



Governance Models for Cultural Districts

A Report by James Doeser
and Anna Marazuela Kim

Commissioned by the
Global Cultural Districts Network



GCDN
Global Cultural
Districts Network
An Initiative of AEA Consulting

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About GCDN

The [Global Cultural Districts Network](#) (GCDN) is a network of global centers of arts and culture established in 2014 that fosters cooperation and knowledge-sharing among those responsible for conceiving, funding, building, and operating cultural districts. It exists to offer support to the leadership of organisations in the public, private and non-profit sectors that are responsible for planning and managing cultural districts, precincts and quarters or any areas with a significant concentration of cultural activities and organisations through convenings, research, and collaborations. GCDN is an initiative of AEA Consulting.

Foreword

A couple of years ago, when GCDN was in its infancy, we did a poll of the issues that most preoccupied actual and potential members – that is, people responsible for planning and managing cultural districts. There were some differences in the preoccupations of ‘start up’ districts and established ones, and some geographic differences. But there was a remarkable consistency with respect to the high ranking given to governance – the mechanisms by which strategy is set and overseen; the ways in which operational staff are held to account for their actions; and the ways in which stakeholders’ perspectives inform planning and management.

The term ‘governance’ was not always used. One memorable way in which the issue was formulated was: “How do you ensure that the right voices are heard during the planning of a cultural district; and that the right voices are also heard during its operation.” The point was that there are interests – artists often, but also local community members and others – whose perspectives are important to both planning and management, but whose ‘voices’ can be drowned out, by central or local government, or by developers, whose interests are important but should probably not be decisive.

Another early concern expressed was to understand the relationship between the various business models that underpin cultural districts – the span of responsibilities for which they are responsible and the income streams that support them – and how this affects, or should affect, their constitutional structure.

This report, undertaken by James Doeser and Anna Marazuela Kim, explores these and other dimensions of governance in a systematic fashion, drawing on interviews, questionnaires and case studies. It combines primary and secondary research in a rich mix and seeks to synthesize a vast range of experience drawn from a wide range of political cultures. It offers some compelling guidelines as to good practice in governance. But it also provides the evidence from which those guidelines are drawn so readers can dig deeper and draw their own conclusions.

The intention is not to add to a body – in the event, a fairly slim body – of literature on the governance of cultural districts. Rather, it is to assist people

‘in the field’ and to give them support in their discussions with stakeholders as they try to ensure that the structures of oversight and control of their organizations are efficient, effective and equitable.

We are grateful to the authors and all involved and hope very much that the results are of practical use to GCDN members and the wider community engaged in cultural planning in its multiple aspects.

Adrian Ellis

Chair, GCDN

Beatrice Pembroke

Director, GCDN

UAL is contributing to the development of a Government-led cultural and education district in East London, and is also trying to nurture and amplify the re-emergence of this part of London as a centre for fashion businesses. All of this in a part of London that has a rich history of industrial innovation and creativity and is emerging as a new centre for tech innovation. The question was: how do we design our governance, in both cases, to pay appropriate attention to this local craft heritage and the stakeholders invested in it, while creating enough structure and purpose to forge the future? We were therefore delighted to be part of the commissioning and steering group for this piece of research into the governance of cultural and innovation districts. Key insights for us are the attributes of good governance and the need for flexibility as well as – most critically – the importance of involving local communities and respecting their rights to the city. There’s an opportunity for the GCDN to build a wider movement of cultural districts working in this way – we’re in!

Anna Jobson

Director of Change Management, University of the Arts, London, UK



“

The most recent literature on cultural districts advocate a mode of governance that is networked across hierarchies and sectors, highly collaborative, and responsive to the concerns of citizens and society.”

James Doeser and Anna Marazuela Kim



Executive Summary

Introduction

This report, commissioned by the Global Cultural Districts Network (GCDN), draws on primary research and a literature review to capture good practices, and identifies which stakeholders should be “at the table” for informed and effective decision making and oversight. The research has also revealed the range of business models that underpin these governing entities, reviewing how cultural districts are generating revenue and expending it. The research is intended to be fully international in scope, with useful lessons for GCDN members and other practitioners around the world.

Method

Each governance model provides an example for future and existing cultural districts to learn from and shows how cultural districts may incorporate appropriate representation of stakeholders in decision making and oversight.

Cultural district governance

The research began with an extensive review of existing studies of cultural districts. This literature review was supplemented with two pieces of primary research: an online survey for managers of cultural districts (which gathered 26 responses) and six in-depth interviews which formed the basis for six case studies. The districts chosen for the case studies were:

Quartier Des Spectacles, Montreal (Canada)

West Kowloon Cultural District (Hong Kong)

Exhibition Road Cultural Group (UK)

22@ Barcelona (Spain)

Dallas Arts District (USA)

MuseumsQuartier Vienna (Austria)

The governance and management models of cultural districts almost invariably reflects the specific prior conditions, constraints and ambitions of each individual district. They are established in a mould that is formed by the political dynamics within their own nations and cities, rather than as a result of a theoretical choice with prior knowledge of how effective any one governance model will be in practice. However, as will be evident in the examples in this study, successful governance often requires the re-evaluation and adaptation of a cultural district's original model in response to changing circumstances and aims, whether they be political, cultural, economic or social. One potential contribution of this research is to offer reflective lessons from the experience of others that balance the influence of immediate factors on choices about governance or impediments to their realisation.

The governance and management of cultural districts is often divided into two broad categories: those run at some stage in their development in a "bottom-up" fashion (representing a grass-roots move by local community groups, business or artists) and those run in a "top-down" way (often with an impetus from central or local government).

The survey revealed a diverse range of governance structures adopted by cultural districts within these two types. Local cultural organisations, higher education institutions and politicians are most likely of all stakeholders groups to be on the boards of cultural districts. Artists, local businesses and local community groups are most likely to be involved through advisory groups. The leadership of districts included in this study generally wanted to reach out more to the private sector and to individual artists to bring them into their governance structures, recognising they were currently under-represented.

'Successful governance often requires the re-evaluation and adaptation of a cultural district's original model in response to changing circumstances and aims, whether they be political, cultural, economic or social.'

Regardless of their particular governance structures, most cultural districts in the study identify their prime responsibilities as attracting visitors and programming activity. Even those with a mission to animate public space with events or artwork often also reported a desire to develop business activity, innovation and entrepreneurialism.

Cultural districts in this study tend to draw revenue from the beneficiaries of their activities (audiences, businesses, etc.) in addition to raising funds from organisations that fall within their territorial footprints (which may be direct or indirect beneficiaries of the district's activities). They do this through mechanisms like donations, in-kind support, subscriptions or levies.

Despite shared aims and features of management, cultural districts are unique in their specific vision and the contexts of their potential realisation. Each must confront their own specific challenges with the assets and objectives that are most relevant to them. However, by scanning the diverse set of approaches taken around the world, and by delving more deeply into a handful of specific case studies, this research has been able to draw out principles and strategies that can usefully inform the development and design of a district's governance model.

Principles of good governance

This research into cultural districts has uncovered a range of good ideas for developing the governance of cultural districts. As a result, this report proposes a good governance attributes framework with four dimensions, each indicative of what a cultural district's governance structure needs to have for it to be successful and sustainable:

- **LEADERSHIP:** foster good leadership
- **STRATEGY:** ensure pro-active and responsive planning
- **OPERATIONS:** make best use of resources to deliver consistent quality
- **PARTNERSHIP:** develop appropriate partnerships and embrace advocacy

When it comes to research into cultural district governance, the field is in its infancy. Many of the districts that participated in this research were in a state of critical re-evaluation or renewal in terms of their governance. We hope that this research will benefit cultural districts currently engaged in this process. The insight uncovered in this study will be crucial for districts who are confronting the prospect of change, whether in their own structures or the contexts in which they are operating. It will also be instructive for cultural districts that are just beginning to develop their model of good governance.

Introduction

Why study governance?

This research has examined the various models of governance, oversight and funding that have been developed around the world, to compare their respective strengths and weaknesses, and to understand the different structures of governance that exist. Each governance model provides an example for future and existing cultural districts to be inspired by and learn from.

Recognising a diversity of approaches

Attempts to study cultural districts at a global scale have frequently had to confront the fact that every cultural district is unique, with seemingly little replicable or applicable models for other districts in other contexts. Nonetheless, the data and case studies presented in this report seek to draw out useful comparisons and identify principles and practices that underpin the most successful cultural districts. Although the report is primarily about cultural districts, the research has also encompassed design districts and innovation districts.

Methodology

This research began by reviewing existing studies of cultural districts, and supplemented that insight with two additional pieces of data-collection: an online survey for managers of cultural districts and six in-depth interviews. The survey was designed to capture a range of information about the structures, objectives, governance approaches, income and expenditures of cultural districts. There were 26 responses to the survey, with information from districts old and new, large and small, from more than a dozen different countries around the world. This information was supplemented with six in-depth interviews with managers of a sub-set of the cultural districts who had completed the survey. The interviews formed the basis for six case studies. These were designed to understand better the thinking behind the governance of cultural districts, what worked well and what lessons could be learned about governance more generally. The result of this analysis was not to arrive at an all-encompassing typology of cultural districts, but rather to understand how the contexts and objectives of cultural districts relate to their management and governance. A fuller description of the study methodology can be found in Appendix 1.



Classifying cultural districts and their governance structures

A small number of researchers have attempted to classify cultural districts along the lines of their governance and management styles. These analyses tend to look at what is tangibly different about districts: their activities and procedures (especially financing and programming) rather than what their governance and management structures are like (which are often a response to their circumstances and specific objectives).

Cultural districts have stubbornly resisted classification and taxonomy, partly due to their sheer variety, but also because each one often comprises a context-specific response to local challenges or opportunities. However, a useful high level typology, developed by Stantagata¹ and Francesconi² goes as follows:

- Industrial cultural district (spontaneously born from an agglomeration of related organisations in pursuit of mutual support)
- Institutional cultural district (formalising the existing production processes, often with a 'Made In ...' style of badging or branding)
- Museum cultural district (the result of a top-down imposition made by policymakers revolving around a museum or collection of museums)
- Metropolitan cultural district (demarcating the area in which many cultural organisations are based whose character and strengths are a result of that agglomeration)

It has been more common to simply define all of these types of districts as "advanced cultural districts"³.

Amanda Ashley's study for Americans for the Arts classifies cultural districts according to structures of management. She identifies six distinct types, defined by their lead organisation, and suggests what each type can offer:

¹ Stantagata (2002)

² Francesconi (2015)

³ Sacco et al. (2008) expand this to describe "an idiosyncratic mix of top-down planned elements and emergent, self-organised activities coalescing into a model of local development in which cultural activity displays significant strategic complementarities with other production chains within typical post-industrial contexts" p3

- A *government-led* structure, whether municipal, sub-municipal, county, regional or state level, creates the possibility for “larger district planning with access to political, financial, and infrastructure support.”
- A related model, *non-(or quasi) governmental*, is managed by an organization as deemed by a government body. In some cases, the government provides funding and support, but management is taken up by the non-governmental agency, for example, a Business Innovation District (BID). Its management model is cited as a success due to its ability to create strong public-private partnerships, particularly around property development, and its organisational and administrative support of the arts as an activator of an urban corridor.
- Real-estate interests and/or commercial arts businesses typically characterise a *for-profit* management model, which is often run by a development company and involves entrepreneurs. At its best, it can foster a creative hub of eclectic partners from the arts and industry to renew an urban area and negotiate periods of economic crisis.
- A more typical management model is one directed by a *non-profit arts organisation*. Reasons for choosing this leadership style include their eligibility for grant funding for non-profits and ability to pull together arts interests and communities in the area.
- *Non-profit, non-Arts organisations*, often Community Development Corporations (CDCs), generally use existing arts assets to create a cultural district.
- The final model is *artist-led*, which is often supported by members’ fees and can prioritise creative placemaking and community development⁴.

Ultimately, this project chose to devise as comprehensive and as rational a set of district categories as possible. The online survey asked respondents to identify which categories their district belonged to, but also left space for districts to self-define where necessary.

