles that give substance to this theme are equity, dignity, accessibility, hospitality, spatial integration of immigrants, public participation and empowerment. The idea of “selling places” should be considered by urban planners when using cultural planning for city’s regeneration. It entails the various ways in which public and private agencies attempt to sell the image of city in order to make it attractive to economic enterprises, international investments and tourists (outsiders). However, planners may overlook the inhabitants (insiders). The key challenge that planners would face is how to make attracting the outsiders of the city go in parallel with retaining the insiders. In simpler words, community and human development is not less important than business and economic development when planning for sustainable cities.
  - Urban planners usually seek economic growth when using cultural planning as a tool for regenerating their city. However, the findings of this study strongly indicate that planners should seek to achieve “smart growth” which ensures that growth is economically, environmentally and socially sustainable. Planners should also recognize the connections between development and quality of life. Planning for smart growth integrate: mixed land uses, well-designed neighbourhoods, multiculturalism and cultural diversity, immigrants integration, management of open spaces, affordable access to cultural organization and events, and unique cultural buildings. Planning for smart growth fosters a distinctive identity and citizen’s commitment to city’s regeneration and development.
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## Chapter 6

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### **6.0 EVALUATION, RECOMMENDATIONS, AND CONCLUSION**

Evaluation, recommendations, and conclusion are presented in this chapter. The chapter first evaluates the achievement of the research objectives, then provides recommendation for a successful cultural planning, as well as discusses the research contribution and lastly, concludes that urban planners should be encouraged to use cultural planning as a tool for city's regeneration and identify their cultural assets and use them to improve the economic, social and environmental capital of their cities.

#### **6.1 Evaluation of research objectives**

The goal of this study was to investigate the effectiveness of cultural planning as a tool for city's regeneration and urban development. Four research objectives were addressed through an analysis of two case studies, as well as through interviews conducted with academic professionals and city planners. This concluding chapter summarizes the findings related to each research objective and outlines several recommendations for a successful cultural planning.

##### **6.1.1 Grounding the conceptual basis of cultural planning**

The first objective was to examine the conceptual basis of cultural planning. This objective was met through an investigation of the cultural planning literature from the United States, Britain and Australia followed by the more recent publications on the topic from Canada. The first objective was met by investigating the emergence of a new idea of urban policy issues for regenerating urban landscape of cities that links the concept of culture and the concept of "creativity" with planning. This movement which has been described in the literature as the

“creative city movement” has been discussed in Chapter 2, and it was found that cultural planning has emerged as a response to this movement. Answers to research questions about the definitions of cultural planning, its driving forces and the main differences in the traditional and physical approaches to planning and the new approaches of planning has been provided in Chapter 2. It was found that while interpretations and rationales flourish, two common underlying conceptualizations exist: cultural planning is a process of cultural development that involves identifying “mapping” cultural resources and strategically use these resources for community and economic development; cultural planning is also positioned as a holistic cultural approach to urban planning and a process of inclusive community participation and decision-making. Whereas both of these perspectives frequently go with each other, the first perspective is usually used in the context of a narrow arts-focused understanding of cultural planning while the second perspective is increasingly being emphasized in the academic literature.

### **6.1.2 Developing a criteria for assessing the efficiency of cultural mapping**

This objective was met by reviewing cultural plans of different cities including case studies, as well as the international published reports, then matching the results with this review with the primary data drawn from the interviews. It was found that the anticipated benefits and outcomes of cultural planning in the international literature echo those concluded from the interviews (*e.g.* economic growth, urban revitalization, community development, etc). Accordingly, a criterion was developed: seven strategic goals has been identified to be met by cultural planning, and then specific indicators for each goal have been created to measure the success of cultural planning in meeting the strategic goal. By meeting this objective answer to the research question about the goals that cultural planning should meet has been provided.

### **6.1.3 Evaluating the outcomes of cultural planning**

The third objective was to assess the outcomes of cultural planning. This objectives was achieved by drawing conclusions from the two real case studies, where the outcomes of the cultural plans of Toronto and Turin have been investigated and discussed in Chapter 3 & 4 respectively. It was found that that the detail and scope of planning and urban development-related activities outlined in cultural plans and the cross-departmental collaboration in the implementation of the strategic goals are two main critical factors if cultural plans are to be effectively implemented and the majority of strategic goals are to be achieved. More importantly, it was observed that the objectives being implemented should not be limited to traditional arts sector concerns and that they should cover a broad policy scope or cultural planning as a new approach to urban development will not be holistic process.