Structure of the report

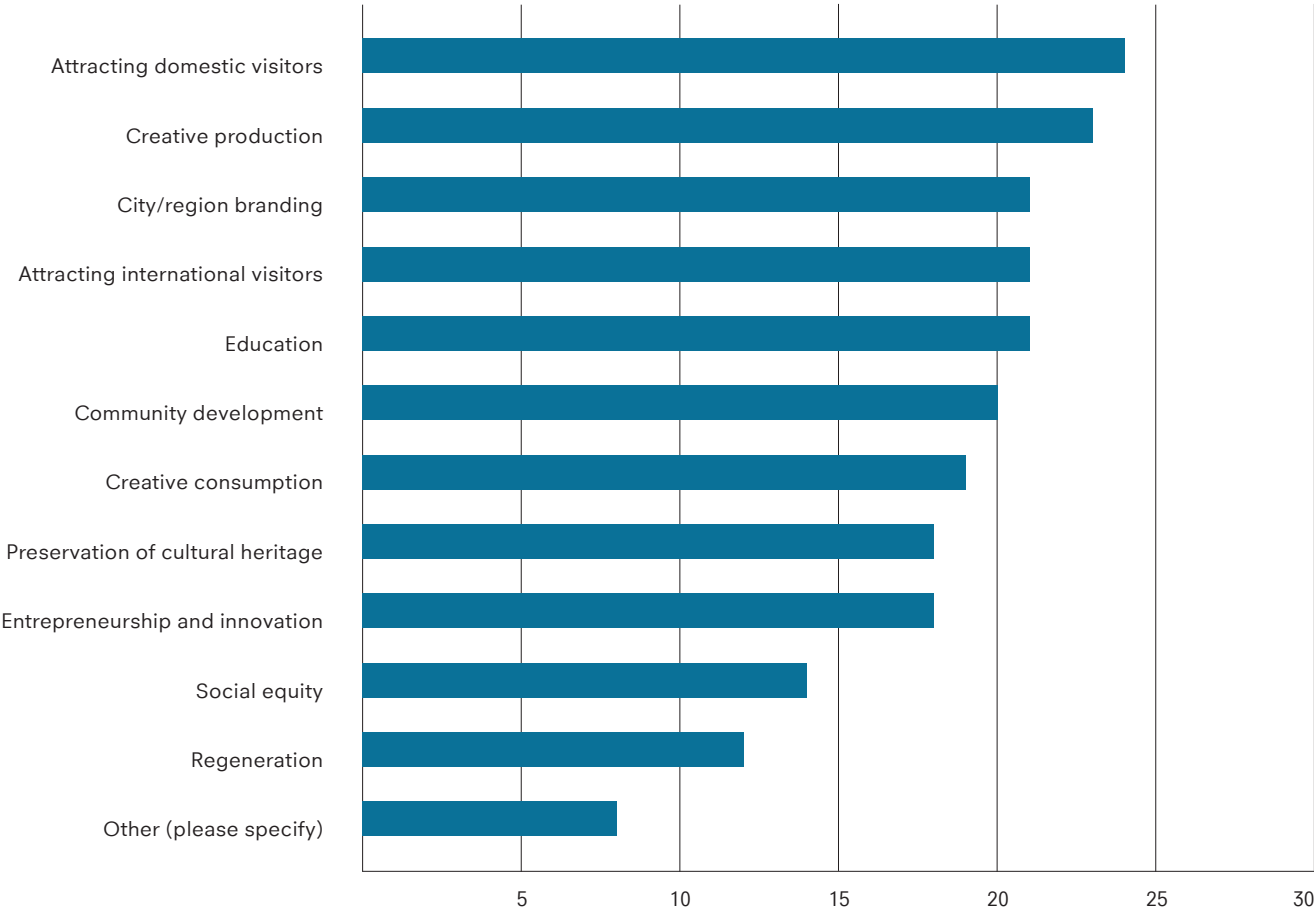
The report continues with an outline of the main findings of the online survey, followed by a handful of case studies that illustrate the complexities of cultural district in more detail. The report concludes by putting all this new data in context, reflecting on how it adds to existing research before articulating what factors are necessary for the good governance of cultural districts.

4 Ashley (2014): pp 8-20

Approaches to governance in cultural districts

The research began with an understanding of purpose, asking respondents about both what role their district played, and how they described its governance structure.

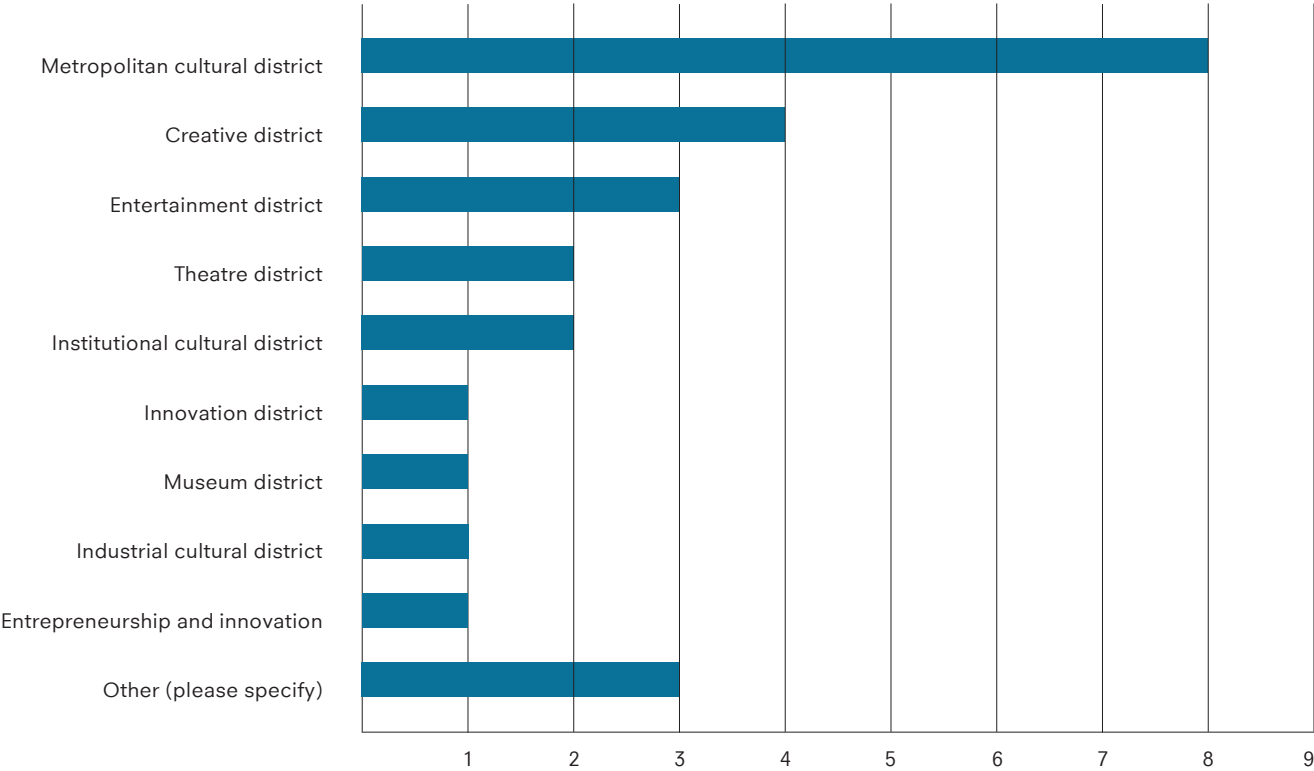
**What are the functions of your cultural district?
(please select all that apply)**



Regardless of their formal governance structures, the bulk of the cultural districts in the study are dedicated to attracting visitors and programming activity. Even those with a mission to animate public space with events or artwork often also reported a desire to develop business activity, innovation and entrepreneurialism. The respondents who selected “Other” identified functions such as being a network for the exchange of ideas, and working to improve public realm.

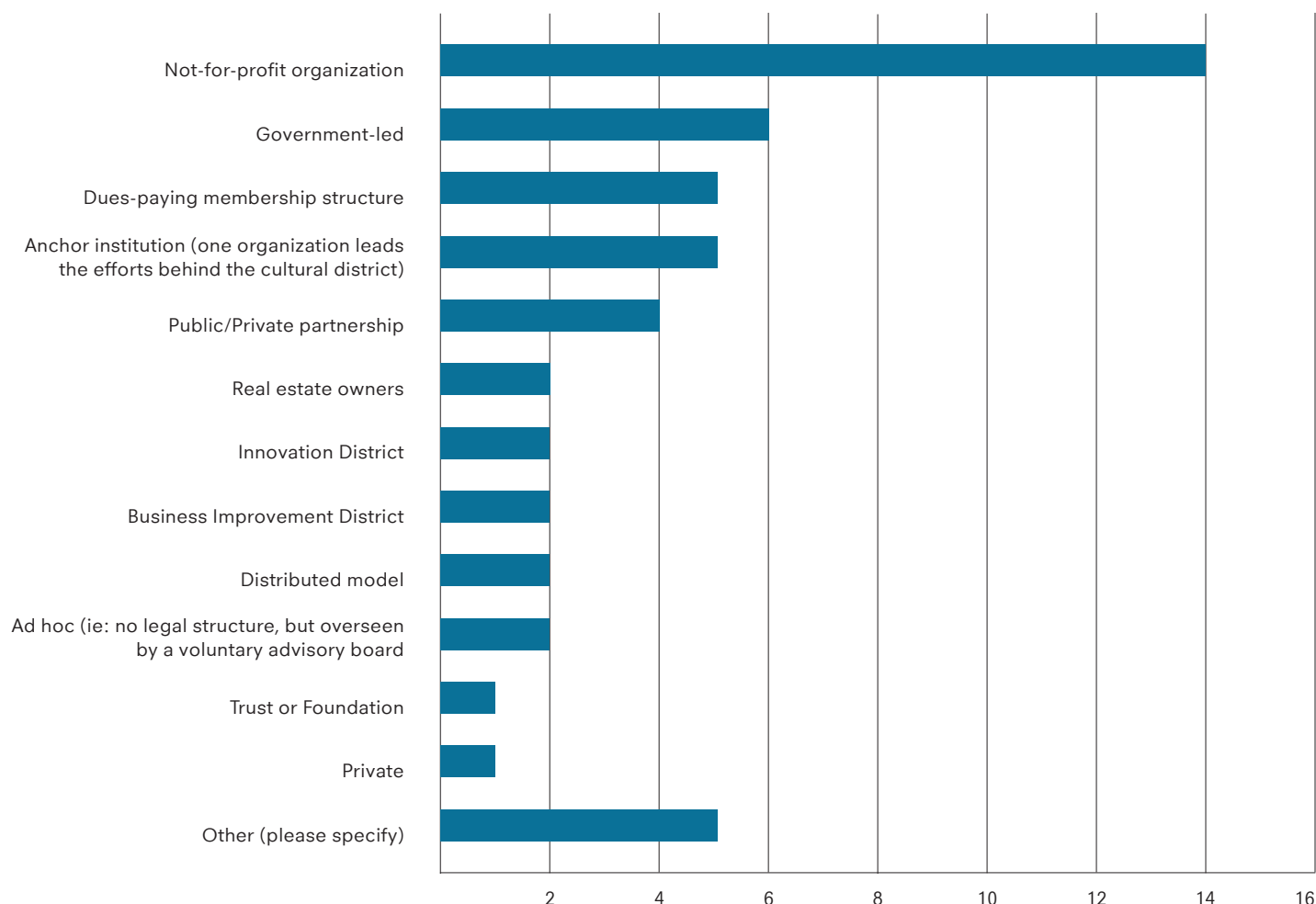
The survey built upon existing research (with deliberation within the research team) to arrive at an expansive list of terms to describe different governance models. The sheer variety of cultural districts responding to the survey (and cultural districts around the world) is reflected in the data from respondents.

**How would you define your cultural district?
(please select the most appropriate from the list, or select 'Other')**



It was heartening to find that most respondents were able to find one of the above categories to define their cultural district. Those selecting “Other” emphasised the mixed nature of their districts. To tackle the issue of governance models head-on, the survey asked cultural districts to pick from a list of possible approaches, and select which most closely matched their structure.

**How would you describe your current governance model?
(select all that apply)**



Some of these categories are in effect subsets of others, and are therefore not mutually exclusive. Districts can therefore be in more than one of the choices that were offered in the survey. Many respondents therefore selected more than one option. Unpacking the specific structural quality that determines the most appropriate category by which to describe their governance model has required judgement calls. Those selecting “Other” were in a state of formation or flux regarding their governance model, or operated through a BID-like entity, or were a subset of another larger organisation. When asked to share any formal description of their governance structure, yet more variety and complexity was apparent in the responses to the survey. The broad categories of governance models are outlined in more detail below, drawing from descriptions developed in previous research into district structures as well as the full responses to the online survey.

Not-for-profit organisation

These are often CDCs, which generally partner with existing arts organisations to create and run a cultural district. They might be coming together to address the challenge of increasing property prices by offering below-market rents, for example, or providing artists loans for façade improvements and other enhancements to the public realm. They might be funded through a **dues-paying membership structure** in which subscribers have some say in the governance of the district. Alternatively, the district may be run by a **Trust or Foundation or private entity** who may provide resources up-front or on an ongoing basis.

Sometimes the not-for-profit organisation that leads a cultural district is itself an arts organisation which acts as an **anchor institution** for the district. A typical management model for cultural districts is when an individual arts organisation (or consortium of organisations) extend beyond their building or footprint to create a cultural district. Such entities are frequently eligible for grant funding from trusts and foundations, and are able to pull together arts communities in the area. They are led by arts interests so are able to be creative and risk-taking from an artistic point of view, without being overly constrained by political or commercial concerns. Examples of cultural districts that reflect this model include:

- Temple Bar, Ireland
- Dallas Arts District, USA
- Pittsburgh Cultural Trust, USA
- RAB/BKO Réseau des Arts à Bruxelles/Brussels Kunstenoverleg, Belgium
- Navy Pier, USA
- Exhibition Road Cultural Group, UK
- Playhouse Square, USA
- Quartier des spectacles Partnership, Canada

Government-led

These districts are led by government at the municipal, sub-municipal, county, regional or state level. Typically, the district is managed by a municipal body that reports directly to the mayor and that is owned and funded by the city. The district offers benefits such as subsidised space to arts organisations within the district. This model is especially vulnerable to unforeseen cutbacks in public funding at a state or local level, and as a result districts often seek private funding to shore up their finances in the long term. The case of Changdong Art Village project in Changwon City (South Korea), a test case for national urban regeneration, illustrates the negative results of tight, top-down control by city government, which attempted to regulate the working hours of artists and the aesthetics of their presence in the area, resulting in restricting the creative talents of the community⁵. Examples of government-led districts include:

- Seattle Centre
- The Denver and Los Angeles Performing Arts Companies
- Cultural and Education District, QEOP London (working title), UK
- Districte Cultural'H, Spain

5 Park (2016): p175

Public/Private partnership

This structure can be guided by an informal collaboration or a formal partnership between government and the leaders of the cultural district. In some cases, the government provides funding and support, but management is taken up by the non-governmental agency, for example, an **Innovation District** or **Business Improvement District** (BID) that pragmatically functions in a **Distributed model**. BIDs interact in complex ways – collaboratively, conflictually and co-operatively - with local and state government and accountability and management challenges result from their interdependent (but arms-length) relationships with local governments.

These entities succeed when they are able to create strong public-private partnerships, particularly around property development and the sound administrative support of local arts organisations. Examples include Leimert Park, an historically African-American arts district in South Los Angeles (now recognised as the most significant of its kind in the city). It developed as an arts district in an organic, incremental or bottom-up way, led by artists, cultural enterprises and small local businesses that organised along horizontal networks over the course of 40 years. Prior to 2010, there was little formal coordination to its leadership.

A plan announced in 2013 to develop a major public infrastructure project – a light rail line that included a stop in the district spurred neighbourhood leaders to create a centralised planning program in 2014. “Vision 2020,” funded by the City of LA and a local BID, aims to ensure the identity and unique cultural space of Leimert Park by engaging the community in dialogue about its future, and also creating a strong and inclusive leadership. The horizontal networks that have sustained the district and were crucial to responding to this challenge continue to be a strength; this includes a network of organisers who coordinate weekly via face-to-face meetings.⁶

There are further examples in South Korea, where cultural districts are a relatively common way of structuring the cultural sector. At the Daein Art Market in Gwangju City, the city government provides subsidies to artists already in the area whose rents, galleries and programs are managed by a commissioned project body, and in the Totatoga project in Busan City, the government provided behind-the-scenes funding to a well-established network of artists. In effect, the city government took the role of the artists’ patron, but without interfering in the running of the district⁷. Other examples of this type of district include:

- West Kowloon Cultural District, Hong Kong
- LAC Lugano arte e Cultura, Switzerland
- Culture Mile, London
- Lincoln Road Cultural District, USA
- Bras Basah Bugis Precinct & National Museum of Singapore

⁶ Borrup (2014): pp14-16

⁷ Park (2016): pp176-178

Real estate owners

This arrangement is often run by a development company led by entrepreneurs. The cultural district likely begins with a private developer who partners with a city's Development Corporation to redevelop an area and thereby support both commercial enterprise and arts organisations. By not relying on vulnerable public financing the fate of the district rests of the probity and profitability of the private enterprise that runs it. At the same time the interests of the development corporation (rather than any other stakeholder) tends to shape the district's priorities.

When a cultural district is owned and run by a private company, its governance structure is dictated by the individual decision-makers within that entity. There may or may not be oversight by a board of trustees or shareholders. The degree to which the company's owners or directors take a direct interest in the running of the district will depend on local circumstances and individual personalities. The governance structure that is established to run the district can therefore be fully integrated into the parent company, or at arms length in an independent trust or similar vehicle.

The distance between executive decision-makers and local stakeholders can affect the priorities of individual real estate districts. The top-down approach taken at Frederiksholm-Dokoen in Copenhagen saw the district pursue wider social concerns such as housing for families, rather than specific and immediate concerns that took advantage of existing assets and activity within the area (which revolved around an art school on the site)⁸. Other examples of this real estate cultural districts are:

- MuseumsQuartier Wien, Austria
- Alserkal Avenue, UAE
- Genesis Beijing, China

Ad hoc (i.e.: no legal structure, but perhaps overseen by a voluntary advisory board)

In one study of the Veneto region, the performance of cultural clusters depended not on a top-down structure or formal entity, but rather on a successful network of energetic partners who were able to exploit their proximity and connectedness⁹. These clusters operated much like a formally-constituted district but did not have a dedicated secretariat or structure in place.

Often, this type of cultural district is artist-led, and is frequently supported by fees from a founding group of entrepreneurial members to finance a creative cluster to prioritise creative placemaking and community development. The Northeast Minneapolis Arts District, Inc. (NEMAD), the city's first cultural district, was created in 2014 by artists and local business owners (among others). It was designed to address the need for formal leadership to create a more stable environment for artists amid changing real estate and commerce in the area. The district is located in an industrial area of the city which had attracted artists since the 1980s and eventually developed into a nationally-recognised center for the arts and culture. A decentralised, informal network of organisations and individuals has been key to the area's identity and success. Clearly artists are crucial to this particular governance

⁸ Lidegaard, Nuccio & Bille (2018)

⁹ Calcagno et al. (2012)

structure, and the question remains whether the decentralised network model, in the absence of a single entity managing it, could adequately respond to large challenges in the district, such as the sale of anchor buildings¹⁰. Examples of this type of cultural district include:

- Aotea Arts Quarter, New Zealand
- East London Fashion Cluster, UK
- Brooklyn Cultural District

From governance to management

In addition to looking at governance models, we also sought to understand how the management of cultural districts is undertaken around the world. The survey asked respondents to identify the main sources of their income and expenditure, and who and who was not in a position to shape the direction of the districts.



10 Borrup (2014): pp11-13

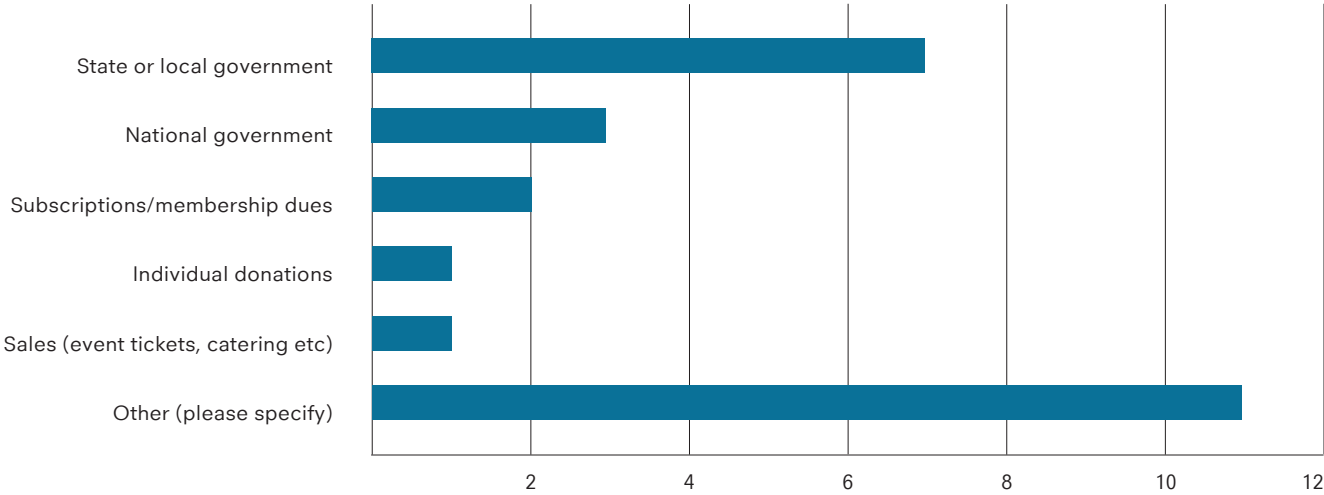
Income, expenditure, representation and decision-making in cultural districts

Income

A stable and defensible revenue stream is important for the stability of the cultural district and the quality of its activities and outputs. Top-down and bottom-up districts face different challenges in the accumulation and sustainability of their income, with the former being blessed with a lump sum but one that needs sustaining and proofing against changes in political priorities, and the latter needing to incrementally build up capital and momentum.

Cultural districts in this study tended to draw revenue from the beneficiaries of their activities (audiences, businesses, etc.) in addition to raising funds from organisations that fall within their territorial boundaries (which may be direct or indirect beneficiaries of the district’s activities). Not replicating or duplicating existing taxes and duties was important. For cultural districts to ask for or expect any additional subscriptions there must be a distinct value proposition, not something that replaces or displaces existing providers or infrastructure.

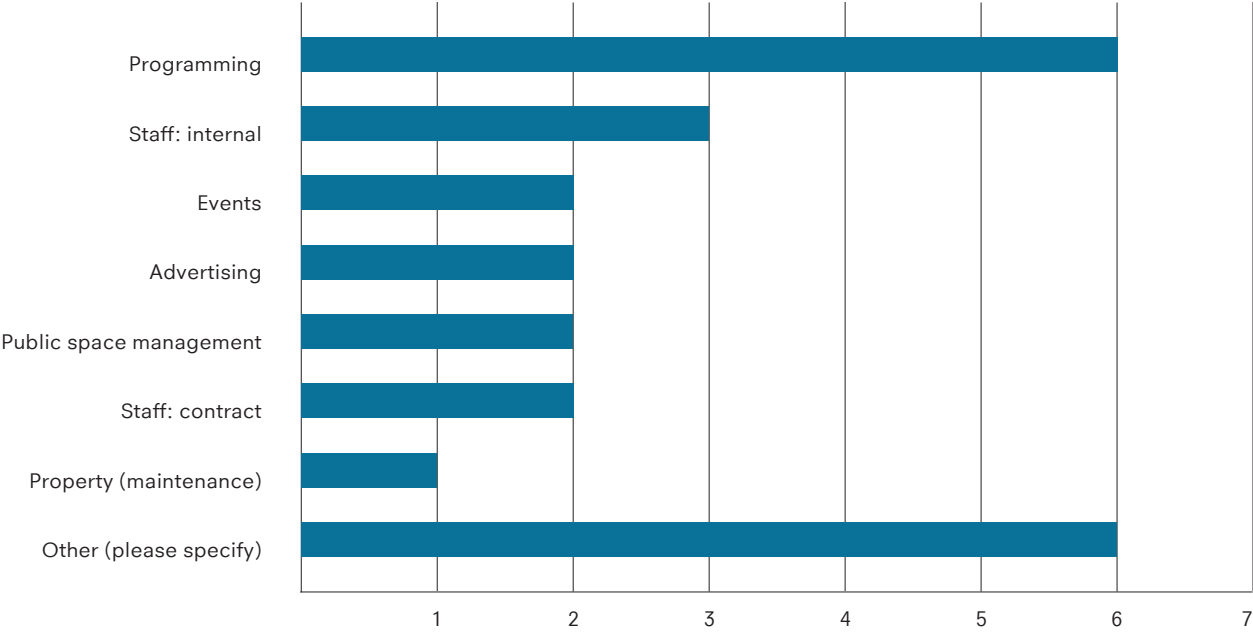
What is the primary source of your funding?
(please select one from list)



Even where the sources listed above were not selected as the “primary” source, they nonetheless tend to feature in the suite of other sources from which districts drew their funding. “Other” sources of income identified but not listed above include corporate donations, sponsorship, and grants from foundations.

Expenditure

What is the primary focus of your spending?

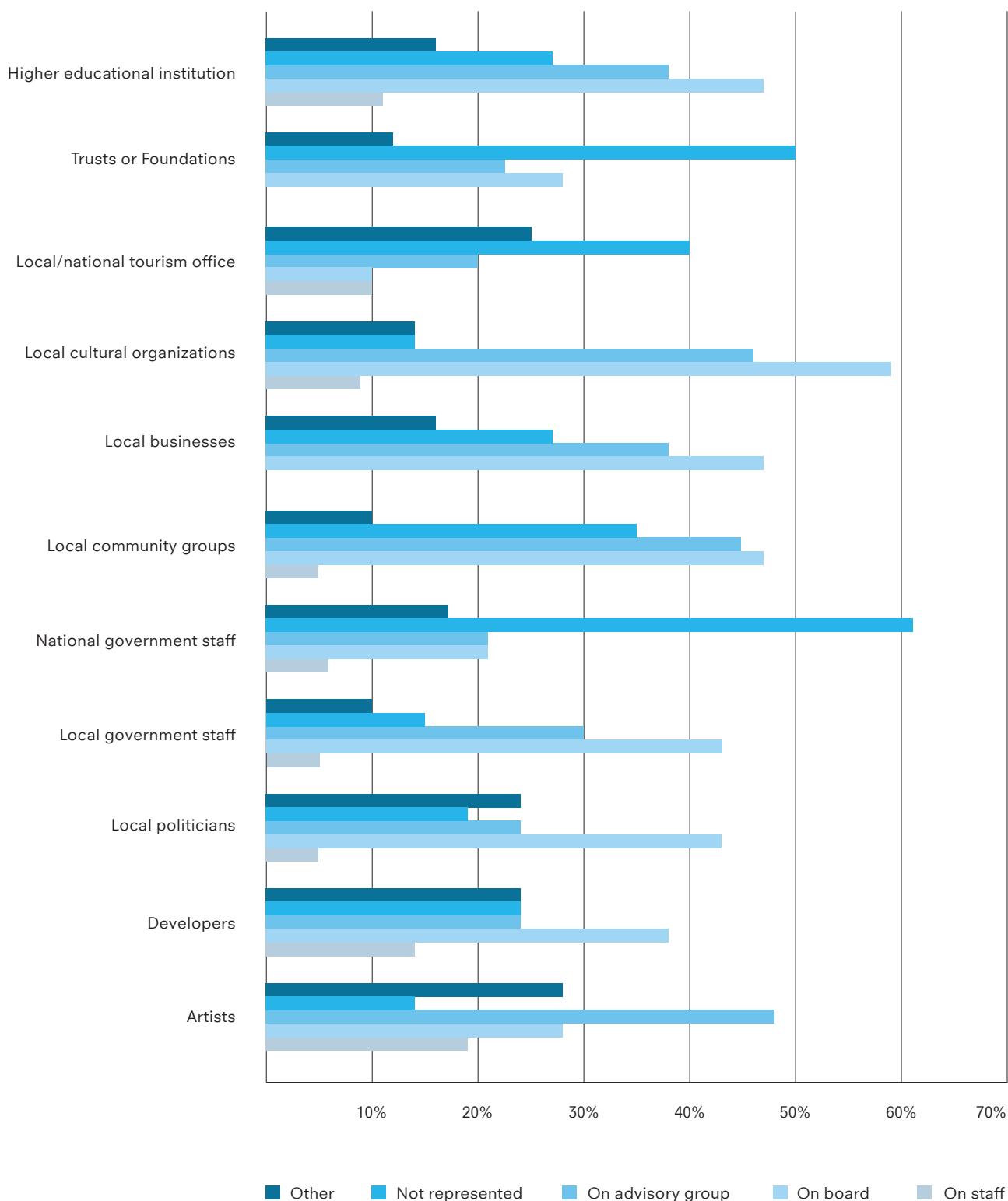


The above list represents both the main areas of spending by cultural districts as well as the categories that also make up the other spending concerns of the districts (so for example the districts for whom advertising is the main area would also have staff and programming costs that took up the remainder of their budget). Those who selected “Other” had spending commitments on things like consultation, strategy development and construction.