### **6.1.4 Determining the characteristics of a successful cultural planning**

The fourth objective aimed at identifying the characteristics that makes cultural planning succeed. These characteristics have been determined based on investigating the points of strengths and weaknesses in each of the cultural plans of the cities of Toronto and Turin. This investigation presented in Chapter 5 provides an answer to the research question regarding the points of strengths and weaknesses of the cultural plans and what are the lessons learned.. The result of this investigation is a list of recommendations that are suggested in the following section, these recommendations answer the research questions about the characteristics of a successful cultural planning.

## **6.2 Recommendations**

Cultural planning involves applying a “cultural lens” to all planning and decision-making processes to provide a context that can be used to form sustainable, integrated and strategic urban

planning for city's regeneration. However, cultural planning should be seen as part of an integrated urban planning process which would equip planners to effectively plan for the needs of their communities in an integrative and holistic approach. Therefore this study recommends the following for a successful cultural planning:

- Re-conceptualization of the planning tasks and objectives so that urban planners would recognize that cultural development can function simultaneously as a means of ensuring sustainable economic, environmental and social development through cultural planning.
- A holistic definition of culture that focuses on more than just cultural production and consumption, or cultural tourism. This definition should enhance the idea of that culture should be used in urban planning for its value rather than solely its economic benefits. Thus, defining of culture should be based on arts activities, narratives of the place, and built and natural heritage.
- Cultural values and arts to be promoted when branding the city through cultural planning should be negotiated between cultural experts and practitioners with the engagement of the public or community, rather than defined or arranged by arts producers, organizations and governmental authorities alone.
- An understanding of culture and cultural development and planning as assets for human and societal development within a broader goal of city's regeneration.
- A focus on promoting cultural programs that address all ages and groups in the community and on building cultural networks, interaction and partnerships rather than building cultural facilities.

- A method of broadly-based public involvement and engagement that embraces a representation of mostly all groups living in the city and its cultural sectors, neighbourhood citizens of different ages, and community leaders.
- A focus on distinctive identity, city-branding, civic pride and community cultural heritage.
- A focus on creativity as a source for economic growth and a recognition that successful cities are those that highlight livable communities and provide a high quality of life for their residence.
- A focus on multiculturalism as an asset that should be used in attracting creative and talented workers to the city and the industries that employ them, as well as attracting cultural tourists and their dollars.
- Representation of the diverse ethnic groups living in the city within the larger dominant group, as well as representation of groups that have diverse socio-economic status in the planning process. A focus should be given to regenerating marginalized neighborhoods and immigrant's settlements to ensure their spatial integration in the urban environment.
- A holistic visualization in seeking to develop the quality of life of city's residents. Thus, cultural plans developed by urban planners should be responsive to community needs.
- Cultural mapping as a first stage in cultural planning because cultural mapping assesses a community's strengths and potential within a framework of cultural development. It establishes an inventory of local culture and defines resources, gaps and needs enabling planners to plan for better, livable, socially just and responsive communities.

- A more comprehensive and systematic analysis of both cultural resources and cultural needs is required as well as comprehensive analysis of the society that will form the “sustainable communities”.
- Implementing techniques that are increasingly employed in social and physical infrastructure planning and in urban policy programmes that move cultural planning towards the mainstream domains of education, housing and “quality of life” that control public policy and financial resources.
- Cultural planning should engage public and focus on public participation in defining problems and opportunities for change in order to enable and facilitate the community to manage its built environment and urban space.
- Recognition that city’s regeneration is a concept that has economic, social, cultural and environmental dimensions. In order for cultural planning to be successfully regenerative, it should have a positive impact on all of these dimensions.

### **6.3 Research Contributions and Outcomes**

From the research objectives examined, and in light of the lack of academic research that thoroughly investigates the new cultural turn in regional and municipal planning, this thesis makes several academic and practical contributions to the cultural planning literature and. From an academic perspective, it contributes to the literature by filling many research gaps, particularly the ways cultural planning enhance cities regeneration and what are the driving forces behind it. This research examines one type of urban planning in Canada and Europe that is comparatively neglected in the academic literature. The research also contributes to the literature by addressing real case studies of the Toronto and Turin cities and their cultural renaissance. The thesis also fills an academic research gap in examining the differences in planners’ role between

the traditional and the new function of planning. Thus, the study attempted to answer several potential research questions that have not been pursued yet.