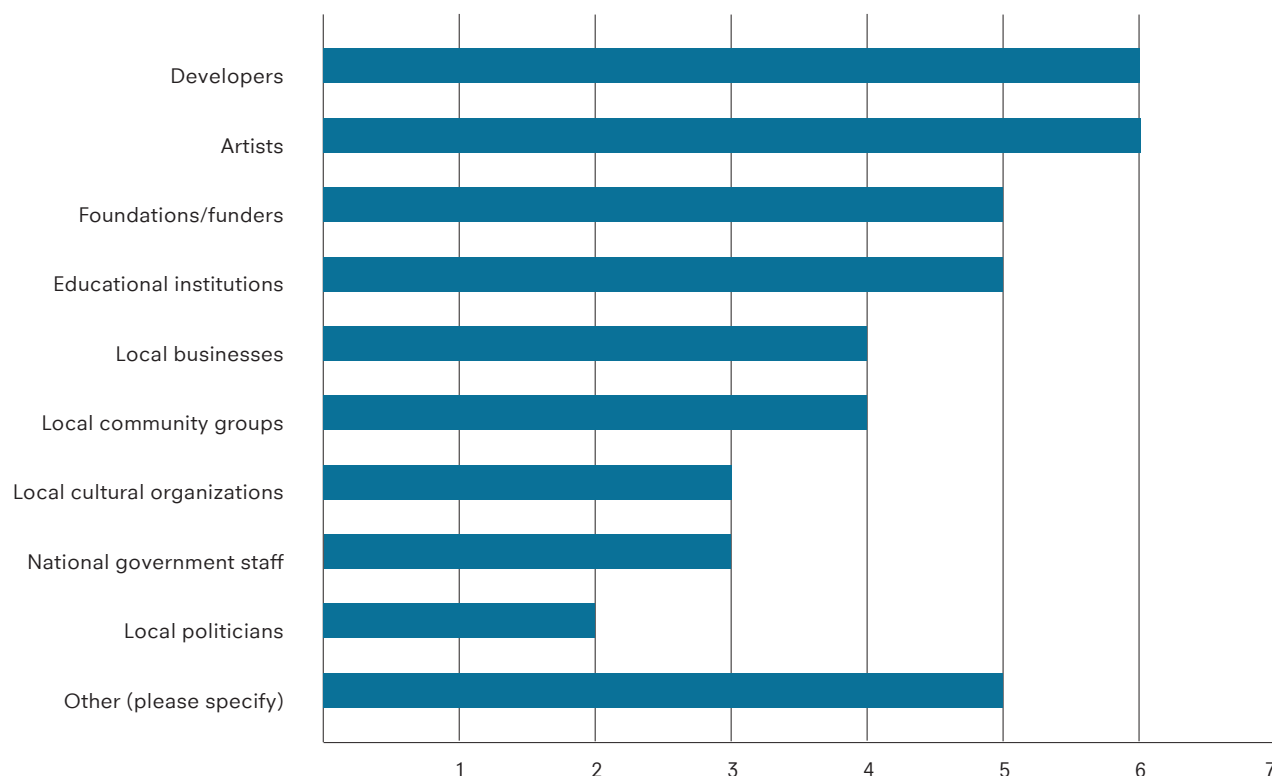
Representation

This complex chart shows that local cultural organisations, higher education institutions and politicians are most likely of all the groups listed above to be on the boards of cultural districts. Artists, local businesses and local community groups are most likely to be involved through advisory groups.

How are stakeholders represented in the work of your cultural district?
(please select all that apply)



Are there any stakeholders you feel are missing from current governance structure? (please select all that apply)



Clearly, districts in this study wanted to reach out more to the private sector and to individual artists. Some of the respondents who selected “Other” chose to explain their selection from other categories to the survey, or highlighted the need for more local representation and one respondent voiced concerns over the diversity of their current governing bodies.

Learning more from case studies

The 26 responses to the online survey painted a complex picture of many districts with multi-layered governance structures with multiple stakeholders and financial relationships, many of which were in a state of flux. Below we document six case study districts in order to understand in more depth the choices that cultural districts face in their governance and management (and how their specific circumstances shape those choices). The six districts were chosen to illustrate a broad variety of district types and locations world-wide. They are:

- Quartier Des Spectacles, Montreal (Canada)
- West Kowloon Cultural District (Hong Kong)
- Exhibition Road Cultural Group (UK)
- 22@ Barcelona (Spain)
- Dallas Arts District (USA)
- MuseumsQuartier Vienna (Austria)



Case Study

Quartier Des Spectacles Montreal

Origin story

The idea to create a [Quartier des Spectacles](http://www.quartierdesspectacles.com/en/about/history-and-vision/) (QDS), a cultural hub in downtown Montreal, was first developed in 2001, a year prior to a major summit which sought to shape the future of the city. The mayor was convinced that culture and creativity could be used to attract more economic, touristic and cultural activity to Montreal. The city is home to many high-performing cultural institutions like Cirque du Soleil, it has a rich musical scene creating what is called the “Montreal sound”, it has been declared UNESCO Design City, has a thriving post-production movie industry etc.

“The task at hand was not to create a neighbourhood from scratch, but rather to identify it, highlight its rich cultural assets and equip it with the infrastructure to accommodate outdoor events.”¹¹

11 <http://www.quartierdesspectacles.com/en/about/history-and-vision/>

The Quartier des Spectacles Partnership was created in 2003 as a not-for-profit organization and has several mandates, including the development and the promotion of cultural programming on its public venues.

Activities

The Partnership operates and animates the public spaces, in addition to hosting over 40 festivals and events taking place each year on its territory. The Partnership also provides logistical support for these events, seeking to improve the visitor experience, the impact of the events as well as their cost-effectiveness.

The Partnership plays a critical role of co-ordinating between venues, promoters, business, and civil society in and around the district. There is also an important marketing and promotion role for them: signalling to the general public, to residents and workers in Montreal, as well as to tourists, what is happening in the public spaces that it oversees downtown.

Governance and strategy

The QDS Partnership was founded with 20 stakeholder members; now there are 60 members. The QDS Partnership performs the role of the district's secretariat, which reports to the Board of Directors. The Board set the overall direction of the district and do not get involved in day-to-day management decisions. City and Provincial representatives are on the Board, but not as voting members, they have observer status.

In addition to a Board of Directors, the Partnership has six "active committees," each with responsibilities for: Audit; Governance and ethics; Illumination; Programming; Performance venues; and Marketing and communications. Since a few years, the Partnership is in the process of expanding their membership, to better reflect the various interests in the district.

The current strategy of the QDS Partnership has 10 goals:

1. A neighbourhood in balance
2. A hub of artistic creation, innovation, production and presentation
3. An international centre for artistic creation and cultural destination
4. The street: live wire and path of discovery
5. A coherent and complete neighbourhood, connected to its surrounding neighbours
6. Public spaces: places for artistic expression
7. Permanent infrastructure and facilities designed for cultural activities
8. A unique signature, a distinctive iconography
9. A vibrant, contemporary flavour
10. Quartier des spectacles Partnership, creator and promoter of the vision

The Partnership actively measures the economic activity in the QDS and the attendance at events.

Revenue and expenditure

CAN\$147m was granted by city provincial and federal funding at the start of the district. The assumption was that this investment would be repaid through increased economic activity.

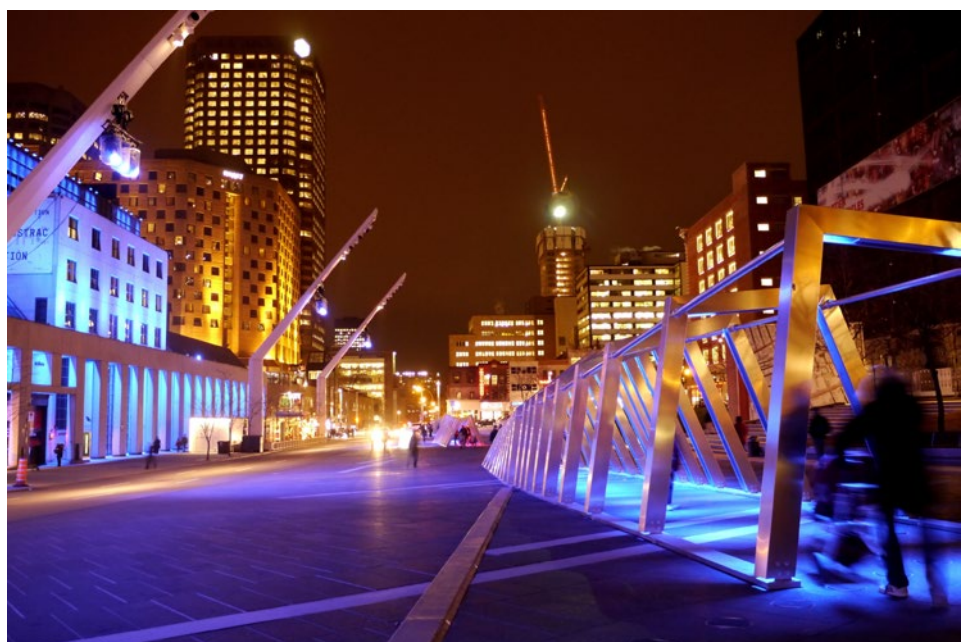
Membership of the QDS Partnership is open to local businesses and organisations. A modest annual subscription fee (\$100-500) is drawn from each member organisation. Some revenue comes from renting special equipment and services to the events hosted on the public venues. Just over 80% of the revenue of the Partnership comes from the Montreal city government. The Partnership does not actively seek commercial sponsorship for its events in the district, recognising it would deflect revenue from other organisations in the area.

The bulk of Partnership's expenditure is spent on programming, such as commissioning events and artwork in the public spaces over which it has responsibility.

Strengths and weaknesses of governance model

The QDS has become a "model district" for others around the world, regularly hosting delegations from other cities looking to establish similar entities with similar structures. The Partnership has a high degree of transparency and accountability. It is neither a "closed shop" nor does it conduct its activities in secret. This operational model may result from the personalities and political norms that shape public administration in Montreal. It may also result from the relative maturity of the district and the fact that it has enjoyed relatively generous levels of support from local political and commercial partners.

Most local arts and entertainment organisations have a place on the Board of Directors or one of its active sub-committees. The QDS Partnership acknowledge that it could do more to represent the voices of artists in its decision-making structure but it also has to navigate between a multitude of existing interests in the district. The political geography of the downtown area does not perfectly map onto district: it overlaps two economic development districts and the Partnership is currently considering how to best liaise between them.





Case Study

West Kowloon Cultural District

Origin story

The idea of creating a cultural district in West Kowloon dates back to the late 1990s, when the local government was looking at a site in the harbour to develop. Shortly after, the concept of building the West Kowloon Cultural District¹² featured in the Hong Kong Chief Executive's Policy Address. The government of Hong Kong carried out a series of studies over the course of a two-year consultation; the public and members of the arts community expressed their aspirations for and expectations of the West Kowloon Cultural District. The consultation consisted of public forums, focus group meetings, a display of the proposed plan, discussions via online social networks, a Town Hall meeting, seminars and roundtable discussions.

In 2006, the Hong Kong government proceeded to establish an independent statutory authority to develop the cultural district. In 2008, after consulting with the local arts community and other stakeholders, the government recommended developing various performing arts venues, a museum and

an exhibition centre; it also recommended the district be a low-density harbour-front development with ample open space and close ties to its neighbouring community. The final plan was approved by the Chief Executive in January 2013. The first of the district's cultural facilities will open at the end of 2018.

Activities

Sited on Victoria Harbour, the West Kowloon Cultural District is one of the largest cultural projects in the world. Envisioned as a quarter for arts and cultural learning, it will combine theatres, museums, exhibition and performance spaces including the Xiqu Centre; the M+ Museum and Pavilion; the Hong Kong Palace Museum and the Lyric Theatre Complex. The District also aims to cater to aspects of daily life like living, working, dining and shopping, with easy access between venues along a main vehicular-free artery called The Avenue. A 23-hectare public park on the site will incorporate open-air performance space, as well as display works of art. The district will be easily and conveniently accessible for all and there will be an emphasis on environmentally friendly features (with a minimal carbon footprint). Traffic, services and parking will be located below ground level, maximising safety and comfort whilst minimising pollution and congestion.

Governance and strategy

Since July 2008, the cultural district has been managed by The West Kowloon Cultural District Authority (WKCDA), a statutory body established by the Hong Kong SAR Government under the West Kowloon Cultural District Authority Ordinance (Cap. 601). The WKCDA is responsible for the planning, development, operation and maintenance of the arts and cultural facilities and related facilities in the West Kowloon Cultural District.

The WKCDA's governance structure (as stipulated by its Ordinance) is comprised of the Board the Committees, the Subsidiaries and the Consultation Panel. Its committees cover Executive, Audit, Development, Performing Arts, Remuneration, Investment and the Board of the M+ Museum Limited.

Since its establishment in 2008, the Board has acted as the executive branch of the District Authority. It promotes engagement with the public and stakeholders. It was chaired by the Chief Secretary for Administration until 2017, when he was replaced by the first Non-Government Chairman, Mr Henry Tang. The board consists of a Vice-Chairman, 14 non-official members, three public officer members and the Chief Executive Officer of the WKCDA, who serves as an ex-officio member. Some of the individual institutions of the district are establishing their own Boards, for example the M+ Museum and HK Palace Museum. More are being planned.

The Consultation Panel exists to gather public views on matters related to the functions of the Authority. The Panel is composed of members coming from different sectors of the community with relevant knowledge and experience. Its meetings are open to the public.

Revenue and expenditure

The district was provided with an upfront endowment of HK \$21.6 billion from the government (about USD \$2 billion) to cover a proportion of construction costs for culture and arts facilities. Its funding model was originally based on

revenue that will be generated by performance venue rentals, programming ticketing income, retail, dining and entertainment rentals, and fundraising. The income of the Authority last year was reported as 477,492 (HK\$000).

As of 2017, the Authority has been granted the right by the government to develop commercial elements in the district (hotel/office/residences) for its income, with the aim of ensuring financial security going forward. The district is developing 20 commercial buildings with a 30-year time-frame “right to operate”, which will provide rental and other income whilst also sparking new local businesses.

The majority of the district’s expenditure currently goes towards construction. This will change in the future to the various operating costs of the district: facilities and programming, exhibition costs, operating theatres, museums, etc. The district is starting to program what happens after its initial launch, but much will depend upon the revenues derived from its new commercial elements.

Strengths and weaknesses of governance model

The district’s governance is extremely transparent. It maintains a website with extensive documentation of its reports, including financial, planning and activities, as well as invitations to forums for civic participation in the process.

The Board has a clear mandate and provides a very effective strategic direction in a well-ordered and regulated manner. The Board, Committees and Consultation Panel hold regular meetings (nine last year) to address the development of the district. As a result of the government’s commitment to the district, there has been a huge influx of auction galleries and art galleries to the area.

One weakness of the district’s governance is that it can be rigid and risk averse at times. It has many stakeholders to satisfy who themselves may be risk-averse. It is looking to better connect to foundations/funders and educational institutions. The district is a flagship project for Hong Kong and enjoys strong government support, but has taken nearly ten years from inception for the facilities to open. The delays have come from engaging the public in the project at each stage. This has invited considerable controversy and criticism towards both government and the Authority.



Case Study

Exhibition Road Cultural Group

Origin story

[Exhibition Road Cultural Group](#) (ERCG) is a partnership of leading cultural and educational institutions advancing innovation and learning in science and the arts in historic South Kensington, London. The district has its origins in the legacy of the Great Exhibition of 1851, making it one of the first planned cultural quarters in the world. The institutions had worked together informally for many years on joint initiatives, including seeking improvements to the public realm and in 2003, a design competition was held by the Royal Borough of Kensington and Chelsea for a plan to improve the Exhibition Road, which runs the length of the cultural quarter to improve the experience for visitors. In 2006, the ERCG was formalised as a group. Its initial formation was largely driven by directors of leading cultural institutions already in the area and the first co-chairs were the Director of the Royal Geographic Society and Director of Learning from the V&A. The redesign of the street by architects Dixon Jones as an open shared surface with larger pedestrian area, was completed in 2011, with an investment of £29m from the two local authorities and Mayor of London.

Activities

The ERCG is comprised of the following member institutions:

- Natural History Museum
- Science Museum
- Victoria and Albert Museum
- Imperial College London
- Goethe-Institut
- Institut français
- Ismaili Centre
- Kensington Palace
- Royal Albert Hall
- Royal Borough of Kensington and Chelsea
- Royal College of Music
- Royal Commission for the Exhibition of 1851
- Royal Geographical Society (with IBG)
- Serpentine Galleries
- The Royal Parks
- Design Museum
- Ognisko Polskie
- South Kensington Estates

The members of the ERCG work together to improve how it feels to visit, work, study and live in the district by enhancing the public space. They facilitate an understanding of what is happening in the district and promote what the area has to offer. They also help each other to promote innovation, inspiration and learning, a central aim of the district. The ERCG also works to improve co-ordination and communication between its members on joint public programming activities. Examples of such activity include a Music Day festival that celebrated the diversity of international cultures; Creative Quarter, a day of over 60 free workshops, talks and activities for 13-19 year olds providing career advice and inspiration from leading designers, scientists and artists; and commissioned events bringing together leading international artists with scientists, researchers and creative thinkers.

Governance and strategy

The ERCG is an independent not-for-profit organisation. It is a Registered Charity and a Limited Company that operates according to Articles of Association of the Exhibition Road Cultural Group. As a charity, the ERCG is required to publish an annual report with financial statements (which are available online) and hold an AGM for members.

The nine-person Board of Directors (Executive Committee) is drawn from the 17 member organisations, of which two are associate members (Design Museum and South Kensington Estates). Current co-chairs of the Board are from the Natural History Museum and Imperial College. Chairs are appointed every year at the AGM, without limit on tenure. It has the following subgroups working on specific themes:

- Business resilience (wider than the membership, which extends to local businesses near South Kensington, meets quarterly)
- Communications group (meets quarterly)
- Master planning (meet less frequently: every six months)

- Events advisory group (residents, council officers, businesses, to look at programs of activity in the public realm, meets three times a year)
- Annual school event in the district (with Creative Quarter)

The ERCG also works with artists on specific projects, and for example had a major artist on the selection panel for a recent commission. They work closely with local government and politicians: for example, the Local Authority is represented on the Board by a Senior Council Officer. The ERCG works with developers on public realm and infrastructure projects in the district, such as the underground station, to encourage them to bring forward plans that enhance the cultural quarter and therefore play a leading role in shaping the future development of the area. The group is currently seeking further improvements to the public realm to respond to changes since the road was built – including more than 5 million extra visits a year, the new V&A courtyard opening onto Exhibition Road and the security situation.

Revenue and expenditure

The bulk of the district's income is from members' subscriptions, and this has been constant since the founding of the district. The ERCG also brings in project funding throughout the year, as needed, but on a small scale (about £75k last year). Organisations pay subscriptions of (£2,000-£21,000 per year depending on turnover). They are supplemented by individual donations and grants from trusts and foundations. The district has an annual turnover of £150,000.

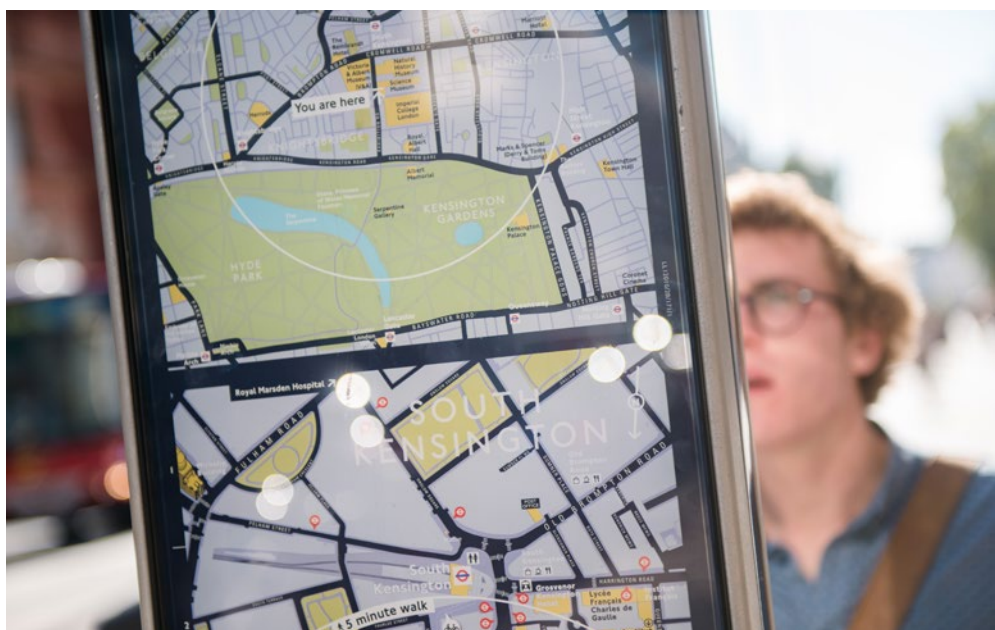
A few years ago, the ERCG focused funding on destination marketing to encourage greater cross-fertilisation of audiences between venues and attract new visitors. The first step was to reach the 10,000 people working in the district, to foster a greater sense of shared identity and belonging. About half of the district's expenditure goes towards its own administrative costs (its small secretariat) with the remainder going to commissions, events, research and consultancy. In the future, the district expects to spend more on supporting improvements to the visitor experience in the public realm and promoting innovation in arts and sciences through its activities.

Strengths and weaknesses of governance model

The model is transparent, since as a charity the ERCG is required to publish a Directors' Accounts and Reports that detail where they spend their money and how they pay their staff. The ERCG draws its strength from having the Directors and Deputy Directors of member organisations on the Board, who are very engaged and focused on what matters in the district. There is strength in an alignment of goals among the ERCG's members, and many of the institutions are international, such the Goethe Institut.

One weakness of the current model is that the Board, being comprised of senior leaders in their organisations, does not have as much time as they would like to work with the Secretariat. Also, because the Board is entirely drawn from its members, there is not necessarily much constructive challenge or outside perspectives on decision making, potentially leading to "group think." They see potential for more involvement from wider stakeholders not represented in the current structure, namely local

businesses, local community groups, and local politicians. They work with their neighbours and local resident's associations, but in an informal way, and are thinking about how this might be enhanced.





Case Study

22@ Barcelona

Origin story

The [22@ Barcelona Innovation District](#) (Districte de la innovació) originated in a Master Plan to regenerate the obsolete urban fabric of the Poblenou Quarter in the eastern part of the city. It is the first planned innovation district in the world and one of Europe's largest urban regeneration schemes which has since become a model not only for the region, but internationally.

As early as 1998, the city was engaged in a public debate concerning the future of disused industrial areas. In 2000, a Plan was approved by City Council under Mayor Joan Clos for 22@ Barcelona. A municipal company, 22@ or 22 ARROBA BCN S.A., was specifically created by the municipal government in order to supervise the transformation of the Poblenou district into an innovation district. It was put in charge of delivering zoning permits, urban planning, coordinating social and training activities, and branding the district to national and international companies and workers¹³.

¹³ Morisson (2017): p4

The company was charged with transforming approximately 200 hectares (115 city blocks) of land into an innovation production district focused on knowledge-based activities. The plan consists of three major parts: Refurbishment of obsolete industrial urban fabric into new economic activities, social housing, public amenities and green spaces; Economic revitalisation of Poblenou district into a world-class scientific, technological and cultural platform as part of the larger development of the Barcelona Economic triangle; Social revitalisation to network professionals and foster collaboration and innovation among companies, institutions, residents, and social, educational and cultural organisations in the district¹⁴.

Activities

The clusters of media, ICT, medical technologies, energy, and design in the district result in an active and energetic suite of activity which is facilitated and enabled by the role of the 22@ team. The district attracts, retains, and develops entrepreneurs and enables the creation of knowledge-based companies. Examples include Barcelona Activa (the largest public business incubator in Europe), the Barcelona Growth Center (a building that provides spaces to facilitate interactions between entrepreneurs and incubators, consultants, and accelerators), and the “22@ Landing Platforms” where startups can rent offices or desks on a weekly or monthly basis¹⁵. All this has resulted in new clusters within the district, with concentrations in areas like design and the Internet of Things.

The administration of the zoning laws provide incentives for architectural diversity; the adaptive reuse of industrial buildings into offices, museums, lofts, bars, and restaurants; and the preservation of historical buildings. They favour the creation of a 24/7 mixed-use “live, work, and play” neighborhood. Old factories, such as the emblematic Can Framis factory has been converted into a museum and public spaces¹⁶.

Governance and strategy

With the economic crisis of 2008, real estate investment flagged, which was a critical source of revenue, and the project effectively stopped in 2012. The public company originally running the District also closed.

As of 2017, the district is now governed by a public foundation, the Barcelona Institute of Technology. Among its tasks are the coordination of the 22@ Committee. The governance of the district is a complex committee structure led by the Executive Committee, which integrates Deputy Mayors of Housing, Economic development and Urban Development with other Councilors (for example representing innovation sectors). There are also Representatives from the Metropolitan level, as the Project is an example for the region.