Given that, in a globalizing world, there is an increasing competitiveness among big cities and urban areas, this study sheds additional light on new concepts and terms used in any discussion about global urban competitiveness as “creativity”, “creative class”, “creative economy” and “global entertainment economy”. The thesis focuses on the definitions of these terms and its implications in urban planning. Thus, it provides insight into these concepts and the role they may play in cities regeneration and development.

From a practical perspective, the research has further our understanding of cultural planning by addressing real case studies and by providing an opportunity to undertake interviews and field work to assess this type of planning. Such data collected from interviews and field work form a baseline for any future data about this topic in Canada, in particular. Thus, it will help planners to better assess and understand this new cultural turn in urban planning and place promotion.

Although there are many constraints associated with the proposed research as time limitations, lack of studies about the topic, in addition to lack of fund and personal input, the outcomes of the research are as follows:

- Assessment of the new cultural turn in urban planning, its driving forces and its importance as a mean for cities regeneration and development.
- Full understanding of the new role planners are having in the context of the current place-promoting trend towards “creative” and “cultural” branding of urban cities particularly in Canada.

- Development of evaluation criteria for assessing the points of strengths and weaknesses of cultural planning as a tool for city's regeneration.
- Recommendations for a successful cultural planning to achieve city's prosperity and development.

## **6.4 Conclusion**

Several findings have emerged from this research that show that the comparatively new cultural planning movement in Canada, in many ways, fits the formative conceptualization of cultural planning as a holistic cultural approach to planning (Chapter 2). The development of municipal cultural plans involves substantial community participation, albeit not through the cultural mapping approach, as well as input from a variety of municipal departments (Chapter 3). The development process is not dominated, as in other national contexts, by arts organizations and arts funding agencies. Indeed, the critique abroad that cultural planning may be nothing more than a traditional arts policy strategy does not apply to the majority of cultural plans examined. An analysis of strategic objectives and interviews with cultural planners confirmed that this is simply not the case. The policy scope of municipal cultural plans is generally broad, often encompassing an array of strategic objectives including planning-related goals. These objectives are being implemented and effecting positive change. However, it was also observed that while municipal cultural plans are not overly focused on a particular aspect of culture (*i.e.* the high arts), the influence of cultural planning beyond the activities of the lead department is often superficial and the nature of cross-departmental planning interactions often tokenistic in nature. These are problems that will need to be seriously addressed if cultural planning is to realize its full potential to energize planning in general.

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## **APPENDIX A**

# **Integrating Community and Cultural Planning**

(Quoted from Cultural Planning Toolkit, 2008, p15)

Cultural planning is concerned with how people live in places and communities (as citizens), and with the ways in which they use the arts and other forms of creative endeavor to enhance, consolidate and express these attachments. It is also about the way in which local government plans and manages these processes for a range of political ends, including social control and place management. In general; cultural planning has a lot in common with other planning processes based on sound data, comprehensive consultation and thorough analysis. They all build; common knowledge (what do we know together?) – consolidating, mapping and sharing information, common ground (where are there information gaps and agreement) – identifying information gaps and shared opportunities, and community capacity (where do you want to be and how do you get there) – mapping the cultural context and developing a strategic action plan.

### **Cultural Planning and Community Development**

Cultural and community planning have a common vision in seeking to improve the quality of life of local people, Common objectives focused on inclusiveness, responsiveness to local needs and actively seeking to broaden opportunities for all sections of the community, opportunities for integrated programs and projects centered on building social cohesion, developing a positive sense of place and strong bonds and respect between communities, and opportunities for widening partnership resources through bringing in all sectors, public, private and not-for-profit, as well as identifying linkages which secure value for money benefits.

The overall aims of integrating cultural and community planning include; finding effective ways in which culture can respond to community needs and priorities, helping to bring together

corporate and community agendas, raising the profile and application of cultural activity in community planning and development and demonstrating the value of its unique contribution and approach, maximizing the overlap between the work and outputs of community and cultural planning. The strongest case for integrating cultural and community planning is that it is already “joined up”: It is joined up with our personal, community, regional and national identities. It is joined up with our diverse lifestyles and social environments. It is joined up with the way we live, work and play. It is increasingly joined up with our capacity for sustainable economic development, and attracting inward investment in a knowledge-based and creative economy.