The City Council has encouraged the creation of “Associations”: formal groupings of organisations and companies in the district (some of which are already well-established; others are in formation). As older manufacturing businesses left the district, there was a shift towards a new economy based

14 Barcelona Urban Planning Report (2012)

15 Morisson (2017): pp4-5

16 Morisson (2017): pp5-6

on research in collaboration with universities, for example. The Committee recently added what is called a “social ecosystem”, comprising many of these Associations: the Association of Businesses; Association of Neighbours (which has a long tradition in Barcelona); Association of Artists/Creators; plus three to four universities with research departments in the district.

Barcelona has led the way for innovation district governance and strategy, and many scholars¹⁷ have observed the strategies that have been adopted by 22@ Barcelona as a creative innovation district:

- foster international culture and networks with the IN22@ network
- open museums (e.g., Museum of Design of Barcelona, and Vila Casas Foundation in Can Framis) and to promote cultural events (e.g., exhibitions, concerts, festivals);
- reinforce a strong district identity and sense of community within the 22@ Poblenou
- promote quality of life with green areas (e.g., Barcelona Central Park) and sport activities (e.g., Can Ricart, shared bicycles)
- create shared spaces for entrepreneurs, professionals, and students (e.g., landing platforms, Melon district residences)
- attract talent with the 22@ Creatalent and 22@ Staying in Company
- promote an innovative and digital culture with educational programs

The structure in the district has followed a “Triple Helix” model (a collaboration between research universities, government and industry). Working together, and organised according to a shared vision, the triad creates long-term centers to support innovation¹⁸.

The City government is relaunching the district, with a changed governance structure to better incorporate citizens. The aim is to implement a “quadruple helix model”: to include citizenship in its governance and ensure that social impact is taken into account from the beginning of any future development. The Committee is devising ways to open its process to all citizens of Barcelona, and not just the district, and advertising open sessions in which anyone can participate.

Revenue and expenditure

The district began with an Urban Plan for an initial investment of €180m in infrastructure¹⁹. In the beginning, the public company which ran the district had a large budget and a staff of 20. The promotion of the district and communication in the years prior to the financial crash was well funded.

The current (much more modest) operating expenses come from public funding distributed by the City Council, which also funds the Associations to keep them active. Additional revenue comes from government funds based upon the value of regenerating the land. Additional funding has been provided for the renovation of Ca l’Alíer, a historic building for an Innovation Center, which should be complete in 2018.

17 Morisson (2017): pp5-6

18 https://triplehelix.stanford.edu/3helix_concept

19 Katz & Wagner (2012)

Strengths and weaknesses of model

The strengths of what has been called ‘the Barcelona model’ of governance are its focus on consensual processes of envisioning the future of the city among citizens and the private sector at the local level, and the effective coordination of local, regional and national governmental efforts²⁰. City councils play an exceptionally strong role in maintaining civic involvement and supporting the district. These fundamental aspects of the model, especially the active role of citizens, are ones to which 22@ Barcelona is returning as it enters its next phase of planning and development. Beyond this, the district clearly benefits from the involvement of a strong economic development agency, Barcelona Activa, and the strategic planning of the Barcelona Economic triangle of which it forms a part. More broadly, the district benefits from strong entrepreneurial and visionary leadership throughout the metropolitan region²¹. Finally, the innovation the district seeks to foster seems to inform its governance, as it continuously strives to offer a world-class model for other innovation centres to emulate.

20 Degen & Garcia (2012)

21 Parkinson (2013)



Case Study

Dallas Arts District

Origin story

The [Dallas Arts District](#), located in downtown Dallas, Texas, spans 68 acres and 19 blocks. It is the largest contiguous urban arts district in the US. As early as the 1970s, the city of Dallas hired consultants to determine how and where to house its arts and cultural institutions. In 1978, the city was advised to relocate its major arts institutions to the northeast corner of downtown. The formation of the district got underway with the adoption of the “Sasaki Plan” (developed by Sasaki Associates) and the opening of the Dallas Museum of Art in 1984. In 2009, the Dallas Arts District Foundation assumed the responsibilities of the former Arts District Alliance (which was created in 1984 as the Arts District Friends).

Throughout the next 20 years, the development of the Arts District continued with many new major building projects that relocated city institutions. By 2009, with the opening of the AT&T Performing Arts Center, the planned relocation of many of the major cultural institutions was complete. This was followed by an expansion of new facilities: Dallas

City Performance Hall, Klyde Warren Park and The Perot Museum of Nature and Science in 2012.

In 2015, a Public Improvement District (PID) for Klyde Warren Park and the Dallas Arts District was established to enhance security and public safety, maintenance, marketing and promotion, and other services and activities approved by the Dallas City Council. More recently, the district has hired NBBJ global architecture firm to develop a new master plan to restructure the 30-year-old Sasaki Plan.

Activities

The district's mission is to enhance "the value of the city's creative and economic life by engaging artistic, educational and commercial neighbors through excellent design, practices and programs." The following cultural institutions are housed within the geographic boundaries of the district:

- Dallas Museum of Art
- Morton H. Meyerson Symphony Center
- Crow Collection of Asian Art
- Nasher Sculpture Center
- Booker T. Washington High School for the Performing and Visual Arts
- AT & T Performing Arts Center
- Dallas City Performance Hall
- Klyde Warren Park
- The Perot Museum of Nature and Science

In addition to the cultural institutions listed above, the Dallas Arts District is home to commercial properties such as Hall Arts (office space, street level restaurants, and a street-level sculpture garden), One Arts Plaza (residential as well as office space, and street-level restaurants), and Trammell Crow Center. Additionally, three churches are located in the Dallas Arts District.

Dallas Arts District supports a handful of events throughout the year including Arts District Block Parties, Chinese New Year, Dallas Arts Month, Holidays in the District, and the Soluna International Music and Arts Festival.

Governance and strategy

Since January 2009, the Dallas Arts District has operated under the umbrella of Downtown Dallas, Inc., a non-profit organisation that serves as an advocate for downtown Dallas. It acts as an advocate, steward and representative on behalf of the Dallas Arts District. In addition to serving the needs of those in the neighbourhood, the Dallas Arts District Foundation has also assumed the responsibilities of the former Arts District Alliance (created in 1984 as the Arts District Friends) – educating the larger community about the benefits and resources of the district.

A Board of Directors is comprised of an Executive Director, representatives from 21 resident institutions and two ex-officio members (Downtown Dallas, Inc. and the Dallas Convention and Visitors Bureau). The kind of institutions represented on the Board are cultural, corporate, churches and schools. Cultural institutions always maintain a majority on the Board (this is mandated in the by-laws of the district).

In addition to the Governing Board (meeting three times a year), the district has a rotating Executive Committee (changes every two years) which meets every month to discuss district business, which is then brought to the Board. Meetings of the Executive Committee are recorded and minutes are shared with the Board.

Revenue and expenditure

Dallas Arts District is a nonprofit 501(c)3 organisation and is funded by stakeholder dues, supplemented by grants, sponsorships, and donor support. Stakeholders within the district pay voluntary annual membership dues, which are based on a sliding scale (from \$500-\$20,000 in four categories: churches/school, small cultural organization, large cultural organization, corporate/property owner), determined by the type of organisation and the size of the organisation. Dues contribute to about 50% of the district's total budget.

A quarter of the budget is made up of grants, sponsorships, and individual donations. Grant funding includes funding from the Dallas Office of Cultural Affairs, the Texas Commission on the Arts, and more. These grants usually fund events held in the district. The remaining 25% of funding comes from the local PID (Downtown Dallas Inc.). Money raised from local taxes goes to the PID, which manages improvements such as landscaping, lighting, etc. The Dallas Arts District in turn benefits from the improvements that take place within the geographic boundary of the district. The district receives a portion of these funds to be used for security, signage, sanitation, marketing and cultural enhancements. Additionally, while it runs free public programming for the PID, it earns revenue through the sale of concessions and merchandise. Since some of the large events, like the Dallas Arts District Block Party, count as cultural enhancements, the District also receives funding for such events.

The Dallas Arts District is a prime example of a cultural district overlapping with several types of Improvement Districts. The Dallas Arts Districts considers 25% of its budget to come from the services received from these, such as infrastructure improvements, street lighting, safety, and some marketing.

Some three quarters of the district's expenditure goes towards programming. The rest is spent on property (rent/mortgage and maintenance), staffing, advertising, and their own organisational development.

Aside from members' dues, they are looking to secure more consistent funding beyond the PID, but this will depend on the Dallas economy and property market. Ultimately, the aim is to have more active members in the governance of the district.

Strengths and weaknesses of model

The district has enjoyed broad support from city officials since the 1980s. There is a functional level of neighbourhood sharing of news by email, but the district is looking to develop this aspect of their work, with a more detailed annual report, in addition to other reporting mechanisms.

One strength of the governance structure is its transparency: the district submits a PID report every quarter to the cultural institutions that reside in it. This is a public document that discloses the amounts spent to maintain and run the district. The district holds quarterly stakeholder meetings to share and discuss its activities. It has an annual retreat to brainstorm priorities for the organisation and has a passionate and enthusiastic Board, many of whom are highly collaborative.

The district is looking for more players from outside of the neighbourhood (especially in an advisory capacity). Artists and residents are currently under-represented, and more resources could be drawn from the district's corporate clients to improve governance and reporting. The district is keen to invite others into the conversation, including people from across the world. All of this would reduce the likelihood of siloed thinking.





Case Study

Museumsquartier Wien

Origin story

The [MuseumsQuartier Wien](#) is one of the largest arts complexes in the world, located in the centre of the city. With historic origins in the imperial stables of the 18th century, the Quartier is now the centre of contemporary Austrian culture with 90,000 square metres and 70 cultural facilities. Courtyards, cafes, galleries, residences, and shops housed in 18th and 19th century buildings are joined together with contemporary museum architecture.

Almost 300 years passed from the beginning of the construction of the imperial stables in the early 18th century and the area's later use as a fairground and exhibition center to the opening of the MuseumsQuartier Wien in 2001.

The district is responsible for year-round public programming which includes dance performances, exhibition projects, and seasonal programmes *Sommer im MQ* and *Winter im MQ*. These give the public many ways to explore and engage with the district.

Activities

The spectrum of programming ranges from world-renowned art collections to smaller cultural initiatives in fields from visual arts to architecture, music, fashion, theater, dance, literature, children's culture, game culture, street art, design or photography. Courtyards and passageways in MuseumsQuartier Wien have been turned into a way for the public to interact and enjoy the area. Themed passageways, like the KABINETT comic passage or the LITERATURpassage, offer micro-exhibits for visitors to engage upon entering the larger central square. The courtyard is home to award-winning public furniture that invites constant use of the space.

The Q21 initiative that provides workspace for artists and about 50 agencies and different organisations involved in the cultural sector. The area houses cultural initiatives working across a wide variety of fields and complements the district's traditional museums and event spaces. A key factor in establishing Q21 as a creative space is the Artist-in-Residence programme, which was initiated in 2002 and has provided over 400 artists an opportunity to live and work in the MuseumsQuartier.

Governance and strategy

The MuseumsQuartier is a Metropolitan Cultural District. It has a Developing and Operating Company (MQ E+B), a private, non-profit organisation which was founded under a special Federal Law in 1990. Its owners and shareholders are the Republic of Austria and the City of Vienna (whose stakes are divided 75%/25%). The district responds to national government protocols. The MQ E+B Company is responsible for facility management, the economic use of the area (permanent and temporary lease and rental contracts for shops, restaurants, apartments, negotiation of sponsoring contracts, etc.), for national and international site marketing and finally also for performances in the courtyards and open areas and for the economic development of the entire complex. The different institutions of the district are economically and programmatically independent, with their own Boards, and are tenants of MQ E+B.

The district has an eight member Advisory Board that includes local and national government staff as well as local businesses and two members of the staff of the MQ E+B.

Revenue and expenditure

The original investment from the Republic of Austria and the City of Vienna (owners and shareholders) to build the complex was about €145m. The district has an annual turnover of €6m. The operating costs are funded by the Austrian national government. Q21 as well as programmes in the outdoor spaces are financed by revenues from ticketing, merchandise, earnings from rentals of its event locations as well as private sponsors.

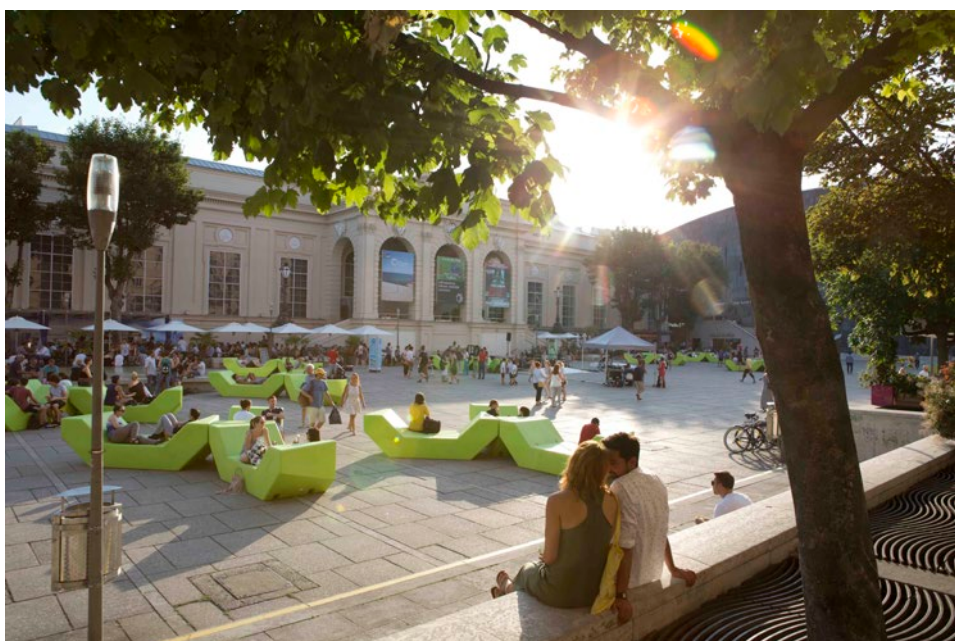
The vast majority of its expenditure goes towards the management of public space (activities like property maintenance of historic buildings, cleaning of the area etc., which takes up the bulk of funding, followed by programming, advertising and events).