**Figure. A.1: Integrating Community and Cultural Planning**

## Creativity and Cultural Planning

(Quoted from Creative City Planning Framework, 2008, p23-25)

Planners are increasingly linking creativity and culture in their plans to achieve economic prosperity for their city. Planners are increasingly recognizing that creative and cultural resources form a foundation of success of the city as a world city and regional economy. Creativity is embraced as one of the city's most important economic drivers and inseparable. Creativity has been defined as: "The ability to generate something new; the production by one or more person of ideas and inventions that are personal, original and meaningful; a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts".

### Scales of Creativity

Figure A.2 shows the scales or spheres of creativity. These scales or spheres have 'soft edges' or boundaries. Connections across all scales are part of the overall creative ecology in a city. Each of these scales is discussed in the following sections.



**Figure A.2: Scales of Creativity**

## **Creative City**

Creative City is the city that offers a high quality of life, which is identified by residents in such a city as significantly cultural: valuable arts and educational institutions, vivacious street life, ethno-cultural and intellectual diversity. Creative cities have a significant sense of their identity, their uniqueness and their crucial strengths. Such cities have a clear sense of the characteristics that make them unique globally. A creative city demonstrates the attributes necessary to foster human creativity. Creative city is distinguished by its open, networked and fluid society that receives and welcomes new people and adjusts without difficulty to new ideas and new immigrant groups; it accepts diversity, enterprise and responsible risk-taking.

The Harcourt Committee identifies three primary capacities required to build sustainable and resilient creative cities and communities:

- Productive creativity – the ability to attract, retain and nurture talent, and to foster the clustering of innovative enterprises, commercial and social.
- Civic creativity – an engaged population and citizenry, acting collectively through the community and government to shape their future.
- Community cohesion – a sense of belonging and shared purpose among individuals and groups at the local level, supported in part through creative and cultural expression.

## **Creative Economy**

Creative economies represent the central shift in the form of the global economy from an economy based on the production of goods and services to a knowledge-based economy that focuses on the creation, transfer and use of intellectual property in all its forms. Creativity drives economies by an invasive force in all economic activity. Each industry faces the challenge to think creatively, to continually reinvent itself, to come up with something new in terms of value-

added design and distinctive characteristics that will lead in unique, distinguished products and services.

Last decade, computerization and information and communications technologies transformed every area of the economy. At present, creativity is the equivalent force. It is significant to every business sector, and to enhanced function of products and services of all kinds. The basis of a creative economy is the practice of creativity. As mentioned earlier, creativity is the new engine of prosperity of cities. Planning authorities who do not consider the importance of creativity will not lead their cities to economic prosperity. Creativity drives economies also through the creative and cultural industries including science and information and communications technology (ICT), financial services, and any economic activity where innovation is at the heart of such economic activity.

### **Creative and Cultural Industries**

The concept of the “creative industries” was first established by a “Creative Industries Task Force (CITF)” struck in the United Kingdom in 1998. Creative industries were defined as: “activities which originate in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” (CITF, 1998)<sup>4</sup>. Accordingly, the concept has developed and been interpreted in a different ways in different countries. Examples of the creative industries and occupations are: Independent artists, writers and performers, performing arts companies, management, business and financial, specialized design services (graphic, Industrial, interior, fashion) and architecture.

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## **Creative Hubs and Districts**

Creative hubs are usually produced from groupings of interconnected and interdependent businesses, institutions, places and scientific and cultural resources. When adequately networked, the creative activities of these various businesses, artists, scientists and entrepreneurs join to produce new ideas, products, services, art and design. Creative districts reveal a distinguishing environment that be described as a place where density, diversity, authenticity and connectivity join to produce both the raw material and the product of creative activity. Creativity can help city's regeneration by providing opportunities for economically disadvantaged neighbourhoods and social group.