Strengths and weaknesses of model

The strength of the Vienna model lies in its having well-developed protocols and a clear overview of how to manage this very large, historically significant area and its many working components, from street furniture to sanitation.

Private citizens live within the district, and neighbours are informed of events in advance that might impact them by personal letter. There is a manual that details the processes of engagement.

The district is currently engaged in a process of re-evaluation (which continues into 2018) to re-adjust its strategy and decide upon what to communicate about the vision of the district, as a combined cultural quarter and tourist destination. This is an internal process between the Director and a team of department heads.



Putting the results in context

The balance of this report takes all the new data that has been generated through the online survey and case studies and tries to place it in the context of existing research in this field.

The task of analysing cultural districts

Scholars such as Alberto Francesconi have observed that districts are not always transparent or forthcoming about their governance structures and the motivations for choosing one structure over another²². This might go some way to explaining the scarcity of truly analytical research into their governance structures. Governance and management models reflect the specific prior conditions, constraints and ambitions of each individual district. They are frequently established in a mould that reflects the particular political dynamics within their own nations and cities, rather than as a result of a theoretical choice with prior knowledge of how effective any one governance model will be in practice. This means that research of this kind needs to be sensitive to the intentions behind the adoption of one or another governance model, and how effective it is in practice, while recognising the political and economic forces that have constrained and influenced the origin stories of the districts.

Bottom-up and top-down districts

The governance and management of cultural districts is, as we have noted, often divided into two broad groups: those run at some stage in their development in a “bottom-up” fashion (representing a grass-roots move by local community groups, business or artists) and those run in a “top-down” way (often with an impetus from central or local government). The division persists in much of the literature, and is reflective not just of an abstract theoretical framework, but of the real-world circumstances in which districts are formed. Importantly, it tends to be the formation of the district, rather than its ongoing management or subsequent later objectives, that dictates its governance framework.

A study of innovation districts in Germany and Austria found congruence between the top-down or bottom-up approaches and certain management

22 Francesconi (2015)

and governance characteristics²³. Essentially, the study reveals that top-down approach is associated with a healthy boost to finances during the establishment of the district, which then become vulnerable as funding is reduced over time or political priorities shift; the decision-making within this type of district is centrally co-ordinated. On the other hand, bottom-up districts have less capital up front to establish their activities and instead must accrue funding through the establishment of memberships or partnerships. This dynamic then feeds through into the decision-making processes, in which initiatives may come from any number of stakeholders and tend to result in more consensus and compromise. The authors suggest, somewhat fatalistically, that the question of which type of management approach should be adopted cannot be decided in principle, but rather depends upon its fit to a region's specific preconditions, objectives, and situation.

This dual model has been developed further, to argue that the decision as to whether to pursue an "implicit bottom-up" approach or an "explicit top-down" one should be guided by the following four factors: geographical scale, regional structural preconditions, sector-specific orientation, life-cycle stages of the cluster²⁴.

Complex, dynamic systems

Things get more complicated still, as contemporary scholarship on the operation of cultural districts suggests they should be understood as complex, dynamic systems, rather than simply determined by top-down or bottom-up drivers. Such a model emphasises the collaborative, networked organisation of diverse organisations and stakeholders²⁵. This is especially true for work on innovation districts, which has caught the imagination of policymakers and scholars in recent years. Cultural districts have a good deal to learn from the way that innovation districts have developed and been evaluated in recent years, partly because innovation districts have had more resources applied to evaluation, but also because they are increasingly looking to bring civic society and the public into their governance structures.

Thinking about cultural districts as complex, dynamic systems recognises that they are influenced by external political or economic forces that interact with stakeholders on the ground like residents, businesses and artists through the structure of the district. These forces influence what it does and whom it serves. It is not as simple as a programme of activity that is dictated from above and served upon a mute and compliant public, or (looking at it the other way) a spontaneous establishment of an active district that sits independent from existing political and economic powers.

From triple to quadruple helix

One model that has found prominence is the "triple helix" (an intertwining of universities, government and industry) and in recent years this has been further developed into a "quadruple helix" which incorporates civic society organisations.

²³ Fromhold-Eisebith & Eisebith (2005)

²⁴ Lidegaard, Nuccio & Bille (2018)

²⁵ Arnaboldi & Spiller (2011)

Bruce Katz and Julie Wagner, in a recent Brookings Institute research paper, outline strategies to drive and develop innovation districts. These include building a collaborative leadership network across boundaries and different scales of organisations, institutions and communities, from large to small. To be successful, such a network must be focused, organised and build strong ties and trust among its constituent members²⁶. Such networks might be arranged in a “triple helix” structure, as pioneered by cities as varied as Barcelona and St Louis.

A recent report undertaken to assess and guide models of innovation specifically advises emerging London innovation districts to forge links to US and European examples, such as those with the “helix” models like @22 Barcelona (Spain), Cambridge, Massachusetts (USA); St Louis, Missouri (USA); Kisten Science City (Sweden) and Eindhoven (Netherlands), in order to share best practice in terms of “investment, design and management”²⁷. Innovation districts inspired by those models are designed around four strategic roles, namely urban planning, productive, collaborative, and creative, all coordinated under a strong leadership which is structured to reflect those roles²⁸.

The characteristics of good governance are developed further in the next section of the report, which introduces an attributes framework for good governance in cultural districts.

26 Katz & Wagner (2014): p14

27 Hanna (2016): p88

28 Morrison (2017): p3

Best practice in district governance

Cultural districts occupy a relatively new place in the ecosystem of culture, innovation and place making. They are frequently responding to a specific needs held by a self-identified coalition of stakeholders. By necessity these needs are not adequately addressed by existing infrastructure (public or private). Cultural districts therefore serve an identifiable need and are granted a new or refreshed mandate from their stakeholders to fulfil their work. They are not a legacy of a previous political incarnation or a lapsed industrial sector. As a result, there is often some hesitation about which form their governance should take, since it need not replicate that of private corporations, non-profit community groups or local government.

Previous research in the US has shown how the same relatively simple and commonplace governance structure (board for oversight and strategy; administrator for delivery and management) does not limit or homogenise what cultural districts actually do²⁹. Board members are appointed by a variety of different local agents, drawn from local political, civic and cultural entities. This variety is designed to ensure a breadth of political and stakeholder representation.

The footprint of the cultural district often does not conform to existing jurisdictional boundaries. For example, a district may span more than one county, or represent just a fraction of a neighbourhood. This allows it to respond authentically to existing activity and the footprints of stakeholder entities, although this naturally enough presents a political challenge in demarcating authority, accountability and partnership working with the mosaic of political administrative authorities.

It appears that there is an advantage to incorporating a dedicated entity that is wholly occupied by the concerns of the stakeholders of the cultural district. Such an entity is in place for each of the case study districts in this study. The exact shape and form of that entity is to be determined locally, according to local needs and strengths, but without it, the performance and sustainability of the district risks being derailed by individual incumbent special interest, and the dysfunction or inadequacy of existing infrastructure

29 Moon (2001)

Introducing a good governance attributes framework

replicated in the management of the district. The strength of the governance in any one district is indicated by the degree to which it has not been undermined by special interests, whether commercial or political.

This research into cultural districts' governance has uncovered common themes that comprise the attributes of a sustainable and successful governance structure. At the same time, a strong thread running through all the research is that local conditions and specific objectives do – and should – dictate the governance structure that is adopted by the cultural district. It cannot simply be imported from elsewhere. The following attributes framework is inspired by the online survey and case study interviews, as well as previous studies on cultural districts³⁰. It revolves around four dimensions: leadership, strategy, operations and partnership.

LEADERSHIP: foster good leadership

- Clarify who should be involved in the leadership of the district, what the leadership approach will be, and assign responsibilities
- Think about the need for leadership through networks and horizontal structures
- Create fertile conditions for innovation through collaborative, participatory leadership
- Moderate the co-operative/competitive forces of stakeholders and control of opportunistic behaviours
- Involve a diversity of organisations in terms of dimension, scale, sector, and financial resources to reduce power imbalances (or the perceptions thereof)
- Ensure the district remains a manageable size, with genuinely relevant and resourceful district participants
- Have a single person or team who serves as a “catalyst”, “integrator” or “facilitator” to keep the process of leadership going
- Develop an Advisory Board with diverse voices

STRATEGY: ensure pro-active and responsive planning

- Develop a common vision of the district and define unambiguous goals shared by all participants
- Determine whether the district is interested in fostering spaces for cultural production or cultural consumption, or both
- Create a five-to-ten year district plan which is revisited and revised
- Use a cyclical planning strategy – one that returns to reassess challenges in light of new data or developments
- Use research, evaluation and analysis to inform strategic planning and decision-making
- Prepare and plan for change – do not assume the status quo will persist

30 Ashley (2014); Borrup (2014); Brooks & Kushner (2001); Calcagno et al. (2012); Cinti (2008); Francesconi (2015); Gugu & Dal Molin (2016); Katz & Wagner (2014); Lidegaard, Nuccio & Bille (2018); Markusen & Gadwa (2010); Park (2016)

OPERATIONS: make best use of resources to deliver consistent quality

- Become familiar with relevant expertise and identify valuable assets in and around the district
- Employ skilled administrators who support implementation and collaboration
- Make smart use of existing spaces to inventively animate the area while ensuring that artists and creatives are included
- Have diversified income sources (including public and private finance)
- Consider participatory decision-making processes
- Create a consistent brand and a trademark for the district and its products
- Achieve a critical mass in the number and quality of participants and services offered
- Ensure the proper regulation of propriety rights and building quality standards

PARTNERSHIP: develop appropriate partnerships and embrace advocacy

- Connect with policymakers and city staff in planning, community development, and economic development departments
- Involve civil agencies as mediators in horizontal networks of support
- Understand the networks of relations between public and private institutional actors
- Provide both organisation-specific and network-specific incentives to increase the motivation to participate in the district
- Circulate information about intermediate outcomes (eg to increase footfall or enhance recognition of district) to strengthen the motivation to collaborate
- Outline the anticipated benefits of the district in comprehensive and specific terms according to at least three themes:
- Economic: benefits such as “job creation, property valuation and occupancy rates, small business revenues, visual character of the neighbourhood, and enhancement in cultural experiences and values of multiple constituencies as well as possible negative effects on other groups and neighbourhoods”;
- Equity: stating who will benefit (or not) from the district and why that is important for the community in the district;
- Efficiency: that the benefits of the district exceed the costs (including financial) that is invested in it, and that it performs better than other entities or interventions delivering the same outcomes

Conclusion

'Innovation Districts can work best where rather than bringing the functions of the public realm inside, anchor tenants and institutions work together to bring the benefits of their activities outside.'

There are salutary tales of cultural districts losing their focus, succumbing to complacency, or becoming over-run by economic and commercial forces that they are helpless to defend against.

Looking again at Barcelona, one study has traced the concern for social cohesion and collaborative, consensual politics within the ethos of the cultural district there³¹. The authors see something that began in the post-dictatorial period as governance through dialogue between public institutions and citizens in a distinctly democratic fashion shift to favour economic agendas, tourism, and a knowledge economy, as well as the internationalisation of the city's identity. They claim the democratic model that once characterised Barcelona's cultural regeneration was compromised by dominant economic special interests.

Two cultural districts in Seoul (Insadong and Daehagno) illustrate the conflict between culture and commerce; place and activity. The identity of Insadong, a site of traditional arts and heritage that was designated as a cultural district, is threatened by commercial interests and commodification. Daehango ("University Street"), built by the city government and inclusive of major Korean arts councils, foundations, theatres and galleries, is losing smaller performing arts venues to larger commercial venues who are able to capitalise on the reputation built up in the area. While the study emphasises that no single management strategy resolves these conflicts³², the author observes that a cultural district must be adaptive and dynamic in order to flourish, balancing the responsibilities that come from being home to traditions and heritage with the appetite for change and growth. This requires a specific kind of governance: one that involves the active participation of citizens, civic and private actors, such as art associations and cultural agencies, in what is otherwise mostly a government-led process (given that local government tends to dominate the management of districts in Seoul).

In some sense, all cities whose cultural districts become global centres of tourism and economic activity will face similar pressures that force an

31 Degen & Garcia (2012)

32 Kim (2011)

adaptation or recalibration of their initial governance strategies (which may have been designed to encourage the growth that is now overtaking their cities). Such processes have inspired the global community to think afresh about governance, in a way that is human-centred and accountable to all. This thinking now greatly influences urban development at the United Nations.

The adoption of a “quadruple helix” model in Barcelona (to incorporate more fully the voices of civic organisations and citizens) is likely to be replicated elsewhere since it resonates with current international debates around the New Urban Agenda.