## APPENDIX B

# Summary of Key Informant Interviews

Table B.1: Summary of key-informant interviews

Key Informant	Main Argument in the Interview
Dr. Barbara Jenkins	<p>Cultural renaissance and the building boom of Toronto are better understood in the context of global competition and the changing role of culture.</p> <p>The main objective of the use of cultural planning should be community development and enhancement of the quality of life in the city.</p> <p>Cultural planning is successful if it leads to immigrants' integration.</p> <p>Toronto is not alone in the quest for global cultural status by cultural planning.</p> <p>All levels of government in Canada(federal, provincial and local) are interested in promoting Toronto as a legitimate "global city" that reflect an autonomous, modern nation</p> <p>Cultural planning is a rapidly growing and highly desirable for cities and "post-fordist' economies.</p> <p>Culture and cultural diversity are attractions that will draw members of the creative class.</p> <p>It is necessary to brand your city as a significant international cultural attraction by cultural planning</p> <p>Branding cities focus on cultural attributes such as multiculturalism.</p> <p>Culture should not only be used for its economic benefits but also for its extinct value.</p> <p>Flashy new cultural buildings are great for Toronto's global image but their economic sustainability in the long term is doubtful.</p> <p>Cultural planning in Toronto is generating wealth.</p>
Dr. Clare Mitchell	<p>Local arts, culture and heritage are increasingly used to promote places.</p> <p>If all places become culturally distinctive then no place is.</p> <p>Culture and heritage resources may be used through cultural planning to build a distinctive identity and to catalyze social cohesion within a community</p> <p>The concentration of artists in a place may lead to turning this place to a bohemian one then it will attract high class that make the place expensive for the artists who make it.</p> <p>There should be a holistic definition of culture based on built and natural heritage rather than cultural consumption, a definition that is arts-based activities, built and natural heritage.</p>
Dr. Robert Shibley	<p>Culture has been used in regenerating cities to create economic growth.</p> <p>The risk in cultural planning is that cultural plans will emphasize multiculturalism and cultural diversity then the city may lose its older culture and history.</p> <p>It is better if immigrants have adapted old buildings to a certain extent to their culture in a way to keep the best of what is already there.</p> <p>Cultural mapping is essential in the success of cultural planning because cultural mapping establishes an inventory of local culture and defines resources, gaps and needs enabling planners to plan for better, culturally vibrant cities.</p> <p>City of Toronto is successful to a certain extent in their cultural plan.</p>
Dr. Jason Kovacs	<p>Cultural planning that use culture and heritage have been increasingly emphasized by scholars as the key to promoting cities.</p> <p>Planners are supplementing their traditional preoccupation with land-use issues with both tangible and intangible aspects of culture.</p> <p>There is a lack of case studies that address the role of cultural planning in city's development.</p> <p>The main objectives of cultural planning are economic growth and social capital development.</p> <p>Florida's claims are definitely working for the city of Toronto and the cultural plan of the city has and will achieve all its objectives of prosperity.</p>
Margaret Chan	<p>Cultural planning does not only entail the physical renaissance represented by the building boom, it also entails human renaissance.</p> <p>Cultural plan is focusing on many programs that integrate all groups living in the city of Toronto in the social and cultural life of the city.</p>

	<p>Cultural diversity is essential for the success of the cultural plan; no group is marginalized for their cultural dissimilarities.</p> <p>Integrating immigrants should be an objective of cultural planning.</p> <p>The city of Toronto has emphasized on infrastructure development for disadvantaged neighbourhoods.</p> <p>The expanded cultural buildings will cover their operating expenses by increasing their number of visitors, so their economic sustainability is not questionable.</p> <p>The cultural plan of the city of Toronto is emphasizing programs for youth development and to enhance their positive participation in their community development.</p> <p>Business and industry sectors are satisfied with the programs that address the youth who are the main blocks for building the future of the city.</p> <p>It is important that all citizens of the city have access to all cultural amenities and services provided by the city so they all Torontonians can share the city's prosperity</p>
Elena Bird	<p>Cultural planning is important for economic and social development.</p> <p>Cultural labor force increased in Toronto</p> <p>Business of culture is growing more rapidly than other sectors of the economy.</p> <p>Cultural events are important for integrating immigrants into the cultural life of the city</p> <p>The city is providing the kind of cultural amenities to attract highly skilled workers and high-technology industries that employ them.</p> <p>Multiculturalism and cultural diversity are emphasized by the city's cultural plan</p> <p>Toronto's cultural plan has been successful in the last five years.</p>
Rayan Farely	<p>The annual operating cost of the Royal Ontario Museum (The ROM) based on income and expense categories taking into consideration the new renovations in the museum.</p> <p>The expenses of managing the museum as well as the managing the collection, research and marketing.</p> <p>The revenues generated in terms of earned and granted income.</p>