Cultural districts and a right to the city

The influence of the principles and protocols of The [New Urban Agenda](#)³³ and [New Urban Governance](#)³⁴ from the Habitat III³⁵ conference of the UN and its idea of a “Right To The City” are apparent in current thinking about the governance of cultural districts and presents the opportunity for districts to participate in a wider movement. The most recent literature on cultural districts advocate a mode of governance that is networked across hierarchies and sectors, highly collaborative, and responsive to the concerns of citizens and society. The policy change it signals is toward an open recognition of the need for devolution of power to local communities and fostering democratic engagement at the citizen level.

The conceptual shift from government to the “new governance” is noted by Göktuğ Morçöl and James Wolf in their study of BIDs³⁶. The new governance recognises the blurring of public and private realms, and adopts a networked view of relationships between organisations and agencies, a management strategy of negotiation rather than command, and new managerial skills set.

Kat Hanna has outlined a number of factors that allow innovation districts to incorporate these new approaches to governance while still fulfilling their core objectives to support cultural activity and economic development. The aim is to prevent the gentrification or appropriation of the public realm

‘The most recent literature on cultural districts advocate a mode of governance that is networked across hierarchies and sectors, highly collaborative, and responsive to the concerns of citizens and society. The policy change it signals is toward an open recognition of the need for devolution of power to local communities and fostering democratic enagement at the citizen level.’

33 <http://habitat3.org/wp-content/uploads/NUA-English.pdf>

34 <http://habitat3.org/wp-content/uploads/PU4-HABITAT-III-POLICY-PAPER.pdf>

35 UN-Habitat III (2016)

36 Morcol & Wolf (2010): p907

'Whatever approach is taken, it is important to be responsive to changing circumstances, whether they be political, economic, cultural or social.'

(which so often happens in successful districts) through the creation of more open spaces. The three principles are:

- Permeability (of built environment and surrounding area)
- Permissibility (of access to spaces and a range of activities)
- Programming (of inclusive projects and pro-active engagement with community)³⁷

"Innovation Districts can work best where rather than bringing the functions of the public realm inside, anchor tenants and institutions work together to bring the benefits of their activities outside."³⁸

Ultimately, there is no recipe for the perfect governance approach for cultural districts. Each must confront their own specific challenges with the history, assets and objectives that are most relevant to them. However, by scanning the current diverse set of approaches taken around the world, and by delving deep into a handful of specific case studies, this research has been able to draw out significant principles and strategies that should inform the design of a district's governance model. Many of the districts who participated in this research were in a state of flux or renewal in terms of their governance. This suggests that whatever approach is taken, it is important to be responsive to changing circumstances, whether they be political, economic, cultural or social.

37 Centre for London (2017): p4

38 Centre for London (2017): p4

Appendix 1: Methodology

The project began with an extensive scan of the existing research on cultural districts. The process began with a key word search using relevant terms for the project, and the study was able to take advantage of insight from academic journals in addition to books and reports published online by consultants and think tanks and conferences. Rather than borrow a typology from any one author who has examined cultural districts, the research devised a survey to understand the variety of district types and what this meant for their management and governance models.

A simple online survey was devised in order to capture information about the governance approaches at a wide range of cultural districts. The survey asked respondents to describe the governance structures at their district, to disclose a small amount of headline data about the income and expenditure of the district, and to reflect upon the relative merits of their current governance model. The survey was live for six weeks during the months of October to December of 2017. It was distributed through the GCDN network and prompts were sent over email to individual members. By the close of the survey, after some modest data cleansing, there were 26 useable responses.

A small number of follow-up telephone/skype interviews were conducted (one was in person) with the managers at six cultural districts in order to contextualise the survey results, and to delve deeper into the narrative aspects of how districts arrive at their governance models. These interviews were recorded but not transcribed. The notes from the interviews, in combination with the relevant survey responses and information available online were used to construct the case studies in the report. The aim of the case studies was to showcase a variety of governance approaches from different parts of the world. The draft text of each case study was shared with the relevant district, in order to ensure factual accuracy.

Survey Question Script

Thank you in advance for participating in this short survey, part of the Global Cultural District Network's (GCDN) commissioned research on the Governance Models of Cultural Districts. It contains 24 questions and should take you approximately 20 minutes to complete.

The purpose of this brief survey is to gather information about the governance structure of your district, specifically how it is currently funded and managed. This will instruct the next phase of our research which will describe a number of case study districts in more detail and identify different models and their key features, pros and cons. For the full research brief, [click here](#).

This research is designed to benefit you: to be a useful guide for those responsible for planning, overseeing and managing districts. If you have any questions about the research, please contact Jessica Ferey (GCDN) or James Doeser (Lead Researcher).

- 1. What is the name of your Cultural District?**
- 2. Your name**
- 3. Your email address**
- 4. Are you willing to be contacted for follow-up, with a view to your Cultural District being included as a case study in the report?**
 - Yes
 - No

We are interested in learning more about you, about the mission of your Cultural District, who it serves and what your priorities are.

- 5. What are the functions of your Cultural District? (please select all that apply)**
 - Creative production
 - Creative consumption
 - Regeneration
 - Education
 - Attracting Domestic visitors
 - Attracting International visitors
 - Entrepreneurship and innovation
 - Preservation of cultural heritage
 - Community development
 - Social equity
 - City/region branding
 - Other (please specify)
- 6. Which is the primary function? (please select one from the list)**
 - Creative production
 - Creative consumption
 - Regeneration
 - Education
 - Attracting domestic visitors
 - Attracting international visitors

- Entrepreneurship and innovation
- Preservation of cultural heritage
- Community development
- Social equity
- City/region branding
- Other (please specify)

7. How would you define your Cultural District? (please select the most appropriate from the list, or select “Other”)

- Industrial cultural district
- Institutional cultural district
- Museum district
- Theatre district
- Metropolitan cultural district
- Design district
- Innovation district
- Creative district
- Entertainment district
- Other (please specify)

8. Which of the following descriptions apply to the current stage of your Cultural District? (please select all that apply)

- Early planning stage (no formal structure/ad hoc group in place to advise)
- Mid-way planning stage (a structure has been formalized but activities have not yet begun)
- Under development (a structure has been formalized and programming/management of the district has begun) In its early stages (1-5 years in existence and a formal structure exists)
- Well established (5+ years of existence with ongoing programming)
- In a process of transition/renewal (structure or programming of the district are being revisited)
- Other (please specify)

This page asks about the sources of income and expenditure for your Cultural District

9. What is the primary source of your funding? (please select one from list)

- Subscriptions/membership dues
- National government
- State or local government
- Sales (event tickets, catering etc)
- Consulting or professional services
- Individual donations
- Corporate donations
- Foundations
- Rental income
- Interest/appreciation
- Merchandise
- Other (please specify)

10. What percentage of your total funding does this account for?

- Less than 10%
- 10-20%
- 20-30%
- 30-40%
- 40-50%
- 50-60%
- 60-70%
- 70-80%
- 80-90%
- More than 90%

**11. What are other important sources of funding for your Cultural District?
(please select all that apply)**

- Subscriptions/membership dues
- National government
- State or local government
- Sales (event tickets, catering etc)
- Consulting or professional services
- Individual donations
- Corporate donations
- Foundations
- Rental income
- Interest/appreciation
- Merchandise
- Other (please specify)

12. What is the primary focus of your spending?

- Property (rent/mortgage)
- Property (maintenance)
- Taxes
- Staff - internal
- Staff - contract
- Commissions
- Public space management
- Programming
- Advertising
- Non-staff administration
- Events
- Other (please specify)

13. What percentage of your total expenditure does this account for?

- Less than 10%
- 10-20%
- 20-30%
- 30-40%
- 40-50%
- 50-60%
- 60-70%
- 70-80%
- 80-90%
- More than 90%

14. What are other important sources of expenditure for your Cultural District? (please select all that apply)

- Property (rent/mortgage)
- Property (maintenance)
- Taxes
- Staff - internal
- Staff - contract
- Commissions
- Public space management
- Programming
- Advertising
- Non-staff administration
- Events
- Other (please specify)

The next few questions ask about the governance model for your Cultural District

15. How would you describe your current governance model? (select all that apply)

- Ad hoc (i.e.: no legal structure, but overseen by a voluntary advisory board)
- Anchor institution (one organization leads the efforts behind the cultural district)
- Distributed model
- Not-for-profit organization
- Government led
- Private
- Dues-paying membership structure
- Business Improvement District
- Innovation District
- Public/Private partnership
- Real estate owners
- Trust or Foundation
- Other (please specify)

16. If you have an agreed upon description of your governance model, please share it with us in the space below.

**17. How are stakeholders represented in the work of your Cultural District?
(please select all that apply)**

	On staff	On board	On advisory group	Not represented	Other
Artists					
Developers					
Local politicians					
Local government staff					
National government staff					
Local community groups					
Local businesses					
Local cultural organisations					
Local/national tourism office					
Trusts or Foundations					
Higher educational institution					
Please specify for each answer of «Other»					

This section asks for your opinion on the relative strengths and weaknesses of your governance model.

18. Overall, how do you rank the effectiveness of your governance model?

- Very effective
- Somewhat effective
- Neither effective nor ineffective
- Somewhat ineffective
- Very ineffective
- Don't know/not sure

19. 19. What are the strengths of your current governance model? (please select all that apply)

- Transparent
- Responsive
- Accountable
- Efficient use of resources
- Flexible/adaptable
- Risk taking
- Other (please specify)

20. What are the weaknesses of your current governance model? (please select all that apply)

- Not transparent
- Unresponsive
- Unaccountable

- Inefficient use of resources
- Rigid/unable to adapt
- Risk averse
- Other (please specify)

21. What would you say is the primary strength and the primary weakness of your governance model? (please elaborate on your answer in the box below)

22. What individual or entity ultimately decides on the governance model that you adopt?

- National government
- Local government
- Business (not developer)
- Community group
- Cultural organisation
- Developer
- Non-profit organization (if such an organization already represents the district)
- Other (please specify)

23. Are there any stakeholders you feel are missing from your current governance structure? (please select all that apply)

- Artists
- Developers
- Local politicians
- Local government staff
- National government staff
- Local community groups
- Local businesses
- Local cultural organisations
- Educational institutions
- Foundations/funders
- Other (please specify)

Our research is dedicated to understanding how Cultural Districts can improve their governance, how they can become more efficient, effective and accountable.

24. Please use this space to tell us anything else that you think is important for us to understand about how this can be achieved.

Thank you very much for participating in this survey. We expect to share the results of this research at the GCDN gathering in Dubai in April 2018.

The GCDN Research Team

James Doeser, Principal Investigator

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Interview Protocol

PREAMBLE

Thank you for agreeing to participate in this research. We have been asked to look at the various ways in which Cultural Districts are approaching the issue of governance and funding. The results of this research will be shared at a meeting of the Global Cultural Districts Network in April 2018. The purpose of the research is to help Cultural Districts learn from each other, and to highlight common challenges and best practice, regardless of scale or the level of resources available.

This is not an evaluation of any one Cultural District, we are interested in capturing are the real, practical and pragmatic dimensions of running their particular district.

The interviews will be recorded for our own note-taking purposes and any information provided by case study Districts will be approved by the Districts prior to the production of any outputs.

NARRATIVE / BIOGRAPHY

1. Could you tell us about the formation of your district as it shaped its initial governance?

Follow-up: Would you describe this as a “top-down” or “bottom-up” process? What were the initial drivers?

2. Has the governance model of the district changed over time? (If so, how and why?)

Follow-up: Were the changes in response to any specific external forces or concerns?

3. Are or were there certain individuals, such as a lead administrator or local entrepreneur or catalyst, who have played an important role in the governance of the district?

FUNDING AND EXPENDITURES

4. In our survey you said that your primary source of funding was from [xxx]. Has that always been the case?

Follow-up: Do you foresee that changing in the future?

5. In our survey you said that your primary expenditure was on [xxx]. Has that always been the case?

Follow-up: Do you foresee that changing in the future?

6. Do any of these changes demand a change in governance at all?

TRANSPARENCY AND ACCOUNTABILITY

7. To what extent is the transparency of the governance of your district an important issue for you?

Follow-up: How do you practically ensure that it is transparent? Have these measures developed in response to certain situations or requests?

8. To whom do you feel the District is accountable to?

Follow-up: is that accountability enshrined in any policy or process?

CONCLUSION

Thank you for taking the time to be part of this research. Before I go I wondered if you had any final pieces of advice to other Culture Districts who are reviewing their governance structures – is there any recipe for success? Or some pitfalls to be avoided?

Appendix 2:

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Appendix 3:

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Brooklyn Cultural District – Brooklyn, New York, USA

Lincoln Road Business Improvement District/Lincoln Road Cultural District – Miami, Florida, USA

Districte Cultural'H – L'Hospitalet, Spain

Aotea Arts Quarter – Auckland, New Zealand

Adelaide Festival Centre Trust – Adelaide, Australia

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Exhibition Road Cultural Group – London, UK

Navy Pier – Chicago, Illinois, USA

Alserkal Avenue – Dubai, UAE

Dallas Arts District – Dallas, Texas, USA

Melbourne arts precinct – Melbourne, Australia

Playhouse Square – Cleveland, Ohio, USA

West Kowloon Cultural District – Hong Kong

Bras Basah Bugis Precinct & National Museum of Singapore – Singapore

Market New Haven – New Haven, Connecticut, USA

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