## **APPENDIX D**

# **Analysis of the Impact of Cultural Planning on the Industry Sector in Toronto**

Quoted from (CCPF, 2008, pp34, 35, 37)

### **Creative and Cultural Industries in Toronto**

Toronto's creative industries have experienced significant growth over the past decade, despite economic fluctuations in 9/11 in 2001 and SARS in 2003. For example, from 1991 to 2004, employment in Toronto's creative industries has increased annually at 3.1%, compared to 2.3 % for the region's overall labour force. During this same period, Toronto's creative industries grew faster than the region's financial services sector (1.8 %) and were growing nearly as fast as leading sectors like information and communication technology (3.9 %) and business services (3.8 %). Performing arts companies and motion picture and video industries/sound recording industry are not only highly specialized, but leading growth sectors with respective compound annual growth rates of 7.1% and 5.4% between 1991 and 2004.

Creative occupations are defined in a number of different ways. A traditional definition includes only those people who work in the creative occupations listed below. In 2001, there were over 62,000 people working in these creative occupations in the Toronto city-region. Taking a broader view, adding in creative people working in occupations such as life, physical, and social sciences (similar to Florida's definition of the 'creative core'), this figure would approach 400,000. Using a still broader definition (corresponding to Florida's "creative class") would yield a figure exceeding 980,000 individuals (CCPF, 2008).

Toronto's creative workers are employed in a wide range of industries. The largest proportions of Toronto's creative workers are employed in the following broad industrial sectors

- Professional, Scientific, and Technical Services Industries (38%)

- Information and Cultural Industries (23%)
- Arts, Entertainment, and Recreation (14%)
- Manufacturing Industries (11%)

Manufacturing employs more than half of Toronto's industrial designers (56%), as well as 78% of patternmakers and 16% of graphic designers. The professional services sector employs the majority of Toronto's architects (89%), photographers (75%), graphic designers (58%), interior designers (64%), as well as 31% of Toronto's writers (CCPF, 2008).

From 1991 to 2004, creative occupations grew at more than three times the rate of the total Toronto labour force, at a compound annual growth rate of 6%. Toronto ranks second in North America after Vancouver on the Bohemian Index – a measure of artistically creative people. The top creative occupations by employment in 2001<sup>5</sup>:

- Graphic Designers and Illustrating Artists (20.4% of creative occupations)
  - Producers, Directors, Choreographers (9.8%)
  - Musicians and Singers (9.6%)
- Between 1991 and 2004, the fastest growing creative occupations were editors, writers, and performing artists, with average annual growth rates of 8.8%, 8.2%, and 6.0% respectively.
- Toronto Compared to Other North American Cities

Employment in creative occupations in Toronto grew at an average annual growth rate just slightly over 4.0%. Toronto's growth was faster than that of many jurisdictions across North America, including Seattle, (3.2%), Montreal (2.4%), San Francisco (1.8%), and Los Angeles (0.8%). The average annual growth in creative occupations was only 0.4% in New York. Another way to measure Toronto's creative capacity is to focus on creative sectors or industries.

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Toronto's creative industries employ almost 133,000 people, representing close to 6% of the total Toronto CMA labour force. Toronto's top creative industries by employment are<sup>6</sup>:

- Architecture and Related Services
- Advertising and Related Services
- Newspaper, Periodical, Book, and Database Publishing

When one examines Toronto's creative industries from a national perspective, the city-region has Canada's largest concentration of firms in advertising, motion picture and video production, sound recording, and specialized design (e.g. graphic, interior, industrial). In total, there are over 8,600 firms in creative industries (CCPF, 2008). As the following discussion indicates, Toronto region is a major centre of creative economic activity, not only in Canada but in North America as well.

### **Market Share**

Toronto accounts for nearly one-quarter of national employment in creative industries, and generated an estimated \$9 billion in cultural GDP in 2003. In fact, Toronto's creative and cultural sectors accounted for 22% of culture GDP nationally. Toronto is at centre stage of Canada's creative economy with several dominant sectors. Toronto publishers brought in almost seven of every ten dollars of national book-publishing revenues, while film producers earned almost 60% of all national film revenues. Toronto's share of national sound recording revenue is even higher, at 86%

### **Tourism**

Tourism is a key sector in Toronto's economy. Toronto is Canada's top tourist destination, attracting over 18 million tourists annually. In 2004, direct spending by visitors of \$3.9 billion

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provided a further \$2.9 billion to Toronto's GDP. Tourism sector has witnessed 33% spending growth over the past five years. Toronto's tourism sector consists over 24,000 businesses and employs 203,000 people in the areas of sports and entertainment, transportation and sightseeing, cultural attractions, gaming, restaurants, night clubs, and accommodations (CCPF, 2008).

Cultural institutions and events offer major opportunities for involvement the residents of Toronto and visitors as well. Several performances and exhibits take place in theatres, museums, and other venues across the city. For example, almost two million adults a year go to the theatre and 160 clubs in the city feature DJs, musicians, and comedians. The Royal Ontario Museum welcomes between 750,000 and 1 million visitors and the Art Gallery of Ontario receives more than 650,000 visitors annually

## ملخص

يشهد التخطيط المرتبط بالحضارة توجهاً ذا أهمية ملحوظة في سياق العولمة والتطور في المدينة وما حولها، حيث يبرز الإبداع الإنساني والابتكار الحضاري. وهذه الأهمية تبدو واضحة في ذهن المخططين وصانعي السياسات في التخطيط المدني. فالحضارة ونماذج إعادة بناء المدن هي جزء أساسي في المدينة الحديثة. عالمياً تعتبر المدينة محرك الاقتصاد وتتنافس على رأس المال البشري والاستثمارات والصورة المدنية. من ناحية أخرى كانت نظريات التطور الاقتصادي التقليدية والتطور المدني تبرز دور المصادر الطبيعية والموجودات المادية المحسوسة.

بعض المدن التي فقدت بريق ازدهارها بعد التحول الاقتصادي وإعادة البناء في العقدين الماضيين فهي الآن تتنافس على جذب ذوي الكفاءات والمهارات العالية والذين يدفعون عجلة التطور بسرعة أكبر من خلال توفير مستويات حياة مميزة، مؤسسات تعليمية، تنوع إثني-حضاري وفرص التقارب الحضاري والاجتماعي. ويمكن توفير مثل هذه النماذج البيئية من خلال التخطيط الحضاري. إذن يتجلى الهدف الجوهرى لهذه الدراسة في البحث في هذه الظاهرة الجديدة والمتمثلة في التخطيط الحضاري والذي بدوره يولي أهمية كبيرة للمكان، الحضارة، والاقتصاد وذلك كأداة لإعادة ترميم المدينة ووسيلة لتحقيق المدينة المبدعة.

تبدأ الرسالة بمراجعة وافية لأدبيات التخطيط الحضاري من أجل اختبار الأسس النظرية لهذا التحول في تخطيط المدن والوقوف على عيوب التخطيط وفجوات البحث في الأدبيات العالمية. لقد تم تطوير معيار لقياس وتقييم نجاعة التخطيط الحضاري، ومن ثم يتم تحليل حالتين دراسيتين للكشف عن نقاط القوة والضعف في استعمال التخطيط الحضاري كأداة لإعادة بناء المدن وإمكانية تطبيقه على مدن أخرى. يتم اختبار نتائج التخطيط الحضاري من خلال الحالتين الدراسيتين والتي توجت بمقابلات معمقة مع أكاديميين متميزين في التخطيط ومخططي مدن. لقد تم استخدام المعلومات المستقاة من تلك المقابلات ومن تحليل الوثائق والعمل الميداني لطرح أربع قضايا مهمة والتي اعتبرت فجوات بحث. هذه القضايا هي: تعزيز الأسس النظرية للتخطيط الحضاري، تطوير معايير لتقييم فعاليتها، تقييم النتائج وتحديد مواصفات التخطيط الحضاري الناجح.

تخلص الدراسة إلى أن التخطيط الحضاري هو أداة ناجعة لإعادة ترميم المدن وأن التخطيط لمدن القرن الحادي والعشرين يجب أن يتحاشى التوجهات التقليدية. ولذلك ندعو المخططين لإضافة بند مصادر الحضارة المحسوسة وغير المحسوسة كجزء أساسي في التوجه الاستراتيجي العام للمدينة. تؤكد الدراسة أن نجاح المدينة في جذب المبدعين والاحتفاظ بهم من خلال التخطيط الحضاري هو عامل حاسم في تحديد المدن التي ستزدهر والمدن التي أقل نجمها. وأخيراً يتمخض عن هذه الدراسة أن التخطيط ينتقل من التوجه الهندسي إلى كيفية بناء مدينة إبداعية.